English 149 – TechnoRomanticism
(aka Romantic-Era Survey)
Spring 2008, San José State University
Section 01: T/R 3-4:15pm, MacQuarrie Hall 223

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COURSE DESCRIPTION

The Romantic-era was perhaps one of the most intellectually and technologically productive eras in all of England: The Industrial Revolution forced citizens to abandon agrarian life and embrace an urban existence that was full of prostitutes, raw sewage, cholera and scientific experimentation. Literature during this time, 1785-1837, reflects the anxiety caused by this shift, but it also reflects an excitement about England's potentially terrifying future. In Mary Shelley's novel, *Frankenstein*, our hero(es) embody all of these aspects of British life. For this reason, the course will center around the themes prevalent in *Frankenstein* but with a slight twist. In "TechnoRomanticism," we'll create our own modern, annotated version of Mary Shelley's *Frankenstein* (complete with film references and any online links, e.g., YouTube, etc.). We'll read into the Romantic period through this 1818 text and then read Shelley's second novel, *The Last Man*, a very futuristic view of the nineteenth century. The course requires that we use Google Apps to create this annotated edition. No fears about technology, though – several tutorials and unending help will be offered. In the end, we will also be part of the "techno" in TechnoRomanticism. *Pre-requisites:* Upper-division standing.

COURSE LEARNING OBJECTIVES

* To promote awareness of the Romantic-era's engagement in historical and cultural processes;
* To examine the creative and textual production, dissemination and reception of Romantic-era literature;
* To understand the relations between culture, history, and texts, including ideological and political aspects of the representation, economic processes of textual production, dissemination and reception, and cross-fertilization of textual representations by those of other arts: architecture, sculpture, music, film, painting, dance, and theatre.
* To encourage close reading and understanding of Romantic-era literature.
* To recognize and appreciate the importance of major literary genres, subgenres, and periods in the Romantic-era.
* To respond imaginatively to the content and style of texts.

REQUIRED BOOKS & MATERIALS (on Reserve in King Library)

Feldman, Paula, ed. *The Keepsake for 1829*. Toronto: Broadview, 2006. (ISBN 1551115859)

Mellor, Anne and Richard E. Matlak. *British Literature 1780-1830*. Wadsworth/Cengage Learning, 2006. (ISBN 1413022537)

Radcliffe, Ann. *The Veiled Picture; or, The Mysteries of Gorgono*. 1802. Ed. by Jack G. Voller. Valancourt Books, 2006. (ISBN 0977784185)

Shelley, Mary. *Frankenstein*. 2nd ed. Ed. Susan J. Wolfson. New York: Longman, 2007. (ISBN 0321399536)

—. *Last Man*. Ed. Morton D. Paley. Oxford UP, 1998. (ISBN 0192838652)

Walpole, Horace. *The Castle of Otranto*. Ed. Laura Mandell. Longman, 2007. (ISBN 0321398920)

Google Account (more on this later)

Suggested:

A Research Guide for Undergraduates in English & American Literature. MLA, 2006 (ISBN: 0873529243)

Hacker, Diana. *A Writer's Reference* (or other writing handbook)

Harmon, William and C. Hugh Holman. *A Handbook to Literature*. 10th ed. Pearson/Prentice Hall, 2005. (ISBN 0131344420)

GRADE DISTRIBUTION

10%   Class Discussion & Participation
25%   Reading Responses & Reflective Blogs
25%   Digital Project Essays (9 total)
15%   Oral Presentation on *The Last Man*
25%   Final Project, Rationale & Presentation

Graduate students see additional requirements for projects

Class Discussion & Participation

This course traces the various political, social and cultural upheavals of the Romantic-era as reflected in literature, politics and culture 1780-1837. Since our readings are organized under the principle of "radial reading" and our investigation of technology and Romanticism will build with each class meeting, your participation in every discussion is imperative. Please come to class prepared with the day's readings and armed with interesting questions. We are meeting in a SMART room where we have access to a DVD/Video player as well as computer links and WiFi. Media experimentation is welcome, encouraged even. If you find something relevant to our readings, please bring it in. This type of engagement will only enhance your participation grade. For further tips on performing well in class, see below.

A student's participation is assessed by his/her contribution throughout the semester. Use the following as guidelines for this portion of your final grade:

- To earn a "C," do the minimum: read and prepare assigned readings so you are never at a loss if you are asked a question, but speak only when called upon, do "ordinary," plain-vanilla presentations and responses. This is the "bottom line" for getting a "C" in this part of the course.

- To earn a "B," prepare assigned readings thoroughly, initiate discussions about them by asking good questions or suggesting ways to interpret readings, do presentations that reveal that you have done good additional work that you can make both interesting and meaningful to our discussions, and participate actively in those discussions.

- For an "A," take it up another level entirely: prepare readings thoroughly, find and talk about connections among them and among other aspects of culture (then and now), take a real leadership role in class discussions, including working actively to get others involved in the talk, make your presentations and responses "sparkle" by bringing to them something really special in terms of your own contributions, interests, skills, and abilities to think in broad even interdisciplinary terms. Most of all, remember that an "A" indicates the very best grade a person can get; that should tell you what sort of work you need to do to earn the grade of "A."

If you miss class, contact a classmate for notes, reading assignments and handouts – or check our Course Website. (Please do not email me to ask "Did I miss anything important?")

Reading Responses & Reflective Blogs

Over the semester, you will produce various types of weekly response: some prepared outside of class and others prepared in class. For Reading Responses, you will produce a 1-2 page response (a minimum of 300 words) to the assigned reading for that week. These will be used to stimulate your thoughts on the texts and to serve as ideas for your essays. Because these Reading Responses pertain to that week's readings and are not useful after the discussion has been completed, late Reading Responses will not be accepted. For the first few Reading Responses, bring a printed copy to class. After we have set up our online Google Docs space, you will post your Reading Responses to the appropriate Group Forum by 3pm.

Every two weeks, we will work on our Digital Projects in a computer lab. At the conclusion of that Digital Session, you will write a 300-word blog entry that will act as a journal of your experiences. Questions will direct this writing.

Each Reading Response and Reflective Blog is worth 8 points (total of 13). Students who write nothing or who write frivolously will not receive credit for the exercise.

Digital Project Essays & A Word About Google Docs
Because this course is premised on producing a (Post) Postmodern edition of Mary Shelley's *Frankenstein*, each student will be responsible for annotating 2-3 chapters of the 1818 text. Traditional editing of this type requires much collaboration, editing and researching. We'll do all of this; however, we'll perform this in a digital environment. We will spend multiple days in a computer lab working on this Digital Project and learning Google Docs, our online platform. Each Digital Session is preceded by discussion days as well as nine mini-essays/assignments spread throughout the semester: Literary Historical Research Essay; Delicious Links Essay; Explication of a Poem; Analysis of a Minor Character; Investigating Mary Shelley's Manuscripts, Journals & Letters; Review of Reviews; Adaptations; *Keepsake* Authors Mystery; and Peer Review. Detailed instructions will be provided at a later date. Essay lengths range from 300 to 1000 words and will receive up to 11 points each. After submitting the essay for comments, you will integrate the assignment into your Digital Project. My comments are intended to help you revise the mini-essays for the final submission.

Google Docs: Instead of a traditional course website, we will host all of our documents, blogs, group fora, links, web pages and more on Google Docs, a collaborative environment that allows multiple users to edit documents simultaneously. Google Docs contains programs that are similar to Microsoft Word, PowerPoint and FrontPage, but with less bugs. In addition, this atmosphere resides completely on Google's server – this means that you can access our course documents from anywhere. Registering for and using Google Docs requires very little technical expertise; in fact, if you already have an email address, then you are qualified to use Google Docs. We will go through all of this during our first Digital Session on February 7th.

Oral Presentation
For this Presentation, each student will research the production, illustrations, reviews, etc. of *The Last Man* and present those findings on an assigned day (15 mins). A brief piece of writing (300 words) will be submitted to mark your presentation. Each Presentation will be graded on its effectiveness and clarity. There are no make-ups for missed oral presentations. Detailed instructions will be provided at a later date.

Final Project, Rationale & Presentation
At the Final Exam meeting day, you will present your Final Project to the class. The Rationale will synthesize not only your scholarly adventures but also the theoretical and critical reasonings associated with your Digital Project. Your Reading Responses and Reflective Blog entries can help you with this Rationale. You must present in order to receive a grade for this project. Detailed instructions will be provided at a later date.

Graduate Students Only
Graduate students will perform all of the same assignments as undergraduates. In addition, each graduate student is responsible for presenting on a text from the Related Texts column and moderating a discussion (20 minutes). In your Final Project, the Rationale will be appropriate to graduate-level work (10-15 pages) with research into secondary criticism. Your Proposal for this Final Project Rationale/Essay is due April 1. Plan to meet with me at least twice throughout the semester to discuss your progress. Further details will be discussed later.

GRADING POLICY

The Department of English reaffirms its commitment to the differential grading scale as defined in the official SJSU *Catalog* ("The Grading System"). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure. Courses graded according to the A,B,C,NoCredit system shall follow the same pattern, except that NC, for NoCredit, shall replace D or F. In A,B,C,NoCredit courses NC shall also substitute for W (for Withdrawl) because neither NC nor W affects students' grade point averages.

In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of the ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs.

For your final grades, 100-90 is an A, 89-80 is a B, 79-70 is a C, 69-60 is a D, and below 60 is an F. Pluses and minuses are the middle of each range. In calculating the final grade, a set number will represent each letter grade; for example, B+ is 87.5, B is 85, and B- is 82.5.

COURSE POLICIES

Late Assignments/Essays

Reading Responses and Reflective Blogs are not accepted late. If you cannot meet a Digital Project Essay deadline, you must contact me *at least 48 hours prior* to our class meeting to discuss the situation. If this is not done, for *every day* that an essay is late, you will be penalized 2 points. The weekend will count as one day. Unless you have prior permission or the assignment specifically requests it, *absolutely no assignment will be accepted via email*.

SJSU Academic Integrity Policy

Your own commitment to learning, as evidenced by your enrollment at San Jose State University, and the University's Academic Integrity Policy require you to be honest in all your academic course work. Faculty are required to report all infractions to the office of Judicial Affairs. The policy on academic integrity can be found at http://www.sjsu.edu/senate/S04-12.htm. The SJSU rules against plagiarism are set forth in the SJSU Catalog, which defines plagiarism as the act of representing the work of another as one's own (without giving appropriate credit) regardless of how that work was obtained, and submitting it to fulfill academic requirements. Plagiarism at SJSU includes, but is not limited to: (1) the act of incorporating the ideas, words, sentences, paragraphs, or parts thereof, or the specific substance of another's work, without giving appropriate credit, and representing the product as one's own work. It is the role and obligation of each student to know the rules that preserve academic integrity and abide by them at all times. This includes learning and following the particular rules associated with specific classes, exams, and/or course assignments. Ignorance of these rules is not a defense to the charge of violating the Academic Integrity Policy.

Avoiding Plagiarism

Plagiarism is the unacknowledged use of somebody else's words or ideas and is considered an instance of academic dishonesty that instructors must report. You commit plagiarism by
- buying, stealing, or borrowing a paper;
- hiring someone to write a paper;
- building on someone's ideas without providing a citation;
- or copying from another source or using a source too closely when paraphrasing.

In other words, submit only your own work. To learn how to cite sources accurately and forthrightly, consult your handbook. If you have any questions about when or how to document a source, do not hesitate to ask me for clarification. Turning in plagiarized work may result in immediate failure in the course and could result in dismissal from San José State University. See King Library's definition, the University policy and a plagiarism tutorial: www.sjlibrary.org/services/literacy/info_comp/plagiarism.htm

Plagiarism checks will be performed by asking students to submit various written exercises or essays to Turnitin.com, a service which scans documents for all references to Web sources and other essays. The instructor reserves the right to revise the requirements and to notify students of such revision in a timely manner.

Classroom Environment
Respect your fellow students and I: Arrive on time (excessive tardiness will effect your participation grade) and do not partake in disruptive behavior. If you are late, wait for an appropriate moment to enter so you do not disturb the class. Turn off cell phones or put them on silent mode during the class period.

Email Protocols
Email is the best possible way to contact me (9am-5pm) and has the added bonus of recording our conversations. When emailing me, please consider it a formal communication: include the appropriate salutation, your name, your question/comment. Know that long conversations over email are not fruitful merely because of the limitations of technology. If you have an extended question or dilemma, please visit me during office hours. I will amass a class email list and will occasionally send out information regarding our meetings or the readings. *Please provide an email address that you check daily*.

SJSU Writing Center
Visit me during office hours for help with your writing. For even further help, go to the Writing Center located in Clark Hall, Suite 126. Hours: Monday-Thursday 9-7 and Friday 9-1. Call for appointments at 924-2308 or go online at www.sjsu.edu/writingcenter. Work with tutors in a one-on-one environment or attend one of the many workshops. Make appointments online at the above website.

Campus Policy on Compliance with Americans with Disabilities Act
If you need course adaptations or accommodations because of a disability, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities register with DRC to establish a record of their disability. The DRC website is http://www.drc.sjsu.edu.

SCHEDULE of READINGS & ASSIGNMENTS
English 149 (Spring 2008)
Syllabus subject to change
See our Google Docs page for for most current schedule

FR = *Frankenstein*
Letters = *Letters Written During a Short Residence*
MM = Mellor & Matlak anthology

Online = Website**;** see Online Schedule for URL
Digital Session = computer lab day

Date	Reading Due	Related Texts	Assignment Due
Thur 1/24	**Introductions: You, Me & TechnoRomanticism** • Greensheet		
Tues 1/29	**Defining Techno + Romanticism** • *Lectures on Belles Lettres* excerpt (1812) & *The Statesman's Manual* excerpt (1816), Coleridge (MM 146-48) • "Frankentalk: *Frankenstein* in the Popular Press of Today" (FR 402-424) • "Table of Dates" (FR xxiii-xxxii) • Introduction to 1831 *Frankenstein* (FR 186-191) • "*Frankenstein*: Penetrating the Secrets of Nature," Exhibit at National Library of Medicine (Online: http://www.nlm.nih.gov/hmd/frankenstein/frankhome.html) **Handouts** Essay: Literary Historical Research	• *The Journals of Claire Clairmont* (Course Reserve) • Youngquist, "Techno-Prosthetic Romantic Futurism," *Romanticism on the Net* (Critical Article) (Online)	Grad Students Only: Sign up for presentation day
Thur 1/31	**Origins** • *Castle of Otranto*, Walpole (pub. 1765) (1-34) • Preface, *Frankenstein* (pub 1818) (FR 3-5) • "To Fancy," "On Being Cautioned," "To the Muse," Smith, *Elegiac Sonnets* (MM 228 & 229) • "Three Essays," Gilpin (MM 138-40) • Letter V, Wollstonecraft, *Letters* (Online) Note: Last day to drop courses without "W" on record 2/4	• Combe, *Tours of Dr. Syntax,* Illus by Rowlandson (fiction) • Blake, *Milton: A Poem* (Online) • Strawberry Hill Images (Online) • Gothic Exhibit, Tate Britain (Online)	Reading Response
Tues 2/5	• *Castle of Otranto* (35-71) • Letters (all), *Frankenstein* (FR 5-17) • Advertisement & Letter I, Wollstonecraft, *Letters* (pub. 1796) (Online)	• Godwin, *Memoirs of the Author of Vindication of the Rights of Woman* (see me)	
Thur 2/7	**Digital Session** • Familarizing yourself with Google Apps • Choose chapters for digital project • Annotate Timeline • Review Character Map **Handouts** Digital Project Instructions Note: Last day to add courses & register late (no exceptions) 2/11		**Literary Historical Research Essay** Reflective Blog
Tues 2/12	• *Castle of Otranto* (72-102) • *The Veiled Picture*, Radcliffe chapbook (read all) **Handout** Essay: Delicious Links	• Chapbooks Exhibit (Online) • Austen, *Northanger Abbey*	

Date	Reading Due	Related Texts	Assignment Due
Thur 2/14	**Science & Education** • Chps. 1-3, Vol. 1, *Frankenstein* (FR 17-36) • *The Botanic Garden* excerpt, Darwin (1789) (MM 109-111) • *Vindication of the Rights of Men* excerpt, Wollstonecraft (1790) (MM 20-24)		Reading Response
Tues 2/19	**Dreams & Mistakes** • Chp. 4, Vol. I, *Frankenstein* (FR 37-42) • *Baby and Child Care* excerpt, Spock (FR 270-72) • "The Rime of the Ancient Mariner," Coleridge (comp 1797, pub 1817) (MM 734-43) • "Kubla Khan," Coleridge (1816) (MM 729) • "To the Poet Coleridge," Robinson (1806) (MM 352) Note: Enrollment Census Date	• Freud, *The Interpretation of Dreams* • Modern References to Xanadu (Online)	
Thur 2/21	**Digital Session** • Create your list of web resources & upload Essay		**Delicious Links List & Essay** Reflective Blog
Tues 2/26	• Chp. 5, Vol. I, *Frankenstein* (FR 42-48) • "Tintern Abbey," Wordsworth (1798) (MM 571-73) • Chps. 4 & 14, *Biographia Literaria*, Coleridge (1817) (MM 748-750) **Handout** Essay: Explication of Relevant Poem	• Coleridge, *Biographia Literaria* (Essay) (MM) • Wordsworth, 1800 Preface to *Lyrical Ballads* (Essay) (MM) • P.B. Shelley, *A Defense of Poetry* (Essay) (MM)	
Thur 2/28	• Chps. 6 & 7, Vol I; Chp. 1, Vol. II, *Frankenstein* (FR 48-69) • *An Historical and Moral View* excerpt, Wollstonecraft (1794) (MM 415-420) • Letter III, Wollstonecraft, *Letters* (Online)	• British Newspaper Coverage of French Revolution (Online)	Reading Response
Tues 3/4	**Heaven, Hell & the Dæmons** • Chps. 2-9, Vol. II, *Frankenstein* (FR 69-115) • "Prometheus," Byron (1816) (MM 920) • "On Mutability," P.B. Shelley (1816) (Online) • "There is No Natural Religion, "All Religions Are One" & *The Marriage of Heaven & Hell* excerpts Blake (1788) (MM 276-77; 287-94) • See also Blake Archive for accompanying images (Online) **Handouts** Essay: Analysis of Minor Character	• Ginsberg, *Holy Soul Jelly Roll: Poems & Songs* (see me) • Blake, *Songs of Innocence and Experience* (Online) • Equino, *Interesting Narrative* • *Posthumous Poems of Shelley: Mary Shelley's Fair Copy Book* (Course Reserve)	
Thur 3/6	**Digital Session** • Annotate your chapter with Explication (linking) • Begin linking to other chapters • Commune with outside student projects • Find images of landscapes and link	• British Landscapes, British Museum (Online) • A Picture of Britain, Tate Museum (Online)	**Explication of Relevant Poem** Reflective Blog

Date	Reading Due	Related Texts	Assignment Due
Tues 3/11	• Chp. 1, Vol. III, *Frankenstein* (FR 115-122) • *History of A Six Weeks' Tour*, Shelleys (1817) (MM 1063-64) • Revisit "Tintern Abbey," Wordsworth • Books 13 & 14, *The Prelude*, Wordsworth (pub. 1850) (MM 652-56) **Handout** Essay: Shelley's Manuscript, Letters & Journals	• Smith, *Beachy Head* (Poem)	
Thur 3/13	• Chps. 2-5, Vol. III, *Frankenstein* (FR 123-53) • "Eighteen Hundred and Eleven," Barbauld (1812) (MM 181-85) • *Remonstrance to the French Legislators* excerpt, Coleridge (MM 692-93)	• Images of 19th-Century London (Online)	Reading Response
Tues 3/18	• Chp. 6, Vol. III, *Frankenstein* (FR 153-58) • "A Mastectomy," Burney (1811) (MM 114-18) • Tim Burton's *The Corpse Bride* (in-class viewing)	• Burney, *The Wanderer* (Novel) • Fuseli, *The Nightmare* (Painting) • "The Bridal Ornaments," *Forget Me Not* 1827 (short story) (See me)	
Thur 3/20	**Digital Session** • Annotate Character Map with Minor Characters • Annotate findings from Shelley's MS, Letters & Journal **Handouts**: Oral Presentation: Adapting *Frankenstein* Essay: Review of *Frankenstein* Reviews Grad Students only: Proposal & Final Essay		**Analysis of Minor Character** **Shelley's MS, Letters & Journals** Reflective Blog
Tues 3/25 Thur 3/27	**SPRING BREAK**		
Tues 4/1	• Chps. 7-8, Vol. III, *Frankenstein* (FR 158-79) • "Remarks on *Paradise Lost*," Hazlitt (1818) (FR 317-19) **Handouts** Oral Presentations: *The Last Man*	• Dante, *Inferno* • Milton, *Paradise Lost*	**Review of *Frankenstein* Reviews** Grad Students only: Proposal
Thur 4/3	• *Presumption; or the Fate of Frankenstein*, Peake (1823) (FR 323-68) • See also Reviews, *Romantic Circles* Electronic Edition (Online)	• *The man and the monster! or, The fate of Frankenstein*, Milner (Drama) (SJSU Microform)	Reading Response
Tues 4/8	**Digital Session** • Present your Adapting *Frankenstein* • Annotate with *Frankenstein* Reviews **Handout**: Essay: Identifying *Keepsake* Authors	• Jackson, *Patchwork Girl* (1996 Hypertext) (Course Reserve)	**Oral Presentation Essay on Adaptations** Reflective Blog

Date	Reading Due	Related Texts	Assignment Due
Thur 4/10	Selected Texts (TBD), *Keepsake for 1829*	• *Forget Me Not Archive* (Annual) (Online) • *Bijou for 1828* (Annual) (Online) • Lost M. Shelley Story Recovered (Online)	**Keepsake Authors Mystery Resolved**
Tues 4/15	*The Last Man*, Vol. I	• Haydn's Music, inspiration for *The Last Man* (Online) • *The Last Man* Hypertext Edition (Online)	Oral Presentations
Thur 4/17	*The Last Man*, Vol. I	• Byron, *Don Juan*, Cantos I & II (MM)	Oral Presentations
Tues 4/22	**Digital Session** • Annotate your chapter with adaptations • Link to other chapters • Peer Review of 2 other webpages		**Peer Review of Two Other Webpages** Reflective Blog
Thur 4/24	*The Last Man*, Vol. II		Oral Presentations
Tues 4/29	*The Last Man*, Vol. II		Oral Presentations
Thur 5/1	**Digital Session** • Annotate your chapter with *Keepsake* Authors • Link to other chapters		Reflective Blog
Tues 5/6	*The Last Man*, Vol. III	• Contemporary Reviews of *The Last Man* (Online)	Oral Presentations
Thur 5/8	*The Last Man*, Vol. III	• Vaughan, Brian. *Y: The Last Man* (graphic novel) • The Making of Mary Shelley's *Last Man* (Movie) (Online)	Oral Presentations
Tues 5/13	**Digital Session** • Create Bibliography for entire project • Create Works Cited for Rationale • Finish linking to other chapters, character map & timeline • Clean up design elements		Reflective Blog
Final Exam Meeting: Monday, May 19th, 2:45-5pm Presentations of Digital Projects			

Dr. Katherine D. Harris
Writing Workshop (Engl 149)
Spring 2008

Name:_____

E-mail:_____

STUDENT QUESTIONNAIRE
Please respond using complete sentences

1. Indicate if you are an English major, minor or other. Are you a sophomore, junior or senior?

2. Have you taken any pre-1900 literature courses or post-1900 literature courses? Have you taken Engl. 56A (British Survey to 1800) or Engl. 144 (Shakespeare)?

3. Have you read *Frankenstein*? If so, in what environment or course?

4. Do you have access to a computer at home?   Yes   No
    (If not, become familiar with SJSU's computer labs.)

5. Have you ever blogged, posted to an online forum or used text messaging?
    (I'm assuming you've written emails, yes?)
    How much time do you spend on the Web? Have you ever created your own website?
    Have you ever taken a course with an online or technology component?

6. ***Briefly*** summarize the important policies presented on this syllabus.

7. Write one or two sentences defining "plagiarism."

8. Why are you an English major? (Or any other major?)

    By signing below, the individual acknowledges receiving a copy of the class greensheet and understands the schedule of work, participation requirements, grading criteria and other important information. The individual also acknowledges understanding plagiarism and its consequences.

    Name:_____   Signature:_____