**AP English Literature and Composition**

**Course Description and Class Policies**

Mrs. Andrea Decker

West Carteret High School, Room 616

Email: (andrea.decker@carteretk12.org /Website: <http://andreadecker@weebly.com> /Tel: 252-726-1176, ext. 1616

**COURSE DESCRIPTION**

Advanced Placement English Literature and Composition is a college-level course that will engage motivated students in the careful reading and critical analysis of challenging literary works. The course carries a demanding workload and requires a mature approach to study. The pacing for this semester-long course is ambitious; it is intended to expose students to a wide range of literary works in a short period of time and to prepare students to score competitively on the AP English Literature and Composition Exam. Three specific areas are of emphasis: close reading, discussion skills, and written responses to literature.

The course is intended to provide students with an academic experience parallel to that of a college-level literature course. **Students must have the clear understanding that they will be expected to read, contemplate, and write about literature extensively*,* and the work required, especially outside of class, is comparable to a college course.** The literature chosen for the course will provide students with an intensive study of works by diverse authors from several genres and periods from the 16th century to the 21st century. Carol Jago, et al.’s *Literature & Composition: Reading Writing Thinking* will serve as the primary resource for poetry, short stories, drama, visual texts, and excerpts of novels. Students will read and analyze several novels throughout the semester. Additional texts and handouts will be provided.

*NOTE: Reliance on resources such as Spark Notes, online literary resources, purchased essays, etc., to replace the reading of or writing about assigned literature is ill-advised for an AP Literature student. Nothing replaces the reading of a literary work or a student’s original expression of thought on that work. Though such resources may aid in understanding, they* ***will not allow a student to be successful in this course****.*

The course will include multiple writing components that focus on expository, analytical, and argumentative writing about the literature through both discussion and essay format. Students are expected to be active readers as they analyze and interpret textual detail, establish connections among their observations, and draw logical inferences leading toward an interpretive conclusion.

The course also prepares students who do all the coursework for the Advanced Placement Literature and Composition Exam administered each year. Students will read, write, and discuss poetry, fiction, and drama at an advanced college level to develop skills that include the sophisticated use of literary elements and terminology; close readings of various texts; creating, drafting, and editing college-level analytical essays; preparing and writing timed essays; and the advanced use and mastery of standard English. The course features practice in both multiple-choice and free-response portions of the test via repeated practice, group scoring, peer workshops, teacher feedback, and personal reflection on a variety of sample AP-styled questions and prompts.

**COURSE OVERVIEW**

The course is taught first (fall) semester on a block schedule. During the school year, students in the course are highly encouraged to take an additional semester of advanced English in which they will continue to practice the kind of writing and reading emphasized in this AP course.

The literature chosen for the course is grouped and studied by genre in recurring units: short fiction, poetry, and longer fiction/drama. Students will keep dialectical (reading) journals where they will write their annotations, including direct quotations and their personal responses to the quoted passages, for each piece of literature in each unit. Students will write informal/exploratory reaction/response papers, will also respond to higher-level questions, and participate in class discussions. Outside of class, students will write and rewrite formal, extended analyses (formal essays) which will be work-shopped by peers and critiqued by the teacher. Workshops will include direct instruction and/or conferencing. For some of the literature, students will answer multiple-choice questions, modeled after those on the AP English Literature and Composition Exam.

Writing is an integral part of the course. Students will learn to write an interpretation of a piece of literature that is based on a careful observation of textual details, considering structure, style, and themes; social and historical values the work reflects and embodies; and the use of figurative language, imagery, symbolism, tone, and other literary elements.

The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed in-class responses. The course requires

* writing to understand: informal, exploratory writing activities that enable students to discover what they think in the process of writing about their reading (such assignments could include annotation, free writing, keeping a reading journal, and response/reaction papers);
* writing to explain: expository, analytical essays in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text; and
* writing to evaluate: analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work's artistry and quality, and its social and cultural values.

The AP teacher provides instruction and feedback on students' writing assignments both before and after the students revise their work, to help the students develop:

* a wide-ranging vocabulary used appropriately and effectively;
* a variety of sentence structures, including appropriate use of subordination and coordination;
* logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis;
* balance of generalization and specific, illustrative detail; and
* an effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.

**REQUIRED SUPPLIES**

* Two (2) college-ruled, marble composition notebooks (you may need more throughout the semester)
* 3-ring binder (at least 1” wide) with college-ruled, loose-leaf notebook paper
* Your school-issued Chrome book **fully charged each day**
* Pens, pencils and erasers
* Post-it Notes/sticky notes/sticky tabs
* Highlighters and colored pencils

**COURSE OUTLINE**

**Dialectical Journal**

Students will maintain a Dialectical Journal throughout the course. The journaling process is meant to help students develop a better understanding of the texts that are read. Students are encouraged to view their journals as a series of conversations with texts. The ideal result is that students will process what they are reading, develop their own ideas about the themes presented, and gather textual evidence for in-class discussions and literary analysis assignments. Dialectical Journals will be periodically graded throughout the semester.

**Summer Assignments/Intro to the AP English Literature and Composition Exam (~1 week)**

* **Novel Reading - *All the King’s Men***
  + Part 1: Students will have read Robert Penn Warren’s novel.
  + Part 2: Throughout their reading, students will have kept a dialectical journal and analyzed a minimum of ten (10) passages from the novel (journal guidelines will have been provided to students in advance of their reading). The dialectical journal will be collected on the first day of class.
  + Part 3: A novel reading assessment will be given in two parts on the first day of class:
  + a multiple-choice test on the novel, and
* a response to a released AP essay prompt. *See NOTE below.*
  + Part 4: Students will participate in class discussions of Warren’s novel. Attention will be devoted to Warren’s use of characterization, conflict, thematic elements, setting, cultural influences, time period, and structure. Students will collaborate to create a Major Works Data Sheet (MWDS) for the novel.
* **Student-Selected Poetry** 
  + Part 1: Each student will have selected five poems of his/her choice and will have printed/downloaded each poem. Students will select poems they have not previously studied in another English class.
  + Part 2: Students will annotate each poem (annotation guidelines/resources will have been provided to students prior to their selection of poems). Students will identify as many literary techniques, poetic devices, and figurative language elements they can find. Annotated poems will be due on the first day of class; poem submission will count as a quiz grade.
  + Part 3: Students will select one of their annotated poems to further analyze in a two-page, typed, MLA-formatted essay. Prompt: “In a well-written essay, analyze how the poetic devices and literary techniques used in the poem contribute to its meaning.” The essay will be due on the first day of class. Students will have the opportunity to revise their essay after teacher feedback.

* **Literary Terms and Definitions**
* Students will review a provided list of Literary Terms and Definitions. Students are expected to know and be able to appropriately use the terms and definitions in their journals, essays, and in-class discussions. A Literary Terms and Definitions quiz will be given at the end of the unit.
* **Introduction to the AP English Literature and Composition Exam**
  + The teacher will provide an introduction to the Exam to familiarize students with the exam format. Students will begin to explore the multiple-choice section and types of free-response questions, how to analyze writing prompts, and how to understand the AP rubric.
  + Within small groups, students will read several student-written essay responses to AP questions and evaluate them against published rubrics. Class essay discussion will focus on elements of diction, syntax, vocabulary, and effective use of textual support. This process will continue throughout the semester.
    - Course assessments will be modeled after the multiple-choice and free-response sections on the AP Exam.

**Unit 1: Short Fiction I (~1 week)**

“Understanding character, setting, plot, and narrator are fundamental to interpreting fiction.” This unit “builds on student understandings of these fundamentals from previous courses while establishing a foundation for the skills and knowledge necessary for this course. Students begin to examine how these fundamental elements function in a text” (from *AP English Literature and Composition: Course and Exam Description [2019]).*

**Unit 2: Poetry I (~ 1week)**

“Poetry and prose differ in variety of ways, with structure often being the most obvious and notable of these differences.” This unit “explores these differences and helps students better understand how the structure of poetry contribute to meaning and interpretations.” Students will continue to practice the skill of character analysis and “will also explore other fundamentals often associated with –though not unique to –poetry; word choice and the foundations of simile and metaphor” (from *AP English Literature and Composition: Course and Exam Description [2019]).*

**Unit 3: Longer Fiction/Drama I (~1 week)**

This unit “focuses on one or more extended narratives… exploring the development of the characters, conflicts, and plots and how these relate and contribute to the representation of values.” Selected texts will “help students continue to develop the skill of analyzing characters… in which a character’s perspective shifts over the course of the narrative, and in which the character’s actions or inactions reveal the character’s motives.” Texts will “provide examples of conflict between a character and outside forces that obstruct as well as examples of internal conflict between competing values within a character” (from *AP English Literature and Composition: Course and Exam Description [2019]).*

**Unit 4: Short Fiction II (~ 2 weeks)**

“Characters, plots, and dramatic situations—like people and events in the real world— are complex and nuanced. While previous units have established and examined the fundamentals of fiction,” this unit “introduces the complexities of characters, the nuances of dramatic situations, and the complications of literary conflicts. The various contrasts an author introduces necessarily affect the interpretations that students make; therefore, students should learn to account for these elements as they choose evidence and develop the commentary that explains their thinking” (from *AP English Literature and Composition: Course and Exam Description [2019]).*

**Unit 5: Poetry II (~ 2weeks)**

“In this unit, students will continue to practice the interpretation of poetry, with a focus on the ways word choice, imagery, and comparisons can reveal meanings and shape interpretations of the text. Accordingly… poems for this unit… provide students with opportunities to identify, understand, and interpret imagery, extended metaphors, personification, and allusion” (from *AP English Literature and Composition: Course and Exam Description [2019]).*

**Unit 6: Longer Fiction/Drama II (~2 weeks)**

“Carefully crafted literary texts often contain what appear to be inconsistencies that can be confusing to students. As teachers know, and as students must learn, inconsistencies in the way characters develop, interruption in the timeline or sequence of a plot, or unreliability of a character or narrator can all contribute to the complexities in a text and affect interpretation.” This unit “provides another opportunity to explore how previously learned skills apply to longer texts, where characters and plots are usually more developed. At this point in the course, students may be prepared to explore these myriad possibilities as they begin to refine their literary arguments.” Selected text(s) will give students the opportunity to analyze symbols, a skill introduced in this unit and continued in the following units” (from *AP English Literature and Composition: Course and Exam Description [2019]).*

**Unit 7: Short Fiction III (~ 2weeks)**

“This unit looks at how texts engage with a range of experiences, institutions, or social structures. Students come to understand that literature is complicated because it tries to capture and comment on the complexities of the real world. Sudden changes in a narrative, such as a character’s epiphany, a change in setting, manipulation of the pacing of the plot, or contradictory information from a narrator, are factors that students should learn to consider as they develop their own interpretations.

This unit challenges students to transfer their understanding of figurative language, previously studied only in relation to poetry, to their interpretations of narrative prose. Students should come to understand that it is acceptable and sometimes even necessary to revise their initial interpretations of a text as they gather and analyze more information” (from *AP English Literature and Composition: Course and Exam Description [2019]).*

**Unit 8: Poetry IIII (~ 2 weeks)**

“Students continue to develop their understanding of how to read a poem in this unit, focusing especially on how interpretation of a poem’s parts informs an interpretation of the entire poem.” This unit goes further than any previous unit in exploring ambiguities of language and unrealized expectations and the ironies they create. In further examining structural contrasts or inconsistencies, students will recognize how juxtaposition, irony, and paradox in a poem may contribute to understanding complexity of meanings” (from *AP English Literature and Composition: Course and Exam Description [2019]).*

**Unit 9: Longer Fiction/Drama III (~ 2 weeks)**

“This unit brings understandings from throughout the course to bear on a longer text so students can explore in depth how literature engages with a range of experiences, institutions, and social structures. The ways a character changes and the reasons for the change reveal much about that character’s traits and values, and, in turn, how the character contributes to the interpretation of the work as a whole. Students should now recognize that the events, conflicts, and perspectives of a narrative embody different values and the tensions between them. At this point in the course, students should understand that interwoven and nuanced relationships among literary elements in a text ultimately contribute to the complexity of the work. As the course concludes, students should recognize that demonstrating an understanding of a complex text means developing a nuanced literary analysis. Above all, as students leave the course, they have hopefully developed an appreciation for a wide variety of genres, styles, and authors that will motivate them to continue reading and interpreting literature” (from *AP English Literature and Composition: Course and Exam Description [2019]).*

**Sample of Selected Works** (these lists are not all-inclusive)

* Short Stories:
* Chekhov, Anton. “The Lady with the Little Dog”
* DeLillo, Don. “Videotape”
* Faulkner, William. “Barn Burning”
* Faulkner, William. “Dry September”
* Faulkner, William. “That Evening Sun”
* Fitzgerald, F. Scott. “Babylon Revisited”
* Hawthorne, Nathaniel. “Young Goodman Brown”
* Hemingway, Ernest. “A Clean, Well-Lighted Place”
* Hemingway, Ernest. “The Killers”
* Hemingway, Ernest. “The Short Happy Life of Francis Macomber”
* Mansfield, Katherine. “Bliss”
* O’Connor, Flannery. “A Good Man is Hard to Find”
* Oates, Joyce Carol. “Where Are You Going, Where Have You Been?”
* Olsen, Tillie. “I Stand Here Ironing”
* Rash, Ron. “Those Who Are Dead Are Only Now Forgiven”
* Updike, John. “A & P”

Poetry:

* Arnold, Matthew. “Dover Beach”
* Auden, W.H. “*Dulce et Decorum Est”*
* Bishop, Elizabeth. “In the Waiting Room”
* Blake, William. “London”
* Brooks, Gwendolyn. “We Real Cool”
* Browning, Robert. “My Last Duchess”
* Byron, Lord. “She walks in Beauty”
* Dickinson, Emily. “I’m Nobody! Who are you?”
* Dickinson, Emily. “Much Madness is divinest Sense ”
* Donne, John. “The Flea”
* E.E. Cummings. “anyone lived in a pretty how town”
* Eliot, T.S. “The Love Song of J. Alfred Prufrock”
* Finch, Annie. “Coy Mistress”
* Frost, Robert. “Mending Wall”
* Hayden, Robert. “Those Winter Sundays”
* Herrick. Robert. “To the Virgins, to Make Much of Time”
* Hughes, Langston. “Mother to Son”
* Keats, John. “Ode on a Grecian Urn”
* Ludvigson, Susan. “Inventing My Parents: After Edward Hopper’s *Nighthawks*, 1942”
* Marvell, Andrew. “To His Coy Mistress”
* McKay, Claude. “The White House”
* Millay, Edna St. Vincent. “Love is not all”
* Milton, John. “When I consider how my light is spent”
* Parker, Lisa. “Snapping Beans”
* Pastan, Linda. “Marks”
* Sadoff, Ira. “Hopper’s ‘Nighthawks’”
* Shakespeare, William. “My mistress’ eyes are nothing like the sun”
* Student-selected poetry
* Thomas, Dylan. “Do not go gentle into the good night”
* Wordsworth, William. “The World Is Too Much with Us”
* Wordsworth, William. “We Are Seven”
* Yeats, William Butler. “A Prayer for My Daughter,” “Second Coming”
* Novels (including excerpts and graphic novels), Novellas, and Drama:
* Austen, Jane. *Pride and Prejudice*
* Bronte, Charlotte. *Jane Eyre*
* Chopin, Kate. *The Awakening*
* Ellison, Ralph. *Invisible Man*
* Faulkner, William, *The Sound and the Fury*
* Faulkner, William. *Light in August*
* Hansberry, Lorraine. *A Raisin in the Sun*
* Hemingway, Ernest. *A Farewell to Arms*
* Kafka, Franz. *The Metamorphosis*
* Kuper, Peter. *The Metamorphosis*
* O’Brien, Tim. *The Things They Carried*
* Shakespeare, William. “If we are marked to die...” From *Henry V, Act IV, scene iii*
* Shakespeare, William. *Hamlet, Prince of Denmark*
* Shakespeare, William. *King Lear*
* Warren, Robert Penn. *All the King’s Men*
* Wilde, Oscar. *The Importance of Being Earnest*
* Wilde, Oscar. *The Picture of Dorian Gray*
* Visual Texts/Film:
* *A Raisin in the Sun.*  DVD
* *All the King’s Men.* DVD
* *Hamlet.* DVD
* Hopper, Edward. *Nighthawks*. Painting
* Lawrence, Jacob. *Pool Parlor*. Painting
* *The Importance of Being Earnest.* DVD

**COURSE TEXTS**

**Primary Text**

* Jago, Carol, et al. *Literature &Composition: Reading, Writing, Thinking*. 1st edition. Bedford/St. Martin's, 2011. Print.

**Supplementary Texts/Resources**

* *AP English Literature and Composition: Course and Exam Description.* College Board. 2019.

**Classroom Policies**

**Absences**

The WCHS absence policy applies in this classroom. In the event of an excused absence, it is your responsibility to talk to me either before or after school/class (not during class) about what you missed. ***It is your responsibility to turn in all assignments including make-up work on time.*** *Check my teacher website (*[*http://andreadecker.weebly.com*](http://andreadecker.weebly.com)*) to see what we are doing each day and what work you might have missed.*

**Grading**

Major grades: 60% (essays, independent reading assessments, unit assessments, some dialectical journals, etc.)

Minor grades: 40% (some dialectical journals, homework, practice exams, class discussion, class participation, etc.)

Grades will be updated on a regular basis. Please understand that English grades are rarely available the next day, especially if essays are being graded. Every effort will be made to keep students informed of grades in a timely fashion. It is the student’s responsibility to check PowerSchool on a regular basis for grade updates.

This course will follow the WCHS policy for final exam exemptions.

**HOMEWORK**

Homework is an important factor in the learning process. Reading will most always be assigned as homework in advance of class discussion; students are expected to read carefully, take notes in their Dialectical Journals, and come to class prepared for scholarly discussion. In addition, assignments that are started in class may need to be completed for homework. Students are expected to complete homework regardless of whether or not it is graded.

**LATE WORK**

* ***Submission of late work should not be considered an option for an AP student.***
* Late submission minor assignments will not be accepted.
* One letter grade per day will be subtracted for late submission of major assignments for up to 4 days. After 4 days, the assignment will be counted as a zero; no major assignments submitted after four days will be accepted. It is the student’s responsibility to arrange timely submission with the teacher.
* Students will receive a zero for an assignment for:

1. Failing to make up missed work in the permitted time,
2. Cheating by copying or allowing another to copy any assignment,
3. Plagiarizing,
4. Submitting an assignment too late,
5. Failing to turn in work, or
6. Skipping class on the day an assignment/assessment is due.

**MAKE-UP WORK**

* If a student is absent because of illness or unforeseen circumstances, it is the student’s responsibility to make up all missed work in a timely fashion. The general policy is that students are given one day’s grace for every day you missed.
* It is the student’s responsibility to check the teacher’s web page each day for homework or classwork assignments/assessments/essays, etc. (<http://andreadecker@weebly.com>)
* Assessment/major assignment dates are announced in advance. If a student is absent, the student is expected to arrange a time to make up the missed assessment/assignment as soon as possible. The general policy is the student is required to complete them or turn them in on the day the student returns to class. This includes essays or assessments that may be due in class on the day the student returns.
* School activities such as sporting events or field trips do not excuse students from submitting work on time. Students are expected to make submission arrangements prior to their absence.

**CHEATING**

Cheating is defined as taking deliberate and deceptive action for the purpose of dishonorably earning a grade or some other advantage on an assignment.  Cheating includes, but is not limited to:

* Copying answers from someone else’s assignment / test that is not authorized group or paired work;
* Using notes, a cell phone, or textbook on/during a test/quiz. (NOTE: Students may not check cell phones at any time during a test/quiz – even to check the time. There is a clock on the wall.);
* Giving someone else the answers to a test;
* Taking a test for someone else;
* Helping someone on an assignment that is supposed to be individualized work;
* Borrowing or purchasing a research paper and /or project and submitting it as one’s own; and
* Skipping class on a day a major assignment/assessment is due.

**PLAGIARISM** is a form of cheating in which students do not give proper credit to their sources, whether intentional or not.  Plagiarism includes, but is not limited to:

* Using someone’s exact words, thoughts, ideas, or images in a paper or project without the use of quotation marks and a citation both parenthetically and on the works cited page.
* Summarizing or paraphrasing someone’s words, thoughts, or ideas in a paper without giving the author credit (with a citation) both parenthetically and on the works cited page.
* Copying and pasting parts from the Internet and claiming the result as one’s original work. Students must use proper citations for information from the Web.

Consequences for cheating include a zero for the assignment, a discipline referral, parent and principal notification, and a *U* on conduct.

*If in doubt, always ask THE TEACHER to clarify an assignment!*

**CLASSROOM EXPECTATIONS**

* Show respect to fellow students, the teacher, the school, and the property that belongs to each. Students do not have the right to interfere with classroom instruction or other students’ learning.
* No sleeping in class. This includes putting one’s head down on his/her desk.
* Class is dismissed by the bell. No lining up at the door.
* Come to class on time with all of the necessary materials, assignments, and supplies.
* Keep conversations and questions pertinent to the class. Be an active, positive contributor to class discussions.
* No food or drinks are allowed in the classroom. Bottled water is an exception to this rule.
* Follow all school rules. Refer to the WCHS student handbook.

***Keep this document in the front of your AP English Literature and Composition Notebook for reference throughout the semester.***

Student Name (please print): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_/Class Period: \_\_\_\_\_\_\_

**SIGNATURES:**

Signatures below indicate that the student AND parent/guardian have read and reviewed the Course Description and Class Policy Guidelines for AP English Literature and Composition. Students should keep the handout in the front of their AP Lit binder for reference throughout the semester. This signed sheet should be returned to the teacher and will be kept on file.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_/\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_/\_\_\_\_\_\_\_\_\_\_

Student Name (Please Print) Student Signature Date

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_/\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_/\_\_\_\_\_\_\_\_\_\_

Parent/Guardian Name (Please Print) Parent/Guardian Signature Date

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_/\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Parent/Guardian Cell Phone Parent/Guardian Work and/or Home Phone

**FILM VIEWING PERMISSION FORM**

As part of the curriculum for AP English Literature and Composition, all or some part of the film(s) listed below *may* be shown to complement our reading and novel discussion. If your child has permission to view the film, please check YES beside the film title. If you *do not* want your child to view the film, please check NO beside the film title. An alternate assignment will be available to those students without viewing permission.

|  |  |  |
| --- | --- | --- |
| **Video Title** | **Rating** | **Permission to View?** |
| *A Raisin in the Sun* | PG-13 | □ Yes □ No |
| *All the King’s Men* | PG-13 | □ Yes □ No |
| *Hamlet* (1996) | PG-13 | □ Yes □ No |
| *The Importance of Being Earnest* | PG | □ Yes □ No |
| Other Films as applicable to curriculum |  | □ Yes □ No |

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Parent/Guardian Signature Date