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Illustrations contributed by Karen Ernst daSilva.
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July 10

**TOMASEN M CAREY** is a Senior Lecturer in the English Department at the University of New Hampshire where she is the Field Coordinator of the Learning Through Teaching Program and Director of UNH Writers Academy for youth. She is the voice behind the blog, Conversation Education (conversationeducation.com) where she shares resources, questions the current state of education, and reflects on her work with teachers and students.

July 17

**TOM NEWKIRK** is Professor Emeritus of English at the University of New Hampshire where he founded and directed the summer Literacy Institutes and the Writers Academy. He is the author of numerous books and articles on literacy learning, including *The Performance of Self in Student Writing*, which won the NCTE David Russell Award. He most recently published, *Embarrassment: And the Emotional Underlife of Teaching*.

**PENNY KITTLE** is a high school English teacher and literacy coach in North Conway, NH. She has authored several books on literacy education, including *Write Beside Them*, which won the NCTE James Britton Award, and *Book Love*. She co-edited (with Tom Newkirk) a collection of Don Graves’ writing, *Children Want to Write* that includes video footage from his original research.

**KELLY GALLAGHER** has been teaching high school for more than 30 years, currently in Anaheim, California. He is the former co-director of the South Basin Writing Project at California State University, Long Beach, and the author of *Reading Reasons, Deeper Reading, Teaching Adolescent Writers, Readicide*, and *Write Like This*. Kelly’s latest book is *In the Best Interest of Students*.

July 24

**KATHERINE BOMER** teaches in the Graduate program in the University of Texas at Austin. She has taught primary and intermediate grades. A frequent keynote speaker, she combines a teacher’s practical advice, a writer’s love of language, and a powerful plea for social justice. She is author of *The Journey is Everything, Hidden Gems* and accompanying DVD, “Starting with what Students Do Best.”
The New Hampshire Literacy Institutes is a five-week summer program consisting of two- and four-credit graduate-level courses as well as non-credit workshops. You may register for a course and/or attend a workshop, but auditing will not be permitted. Undergraduates with a bachelor’s degree in May are eligible to attend in July. Permission is required. The maximum load is ten credits. Classes are scheduled Monday through Friday, 8:15 AM to 2:15 PM, except where noted.

**The Power of Narrative**
*July 16-18, Monday-Wednesday, 8:15-2:15 (non-credit) $650*

The story—from *Rumpelstiltskin to War and Peace*—is one of the basic tools invented by the human mind for the purpose of understanding. There have been great societies that did not use the wheel, but there have been no societies that did not tell stories. (Ursula Le Guin)

Let’s face it. We are often embarrassed by our affection for narratives. We imagine we should be more logical or rational—yet we are drawn to the emotional and explanatory power of story. Too often we treat narrative writing as an early (and easy) form that gives way to the more serious forms of academic writing in later grades.

Well, there is good news. Cognitive research has shown what we all expected—that we are wired to understand ourselves and our world through narrative. In this session three leading educators will explore with the power of narrative in all subject areas, and all genres, including academic writing. We will show how students can be taught to tap this powerful mode of understanding to build coherence and reader interest. We have “minds made for stories”—and we need to learn how to use them.

*Instructors:*
Tom Newkirk, Penny Kittle, and Kelly Gallagher
(p.2)

**ENGL 911-01 (4.0 credits)**
*July 2-13 (two weeks; no class July 4)*
*Monday-Friday, 8:15-2:15*

**The Same Coin: Experiments with Form, Structure and Freedom in the Poetry Classroom**

This two-week course will experiment with both sides of creativity in poetry and writing: the heavily structured and the unbound. We’ll begin with the demands and delights of forms—from the
well-known like haiku and sonnet, to the lesser practiced triolet and ghazal. We’ll use these forms to pull out the poems we literally would have never written otherwise and discuss the idea of structured poetry as a way out of confusion, doubt and writer’s block.

Once we have a firm sense of the gorgeous, distinct and ultimately fragile edifices of form, we’ll break out; we’ll let go of even the idea of line breaks and stanzas by spending a week inside prose poetry and its twins: nonfiction shorts, flash fiction and/or micro essays. We’ll also explore surrealist writing prompts to get in touch with the automatic and then consider how we need each side—the totally free and the heavily structured—in order to create the frameworks on which we hang what we know.

Topics and activities include:

- Daily writing workshop
- Conferences with instructor
- Peer response to writing
- Study and practice of various forms
- Evaluation of poems

Instructor:

Shelley Girdner’s poems have been published in journals, including Hunger Mountain, Poet Lore and Painted Bride Quarterly, as well as The Indiana Review, Mid-American Review and others. She’s been featured on PBS News Hour and NHPR’s “The Book Shelf.” Her first book of poems, You Were that White Bird was published by Bauhan, a University Press of New England, in 2016. She teaches at the University of New Hampshire.

ENGL 922-01 (4.0 credits)

July 2-13 (2 weeks; no class July 4)
Monday-Friday, 8:15-2:15

Reading to Write

Don Murray said “As we each learn, in our own way, to read and write, what we learn helps us see the possibilities of reading and writing. We discover what can be done on the page by reading and can try it when we write. And by trying it we better understand, when we return to reading, how writing is made.” (Read to Write, p. vii)

In this course we will look at a variety of texts to discover “how writing is made” and how we might try some of those craft moves in our own writing. How do we use novels, poetry, essays, and memoir to find ideas for writing? What do we notice the writer did—how they wrote the piece—and how does what they did reinforce, strengthen, and impact the ideas and the feelings in the writing? We will use Don Murray’s Crafting a Life as a core text.

Students will be expected to assemble their own collections
of reading from which to discover craft moves they might use in their own writing. They will also be expected to take a piece of writing to a best draft, using some of those discovered craft moves as they develop their own writing.

Instructor:
Linda Rief learns daily about reading and writing with, and from, her 8th graders at Oyster River Middle School in Durham, NH. She is the author of Read Write Teach: Choice and Challenge in the Reading-Writing Workshop, Inside the Writer’s-Reader’s Notebook, 100 Quickwrites, Vision and Voice, and Seeking Diversity. She co-authored Visual Tools with Roger Essley and co-edited Adolescent Literacy with Kylene Beers and Robert Probst, as well as the NCTE journal Voices from the Middle with Maureen Barbieri. Her new book The Quickwrite Handbook is forthcoming in 2018

ENGL 922-02 (4.0 credits)
July 9-20 (2 weeks)
Monday-Friday, 8:15-2:15

Listening Beyond the Text: Trusting the uncertainty, ambiguity, and unknown of the elusive conference

The purpose of the conference is not to praise or to judge the quality of the writing, but rather to encourage students to pursue ideas, feelings, or merely a sense of things which they may not yet have thought out or been able to express, but which may emerge into language between us.

(Terry Moher, Teaching the Neglected R)

From my many years of teaching writing, working with writing teachers, and directing the UNH Writer’s Academy, it is clear that one of the most challenging aspects of teaching writing is conferring with students. Not only must we, ourselves, write in order to understand our own processes, but to gain insight, as well, into the writers with whom we are working, to make sense of their needs and to learn to respond in the moment, with clarity, support, and gentle nudging.

The goal is a delicate balance: to be sure not to turn the writers away from their work, while nurturing them to take some risks, to try something new, and to uncover the many possibilities of each piece.

In this two-week course, we will write in the morning, and from writers’ perspectives, have in-depth conversations about the complex nature of conferences and their place in the Reader’s and Writer’s Workshop.

In the afternoon, we will work with the students of the UNH Writer’s Academy who are on site, to learn from these self-
proclaimed writers and avid readers how to research and practice our conferring techniques. Working with several students each week, we will ask the hard questions of ourselves in terms of what makes a quality conference; what to do when the conference is not going anywhere; how to deal with students who don’t want to confer; how to use your own reading and writing experiences to further your work with these young writers. These mini case studies will provide us insight into the minds and works of these young readers and writers who have so much to teach us.

**Instructor:**

Tomasen M Carey (see Keynote Speakers, p. 2)

**ENGL 920-01 (2.0 credits)**

_July 16-20 (1 week)  
Monday-Friday, 8:15-2:15_

Get a (READING) Life: Teaching children to become readers is more than print, fluency, and comprehension

When we think of adult readers we admire, it’s likely that we don’t know their scores, their levels, or their reading rates. We admire them not because we saw any of their book reports or reading logs or progress report grades. Instead, our admiration is often rooted in their reading characteristics, quirks, and habits and their abilities to nurture a reading life even when daily life is busy, stressful, or overwhelming.

Course participants will consider the challenges faced by reluctant, resistant, and hesitant readers and develop ways to inspire and support them to have a sense of reading identity and to begin to grow a reading life. Throughout the week, teachers will look, with a critical lens, upon the language we use, the structures we implement, and the instruction we offer for ways it may or may not be universally invitational.

Additionally, participants themselves will work on their own reading lives, as they consider their identities, strengths, struggles, and hopes, and then transfer this work to their classrooms. Please note that the intention and design of this course is not meant to answer the question, “How do I teach children to read?” Rather, this course is meant to help teachers consider the question, “What can I have and do in my classroom that invites all children to be part of Frank Smith’s ‘reading club’ and inspires them to become self-initiated, intentional readers who choose to read, even when it’s not assigned?”

This was an invigorating week! I’m leaving with a toolkit of new activities to try in class and many ideas on how to improve some strategies I’ve already used.
Instructor: Kathy Collins is coauthor with Matt Glover of the Heinemann title I Am Reading. Kathy is the beloved author of Growing Readers as well as Reading for Real. She presents at conferences and works in schools all over the world to support teachers in developing high-quality, effective literacy instruction in the elementary school grades. Kathy has worked closely with the Teachers College Reading and Writing Project at Columbia University, and she was a first grade teacher in Brooklyn, New York.

ENGL 911-02 (4.0 credits)
July 23-August 3 (2 weeks)
Monday-Friday, 8:15-2:15

Writing Fiction
Concerning the creative endeavor, T.S. Eliot once wrote: “We do not know until the shell breaks what kind of egg we have been sitting on.” This two week, intensive fiction writing course will help you find out what sort of egg you’re sitting on. The work is designed to allow you—student—to dive into a creative space prepared with the basic tools found in a fiction writer’s kit-bag. Anchoring the fiction writer’s experience is daily footwork—reading and writing—so we will set our feet upon the work-path to see where it may lead.

The goal of the course is to produce short fiction and we will pursue that goal with all sorts of playful seriousness. Students will develop a stronger understanding of story, scene, character, conflict, point of view, detail, diction, and word choice. Everyone will have their stories workshopped in class and discussed in private conference with instructor. For these two weeks, all writers are encouraged to take risks with subject matter and style. The lessons of fiction, of intense study of the crafted story, extend from the personal to the universal. If all of that sounds really intense, rest assured that we’ll also laugh a great deal. Come join a community of like-minded individuals and find out what stories are waiting in your pens.

Instructor: Clark Knowles has taught writing at the University of New Hampshire for seventeen years. He received his M.A. in fiction writing from the University of New Hampshire, and his MFA in Writing from Bennington College. The Arts Council of the State of New Hampshire awarded him an Individual Fellowship in 2009. His fiction has appeared or is forthcoming in recent issues of: The New Guard, RE:AL, Outlook Springs, The Collagist, Northern New England Review, Harpur Palate, Conjunctions, Limestone, Nimrod, Eclipse, and Glimmer Train Stories. If you can’t find him, he’s probably at yoga.

ENGL 920-02 (2.0 credits)
July 23-27 (1 week)
Monday-Friday, 8:15-2:15

The Journey is Everything: Teachers as Essayists
The true essay, the kind that fills magazines, literary journals, and the Internet is a thought-journey that explores and exposes a person’s thinking in writing. True essays evoke memory and emotion; they inform and persuade; they incite debate; they make us laugh out loud, weep, haunt us with their ideas, and make us want to write in response.

In schools, unfortunately, what is called “essay” is most often formulaic—five paragraphs, hamburgers, and fans, thesis statements and topic sentences—about assigned topics. They are painful for students to write and deadly for teachers to read and assess. We can teach students how to read and write gorgeous, brilliant and moving essays that people authentically read and write in the world, and our the writing we do together this week can be the map to guide them.
Take these five precious days to relax and breathe into your own writing, knowing that even as you are enjoying nurturing your own writing life, you are growing a year’s worth of mini-lessons and conference teaching points to use with your students.

In this course we will:
- Read stunning published essays to notice their organic shapes and craft features
- Write to think in notebooks (please bring a writers notebook!)
- Choose a subject or an idea for an essay and write to think some more
- Create a flash draft
- Talks with peers about our writing process
- Leave with a short essay to share with students

Instructor:
Katherine Bomer (see Keynote Speakers, p.2)

ENGL 920-03 (2.0 credits)
July 23-27 (1 week)
Monday-Friday, 8:15-2:15

The Classroom Speaks: Transforming the early childhood classroom into a laboratory for learning literacy

As our early childhood classes become more and more academic, it’s important for us to hold onto what we know young children need—opportunities for inquiry, exploration and play. When a powerful, authentic inquiry-based choice time is placed at the heart of an early childhood classroom, the energy, creativity and excitement for learning rises to the forefront.

Thinking of the classroom as a laboratory for learning, we will design physical classroom layouts that support this concept. Working from our room plans, we will then look carefully at each center, planning for appropriate materials, and discussing ways to integrate opportunities for writing and reading in each center.

Using video clips and transcripts, participants will use an observation template to reflect on children’s work/play in a center and to use this information to develop next steps for the center. We will pay particular attention to how a teacher sets up a center and how children are encouraged to then take ownership of what happens in the center. We will see how Choice Time Journals can be implemented in classrooms to give children the opportunity to use their writing and drawing as a means of reflecting on their day’s experience at their Choice Time center.
Instructor:

Renée Dinnerstein has over 40 years experience in early childhood education. She has taught both in Italy and the United States and has spent eighteen years as an early childhood teacher at PS 321, one of New York City’s leading elementary schools. She was the teacher-director of the Children’s School early childhood inclusion annex and worked as an Early Childhood Staff Developer in the New York City Department of Education, Division of Instructional Support, where she wrote curriculum, led study groups and summer institutes, and helped write the New York City Pre Kindergarten Standards. She received the Bank Street Early Childhood Educator of the Year Award in 1999. She is the author of Choice Time.

ENGL 920-04 (2.0 credits)
July 30-August 3 (1 week)
Monday-Friday, 8:15-2:15

Who’s Doing the Work? How to say less so students can do more

What does instruction look like when teachers “say less so students can do more,” turning more of the work in each instructional context—read aloud, shared reading, guided reading, and independent reading—over to students? This interactive series of hands-on workshops will address the following questions:

• What is the “end” goal for our literacy instruction?
• How can better understanding students’ reading processes help us help students increase their independence and proficiency?
• What role does read aloud play in a student’s reading development? How do we leverage his instructional context to help students reap the benefits?
• What exactly is shared reading? How does it look different in primary and intermediate grades? What role does shared reading play in a student’s reading development?
• How does guided reading support student’s reading development?
• When students read independently, what are teachers doing? What can reading conferences sound like and how can they help inform instruction while simultaneously nurturing a love of reading?

If you are frustrated by a lack of transfer from classroom lessons to students’ independent practice, this course Like the other classes I’ve taken here, this one is very empowering. There’s never a sense of “this isn’t good enough,” only the sense of “Here are some questions I have” or “Here’s an idea you might think about.” I continue to become a more confident writer and teacher as a result of this week.
will help you think about small, but powerful adjustments you can make to your balanced literacy instruction, letting students do more of the work so they experience more learning.

**Instructor:**

**Kim Yaris** has worked in education—as an elementary classroom teacher and literacy staff developer—for 24 years. Committed to helping children become independent and proficient readers and writers, Kim's work with teachers focuses on helping them understand how children learn to read and write. Kim advocates for developing student agency through intentional and responsive teaching. Kim’s two professional books, co-authored with Jan Burkins, *Reading Wellness* (2014) and *Who’s Doing the Work* (2016), provide practical ideas for promoting independence and proficiency.

**ENGL 922-03 (2.0 credits)**

*July 30-August 3 (1 week)*

*Monday-Friday, 8:15-2:15*

**Reading Between the Lines: Teaching Media Literacy**

“Overall, young people’s ability to reason about the information on the Internet can be summed up in one word: bleak,” reported a 2016 study by the Stanford History Education Group. Indeed, dodgy websites, manipulated images, and “fake news,” for instance, have made reading mass media a challenge for people of all ages. But consumers of mass media can learn to read critically these media messages. With the proper strategies and practice, students can become wise to the power and purpose behind the media they consume.

In this class, we will examine instructional cases and strategies for teaching media literacy. In particular, we will practice critical reading and “close looking” to read mass media more critically. We will study mass media, possibly including texts, images, news items, websites, social media, films, and products, to consider their messages and impacts (see Scheibe & Rogow 39; Hobbs 57). We’ll also produce media in response, such as counter-ads or “backtrack journals” (Revkin) as we examine classroom-ready activities for promoting media literacy. In this class, we’ll “read between the lines” to become—and help our students become—responsible consumers and creators of media messages.

**Instructor:**

A former high school teacher and coach, **Laura Smith** is a Senior Lecturer in English at UNH, where she teaches English education courses, young adult literature, first-year composition, and American literature.
DEPOSITS & PAYMENTS

Courses require permission and a deposit ($200). The deposit will be applied to your student account for the cost of tuition and fees. Enter all items on the permission form in back of the brochure and send it with your deposit. You can select up to 10 credits with this deposit. UNH summer registration begins March 26, 2018. At that time, call the Registrar’s Office (603)862-1500 to make your final payment. Any remaining balances on your account must be paid-in-full before the first class starts or you will be automatically dropped from the course. We recommend June 1 as a deadline. Deposits are fully refundable for cancellations received until June 1. After June 1, partial refunds will be considered for cancellations received before the first class. No refunds will be processed after the class has started. Auditing will not be permitted.

Please note that tuition and fees are subject to change without notice. The current tuition rate for a NH resident is $520 per credit; $570 per credit, non-resident. The following are mandatory fees: registration ($20); student services ($15 or $138, depending on student status); and technology, pro-rated based on total registered credits (1-4 cr, $25; 5-8 cr, $50.25; 9+ cr, $100.50). An itemized summary of charges will be provided upon request.

Purchase orders will not be accepted for any course charge. If you are eligible for summer financial aid or a tuition waiver, please indicate that on the permission form.

Workshop registrations will be conducted online ($650). Click on: www.cola.unh.edu/nhliteracy Credit card payments are preferred, but you can commit to an alternate method after registering online. Mail a check payable to UNH or submit an approved purchase order to the address above (electronic PO’s accepted by email). Unpaid balances without an approved PO must be paid by June 30 or you will be automatically removed. Cancellations are fully refundable until June 30. No refunds will be processed after June 30. Auditing will not be permitted.

Important note about checks payable to UNH: For multiple check payments to UNH (i.e. course deposit and workshop fee), please use separate checks to avoid misdirected accounting and loss of registration. This includes summer housing/dining and parking.

UNH Conference Office (603)862-1900
Summer housing on campus and dining services are available to all participants. The air conditioned rooms will include linen. Most facilities offer the following amenities: secure Wi-Fi, laundry, vending, and elevators. Each area features multiple lounges and a shared kitchen on the first level.

UNH Transportation Office (603)862-1010
A valid permit must be displayed in your vehicle to park on campus. Resident permits (those staying in a campus residence hall) and commuter permits can be purchased online usually in May. Pay & Park kiosks are available at the following visitor lots: Sage Way, Edgewood Road, and Campus Crossing at Mill Road.

Like us on Facebook. Follow @UNHLit on Twitter & Instagram. Join the #UNHLit conversation!
The MST degree program is specifically designed for certified teachers who want to extend their skills as readers and writers and to learn effective strategies for literacy instruction. Many participants successfully complete the requirements in three seasons by taking summer courses through the NH Literacy Institutes or they can expedite their progress by through appropriate offerings during the academic year. The MST program is flexible to students in providing courses that meet the student’s personal and professional interests. Applications are processed online. For more information, visit: www.cola.unh.edu/english/graduate-programs

Directed Reading Course
ENGL 922(04) is offered for variable credit (1 to 6). Please contact Lisa Miller at LC.Miller@unh.edu to discuss your options.

MST Capstone Project
ENGL 922(F01) is a graduation requirement. Please contact Lisa Miller at LC.Miller@unh.edu to submit your proposal.

For more information, contact Sabina.Foote@unh.edu

Tel: (603)862-1168 | Fax: (603)862-3563 | TTY: 7-1-1 (Relay NH)

UNH Literacy/English, 95 Main Street, Hamilton Smith Hall, Durham, NH 03824

Web: www.cola.unh.edu/nhliteracy
DATE TODAY: _____/_____/_____           DOB: _____/_____/_____

UNH Student ID# (If new to UNH, use your SSN & DOB; an alternate # will be assigned.)

To request permission for a course, please enter all items on this form and mail it with a deposit.

Mail: English Department/NH Literacy, 95 Main Street, Hamilton Smith Hall, Durham, NH 03824. Summer registration begins March 26, 2018. Call the Registrar’s Office (603)862-1500 to make your final payment. Any remaining balances on your student account must be paid-in-full before your first class starts or you will be automatically dropped from the course. We recommend the June 1st deadline! After June 1, partial refunds will be considered if you cancel before the first class. Auditing will not be permitted. To register for the non-credit workshop, please visit us online. Web: www.cola.unh.edu/nhliteracy

Email: nh.literacy@unh.edu | Tel: (603)862-1168 | Fax: (603)862-3563 | TTY: 7-1-1 (Relay NH)

Mail Address

City State Zip/Postal Code
Include country if non US

Email

Preferred address to receive UNH registration confirmation

Home Tel or Cell Other
Please include area code

School Position Grade level

I have achieved the following degree (equivalent):

I have been admitted to the following UNH program:

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S$200 Deposit Payment

Card authorization: ☐ VISA ☐ MasterCard ☐ Discover
(Protect: 2.75% service fee is added to all credit card transactions)

☐ Check enclosed ☐ Financial aid (Payable to UNH)
(If eligible)
☐ Tuition waiver (Summer only)

Exp (MM/YY)  Sec Code

Cardholder signature

Billing name and address (if different from above)