

NEW HAMPSHIRE  
LITERACY  
INSTITUTES

SUMMER 2012



UNIVERSITY *of* NEW HAMPSHIRE



**2012**

**JULY**

**AUGUST**

**2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 1 2 3**

THE WRITING INSTITUTE (7/2-7/13)

MULTIGENRE WRITING (7/2-7/13)

DRAWING ON MEMORY (7/2-7/13)

READING FOR DEPTH (7/9-7/20)

FICTION WRITING (7/16-7/27)

A SENSE OF PLACE (7/16-7/27)

WRITE FROM YOUR READING (7/23-7/27)

THE ART OF STORY (7/23-8/3)

BOYS, LITERACY, AND POPULAR CULTURE (7/30-8/3)

**NOTE: NO CLASSES WEDNESDAY, JULY 4**

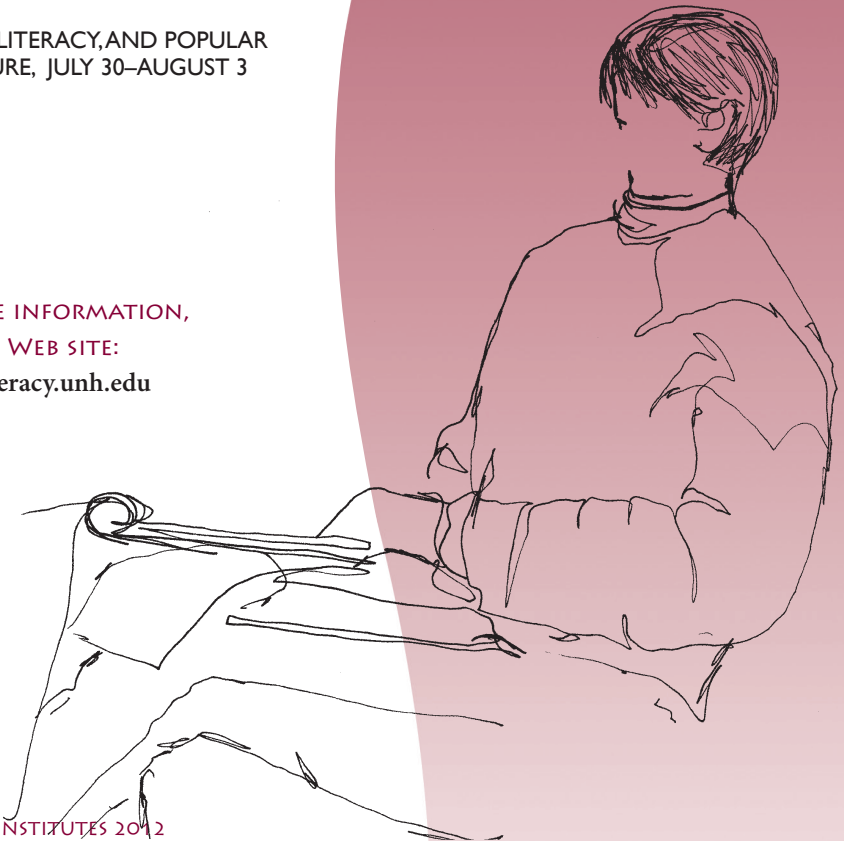
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Excerpts in the booklet were written by participants from previous institutes. Illustrations contributed by Karen Ernst daSilva. Photography by participants from previous institutes.

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FOR MORE INFORMATION,  
VISIT OUR WEB SITE:  
[www.nhliteracy.unh.edu](http://www.nhliteracy.unh.edu)



## KEYNOTE SPEAKERS



*July 12*

**BECKY RULE** gathers and tells stories. Her latest book is *Headin' for the Rhubarb: A New Hampshire Dictionary (well, kinda)*. Her collection of short stories *The Best Revenge* was named one of five essential New Hampshire books by *New Hampshire Magazine*. Other books include *Could Have Been Worse: True Stories, Embellishments, and Outright Lies*; and *Live Free and Eat Pie: A Storyteller's Guide to New Hampshire*. She writes regularly for *UNH Magazine*. She also hosts an interview show, *The New Hampshire Authors Series*,

on New Hampshire Public Television. She sometimes performs a touring program called *Crosscut*, with photographs and stories on logging, the mills, and the community of Berlin. She recently received an honorary doctorate from New England College for storytelling and contributions to New Hampshire literature, prompting her to change her nickname from the Moose of Humor to Doctor Moose of Humor.



*July 17*

**LISA LUEDEKE** fell in love with writing in high school. At the University of New Hampshire, she took as many fiction writing courses as she could, published in the school's literary magazine, but didn't begin to write her first novel until nearly a decade later. In between, she taught high school and spent thirteen years editing professional books for English teachers at Heinemann. She never forgot her writing dream, though. Her first young adult novel,

*Smashed*, will be published in August 2012. She lives in the New Hampshire Monadnock region with her husband and young daughter, where they ski, swim, hike, and hang out at their local bookstore, *The Toadstool*.



*July 24*

**KELLY GALLAGHER** is a full-time English teacher at Magnolia High School in Anaheim, California, where he has taught twenty-five years. He is the former co-director of the South Basin Writing Project at California State University, Long Beach, and the author of *Reading Reasons: Motivational Mini-Lessons for the Middle and High School*, *Deeper Reading: Comprehending Challenging Texts, 4-12*, *Teaching Adolescent Writers*, and *Readicide: How Schools Are Killing Reading and*

*What You Can Do About It*. He is also a principal author of *Writing Coach*. Kelly's latest book is *Write Like This*.

# The Writing Institute

July 2-13 (2 weeks; no class Wed., July 4)

ENGL 919.01 (4 credits)

Monday-Friday, 8:15 AM-2:15 PM

The Writing Institute is still the best place to start in our summer program. This two-week course focuses on teaching writing in grades K-12 and is designed for a variety of educators: classroom teachers, principals, reading teachers, learning-disability specialists, and curriculum specialists who want to initiate or extend writing programs that focus on the writing process.

Participants are given the opportunity to work as writers and to reflect upon their own composing processes. This work includes writing daily, sharing writing in small groups, and conferring with peers and the instructor. The Writing Institute is founded on the belief that this kind of personal engagement provides insights into writing and teaching that can be gained in no other way. We will look at ways of establishing writer's workshops and at the development of writing through a variety of genres and styles: journals, research, poetry, observation, fiction and non-fiction.

## **Instructor:**

**Jack Wilde** taught at the Bernice Ray School, Hanover, NH for more than thirty years and has been on the staff of the New Hampshire Literacy Institutes since 1981. He has consulted widely in the US, Canada, and Germany, and is the author of *A Door Opens: Teaching Writing in Fifth Grade*, as well as chapters in *Breaking Ground*, *Understanding Writing*, and *All that Matters*. Jack also contributed to the Annenberg production of *Write in the Middle*.



**A mother-in-law  
Wants to know  
When the wedding happened.  
Katie Wheeler**



## **Multigenre Writing**

July 2-13 (2 weeks; no class Wed., July 4)

ENGL 911.01 (4 credits)

Monday-Friday, 8:15 AM-2:15 PM

“I ordain myself loos’d of limits and imaginary lines,” wrote Walt Whitman in 1855. Whitman could have been describing what we will do with our writing in this course. Test limits. Break rules. Blend genres. We will read texts that do this and also discuss how such non-standard writing fits into the K-12 curriculum, how linguistic play, stylistic experimentation, and rhetorical rule-breaking can lead to powerful and surprising learning and communication. Addressing personal topics that matter, participants will write in a variety of genres and try out a number of strategies. For the major project each participant will write a multigenre research paper.

*Topics and activities include:*

- Small and large group peer response
- Conferences with instructor
- Daily writing workshop
- Teaching demonstrations and applications
- Assessment of multigenre papers

***Before the course begins, please note:***

Participants should read *Blending Genre, Altering Style: Writing Multigenre Papers* by Tom Romano and one other book about multigenre writing from a choice of three: *A Teacher’s Guide to the Multigenre Research Project* by Melinda Putz; *The Multigenre Research Paper* by Camille Allen; or *Writing Without Boundaries* by Suzette Youngs and Diane Barone.

***Instructor:***

**Tom Romano** teaches English methods and writing at Miami University in Oxford, Ohio. He is the author of several books on writing including *Crafting Authentic Voice* and his newest book, *Zigzag: A Life in Reading and Writing, Teaching and Learning*.

## Drawing on Memory

July 2-13 (2 weeks; no class Wed., July 4)  
ENGL 920.01 (4 credits)  
Monday-Friday, 8:15 AM-2:15 PM

“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  
in Daniel Pink’s *A Whole New Mind*

Using drawing and writing, we will look for, and develop, the stories embedded in our memories that we tell—or don’t tell—about ourselves, that give meaning to our lives. We will use Daniel Pink’s *A Whole New Mind* and Kim Stafford’s *The Muses Among Us* to frame our thinking, about ourselves and the world in which we live. We will craft our stories—as writers and artists—into whatever form they take and we will look at all we do in terms of implications for our classrooms in what Pink terms the “Conceptual Age.”

### Instructor:

**Linda Rief** teaches 8th grade at Oyster River Middle School in Durham, NH. She authored *Inside the Writer’s-Reader’s Notebook*, *100 Quickwrites*, *Vision and Voice*, and *Seeking Diversity*; co-authored *Visual Tools*; and co-edited *Adolescent Literacy* and NCTE’s journal *Voices from the Middle*. In 2000, the National Council of Teachers of English named her middle school teacher of the year. When not in the classroom, she relishes watching her four grandchildren craft their own voices as writers, readers, and artists.

## Reading for Depth

July 9-20 (2 weeks)  
ENGL 922.01 (4 credits)  
Monday-Friday, 8:15 AM-2:15 PM

This course will explore the question: what is reading for?

Our answer to that question is that reading—at its best—is for deep understanding. It is about involvement, questioning, discussion. It involves a relationship with a writer: a willingness to follow a train of thought, to make inferences that go beyond the text, to empathize with a character, to persevere, to reread, and to open ourselves to change. It is more than extracting the “main idea” or remembering facts (though that is easier to test).

In this course we will explore a range of strategies to help students read deeply. We will explore how discussion and writing enhance understanding—and we will try these strategies ourselves. We will look at the use of movement to physically slow down a text by using tableau, picture book drama, revision in motion, guided imagery, poet’s theater, and more. We will examine the role of the guiding teacher, one who enables students to build and sustain meaningful understanding of text.

We will draw on a number of sources for this work, including Ellin Keene’s new book, *Talk about Understanding* and Tom Newkirk’s recently published *The Art of Slow Reading*.



*My great grandmother  
sucked on her candy and  
lost herself in a program  
spoken in a language she  
had never mastered.*

**Thom Higgins**

**Instructors:**

**Louise Wroblewski** is the site director of the New Hampshire Literacy Institutes. Her blog and most recently published article in *New England Reading Journal* celebrates the outstanding teachers she meets in her role as coordinator and consultant for the University's Learning Through Teaching program. She is a New Hampshire delegate for the New England Reading Association.

**Tomasen Carey** is a field coordinator for the Learning Through Teaching Program at the University of New Hampshire and has consulted with educators throughout New England. She was a classroom teacher for thirteen years.

**Fiction Writing**

*July 16-27 (2 weeks)*

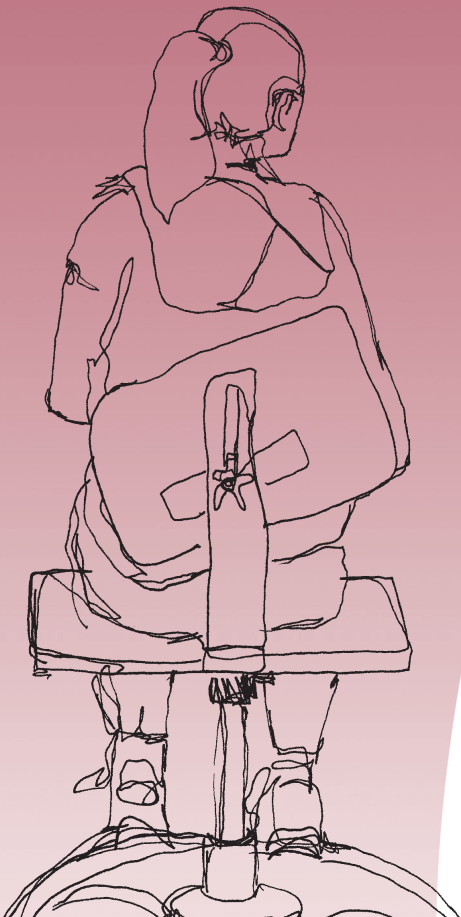
*ENGL 911.02 (4 credits)*

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

Flannery O'Connor once said that the materials of the fiction writer are the most humble. "Fiction," she said, "is about everything human, and we are made of dust." In this course, be prepared to get a bit dusty. This course is designed to allow teachers the time and space they need to delve deeply into the writing of fiction, a chance to discover and use the basic tools inherent in the craft of concrete, character-driven stories. The anchor of fiction writing is daily footwork. We will read and write a great bit. We will work intently with words. We will form a community of like-minded but wildly different people dedicated to helping each other grow as writers.

The goal of the course is to produce quality pieces of short fiction. Students will leave the class with a better understanding of story, scene, character, conflict, point of view, detail, and diction. Everyone will have the opportunity to workshop their stories in class. For these two weeks, all writers are encouraged to take risks with subject matter and style.

**Please note: This course will not satisfy the writing requirement for MFA students.**



**Instructor:**

**Clark Knowles**, a writing instructor at the University of New Hampshire, received the 2011 Faculty Excellence in Teaching Award. His fiction has appeared or is forthcoming in *Glimmer Train Stories*, *Inkwell Review*, *Red Rock Review*, and *Black Warrior Review*. He has been anthologized in the 1999 edition of Scribner's *Best of Fiction Workshops*. He lives in Portsmouth, NH with his wife, daughter, and dopey beagle. Currently, he is working on a novel.

**A Sense of Place:  
The Art of Nature Journaling**

July 16-27 (2 weeks)

ENGL 920.02 (4 credits)

Monday-Friday, 8:15 AM-2:15 PM

In this course, the world becomes our classroom as we head outside to observe, question, draw, research, and write in the natural world. We will practice many skills, from reading the landscape to identifying trees and plants to describing our observations using poetry, art, science writing, and story. As we practice the art of awareness and increase our nature literacy, we will also conduct a conversation about the best ways to use nature-based learning methods in classrooms from the kindergarten to the college level.

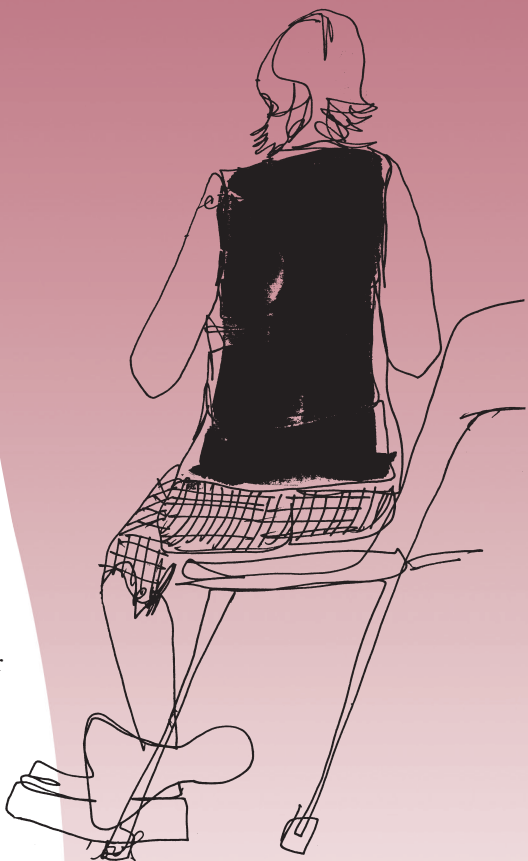
Our goals will be to use nature-based learning as an avenue to powerful writing, critical thinking, effective teaching, joyful exploration, lively curiosity, playfulness, and connection with others. At the same time, our work will be grounded in the Common Core Standards for the English Language Arts.

**Instructor:**

**Kate Gardoqui** teaches English at Noble High School in North Berwick, Maine. She was awarded the Bob Costas Grant for the Teaching of Writing in 2007 (a grant created to recognize six teachers nationwide for outstanding contributions to the teaching of writing), and was named State Finalist for the title of Maine Teacher of the Year 2011. For the past three years, she has taught an experiential, nature-based English class designed to appeal to Noble's struggling or at-risk students.

*She just wants to rip off  
her wrinkled hide  
To unveil a smooth tan covered  
with beads of salty water.*

**Kate McKenney**



## Write From Your Reading: Techniques for Reading with Power & Writing with Intention

July 23-27 (1 week)

ENGL 920.03 (2 credits)

Monday-Friday, 8:15 AM-2:15 PM

**“I want to roller skate before I die.” declares Aunt Betty in a dream three days after her death.**

**Teri Grant**



In this course, teachers of Grades K-5 will learn ways to teach all students to be flexible, well-rounded, engaged thinkers who read for meaning and significance and also use their reading to inform and inspire their writing. The days will be divided evenly between opportunities for participants to expand their own repertoires as readers and writers, and then time for participants to plan ways to bring these new understandings and experiences into their own classrooms.

In the mornings, we will read a variety of mentor texts with a few intentions. First, we will read as *readers*. We'll study ourselves and create our own reading projects, so that we all finish the week reading differently and more powerfully than when we started. Next we'll talk about the texts in ways that stretch our thinking about the text as well as our understanding of the characteristics of good book talks. Then, we'll read as *writers*, noticing and naming the various writing techniques and approaches we discover and then replicating them in our own writing.

For the afternoon, we'll flip the switch and turn on our teacher mind-sets as we reflect and imagine how our morning work as readers, writers and talkers informs our instruction. We will explore practical strategies to accomplish the twin goals of deepening comprehension and enhancing writing, and we'll practice writing. One major strategy will be our own mentor texts that we can use as models for writing workshop.

### **Instructor:**

**Kathy Collins** is the author of *Reading for Real: Teach Children to Read With Power, Intention, and Joy in K-3 Classrooms* and *Growing Readers: Units of Study in Primary Classrooms*. She also co-authored *Resources for Upper Grade Writing*, part of the Units of Study for Upper Grade Writing series. She worked closely with the Teachers College Reading and Writing Project, and was a classroom teacher in Brooklyn, New York. She is currently a consultant for schools and districts around the country.

## The Art of Story

July 23-August 3 (2 weeks)

ENGL 922.02 (4 credits)

Monday-Friday, 8:15 AM-2:15 PM

We are a people of story. We embellish; we craft dialogue; we invent details. We create a new story each time we retell it. Story is a natural form with so many possibilities. In this course we will mentor ourselves to vivid writing in poetry, narrative, and essay. We will imitate the compression and expansion of time, the use of flashbacks and scenes, and the smooth transitions that create a narrative line. As we craft dazzling writing together, we will build a community of support for teaching this to students.

This course will be driven by the regular reading, writing, sketching, revision, conferring, and sharing work of a writers' workshop. We will use notebooks to discover ideas and images that can lead us to thinking in memoir, non-fiction, historical fiction, and poetry. We will discover new tools from writers on twitter and consider digital storytelling as a medium. We will learn new ways to work with adolescent writers in this genre as we discover its power for ourselves.

### Instructor:

**Penny Kittle** is a high school English teacher in Conway, NH where she directs the new teacher mentoring program and is a literacy coach K-12. She is the author of: *The Greatest Catch*; *Public Teaching*; and (with Donald Graves) *Inside Writing*. Her most recent publication is *Write Beside Them*, which won the 2009 James Britton Award from the National Council of Teachers of English. Her current project, a book on creating readers in high school, is scheduled for publication in 2012. When she's not reading, writing, or teaching, Penny is out chasing her dogs along a hiking trail.



## Boys, Literacy, and Popular Culture

July 30-August 3 (1 week)

ENGL 920.04 (2 credits)

Monday-Friday, 8:15 AM-2:15 PM

**“Dima,” when typed into a Word document, is auto-corrected to “dime.” Dima Parker pondered this, yet again, while drafting a letter to her parents. She was a little disappointed knowing that her name resembled something as common as an old coin found tucked between couch cushions or clinking around in the washing machine.**

**Andrea Miers**

According to most recent national assessments, boys trail girls in literacy performance, particularly in the area of writing. This is only one of many indications that boys have difficulty with literacy learning: they are more likely to be coded for special help, to be held back a grade, to be medicated, and to have behavior problems. In this course we will explore differences in literacy development focusing on the documented difficulties of boys. Among the questions we will ask are:

- How does boys’ writing differ from girls’ writing?
- What does “violence” in boys’ writing signify? When should it be a cause for alarm?
- How do boys appropriate and transform visual narratives (e.g., cartoons and action movies) in their writing?
- How do boys use humor in their writing? What are its sources? What are the limits of appropriateness?
- What insights can we gain from current studies of boyhood and masculinity in American culture?
- In what ways have changes in the workplace made literacy learning and school success even more critical for boys?

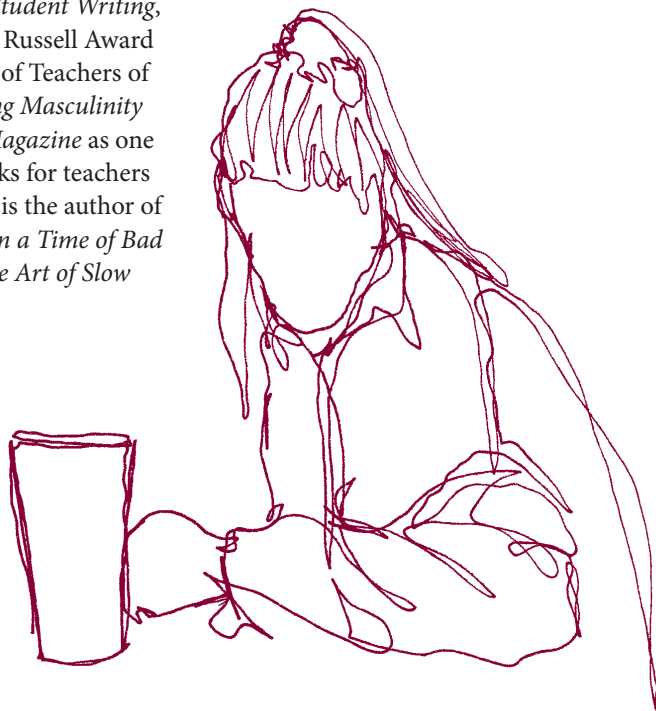
For a text we will use *Misreading Masculinity: Boys, Literacy, and Popular Culture*, and other relevant articles, movies, cartoons, and silly websites.

### **Instructor:**

**Tom Newkirk** is a Professor of English at the University of New Hampshire where he founded the New Hampshire Literacy Institutes and has been directing it for 32 summer seasons. He is author and editor of a number of books including



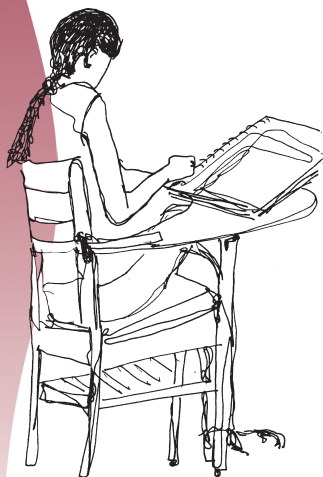
*The Performance of Self in Student Writing*, which won the 2000 David Russell Award from the National Council of Teachers of English. In 2006, *Misreading Masculinity* was chosen by *Instructor Magazine* as one of the most significant books for teachers in the previous decade. He is the author of *Holding On to Good Ideas in a Time of Bad Ones* and most recently, *The Art of Slow Reading*.



DEPARTMENT OF ENGLISH

## Master of Science for Teachers

Be part of the  
*tradition*



The MST degree is specifically designed for certified teachers who wish to extend their skills as readers and writers – and to learn effective strategies for literacy instruction. Many participants have successfully completed the requirements either by taking courses in the summer Literacy Institutes or through appropriate offerings during the academic year. Students admitted to this program have flexibility in selecting courses that meet their personal and professional interests.

Printed application materials are available online [www.unh.edu/english](http://www.unh.edu/english) and if you need more information, [Janine.Auger@unh.edu](mailto:Janine.Auger@unh.edu) of the English Graduate Office is available. You may also visit the UNH Graduate School at [www.gradschool.unh.edu](http://www.gradschool.unh.edu) or call (603) 862-3000.

## For More Information Contact:

Sabina Foote  
nh.literacy@unh.edu  
(603) 862-1168

Louise Wroblecki  
louise.w@unh.edu  
(603) 862-4253

## Enrollment and Eligibility

Participants must have completed their bachelor's degree before enrolling in the program. A maximum course load of ten (10) credits is allowed. All classes meet Monday – Friday, 8:15 AM – 2:15 PM.

*NOTE: Auditing is not permitted.*

## Reservation and Deposit (\$200)

One deposit of \$200 will hold a spot for you in one or more courses. To make a reservation, please fill out the 2012 reservation form and send it with your deposit. Personal checks should be payable to **UNH English** and mailed to **Attn: NH Literacy, Hamilton Smith Hall, 95 Main Street, Durham, NH 03824**. You may also fax your deposit with credit card information to our secure Fax: (603) 862-4101.

*NOTE: Purchase orders are not accepted.*

## Tuition and Fees

Resident status:	NH	Non-NH
Tuition per credit	426.00	469.00
Registration fee	\$35.00	\$35.00
Tech fee: 1-4 credits	\$21.25	\$21.25
4-8 credits	\$42.50	\$42.50
9 or more credits	\$85.00	\$85.00
UNH Grad student fee	\$138.00	\$138.00

*NOTE: Tuition & fees are subject to change without notice.*

## Summer Housing and Dining

Living on campus in a residence hall is arranged through the UNH Conferences & Catering Office. All rooms are single occupancy with air conditioning. Housing rates start at \$240 per week with an optional meal plan at an additional \$135 per week. To inquire about reservations for a dorm room or meal plan, call (603) 862-1900 or go online [www.conferences.unh.edu/confmeetings.html](http://www.conferences.unh.edu/confmeetings.html). Payments and personal checks for summer housing reservations should be separate from course registrations.

*NOTE: Housing and meal plan rates are subject to change without notice.*

## Parking and Visitor Information

To bring a car on campus, you must display a valid UNH parking permit. The cost of a summer permit is \$35 (effective May 29-August 3, 2012) or you can pay the daily visitor rate of \$8.00. Call the Visitor Center (603) 862-1010 for more information. They also have a wealth of online traveling resources to help you plan your trip: <http://www.unh.edu/transportation/visitor/>.

## Extracurricular Activities

Durham, New Hampshire, is ideally located for a host of recreational attractions including the White Mountains National Forest, Lake Winnepesaukee, Boston, MA, Portland, ME, and a number of local beaches. Announcements for additional activities will be posted in our daily newsletter, *The Summer Connector*. Visit these online resources to help you get started:

- NH tourism [visitnh.gov](http://visitnh.gov)
- Maine tourism [visitmaine.com](http://visitmaine.com)
- City of Boston, MA [cityofboston.gov](http://cityofboston.gov)
- NH seacoast/southern ME [seacoastonline.com](http://seacoastonline.com)



# NEW HAMPSHIRE LITERACY INSTITUTES – SUMMER 2012

**July 2–August 3, Monday–Friday, 8:15 AM – 2:15 PM**  
(No Class Wed, July 4)

ONE deposit of \$200 will hold a spot for you in one or more courses (up to 10 credits max). **Make checks payable to UNH English.** Purchase orders are not accepted. International students, please send a bank check in US dollars.

**PLEASE HOLD MY DEPOSIT FOR THE FOLLOWING COURSE(S):**

<input type="checkbox"/> 1	ENGL 919.01	THE WRITING INSTITUTE JACK WILDE	4 CR JUL 2-13
<input type="checkbox"/> 2	ENGL 911.01	MULTIGENRE WRITING TOM ROMANO	4 CR JUL 2-13
<input type="checkbox"/> 3	ENGL 920.01	DRAWING ON MEMORY LINDA RIEF	4 CR JUL 2-13
<input type="checkbox"/> 4	ENGL 922.01	READING FOR DEPTH WROBLESKI & CAREY	4 CR JUL 9-20
<input type="checkbox"/> 5	ENGL 911.02	FICTION WRITING CLARK KNOWLES	4 CR JUL 16-27
<input type="checkbox"/> 6	ENGL 920.02	A SENSE OF PLACE KATE GARDOQUI	4 CR JUL 16-27
<input type="checkbox"/> 7	ENGL 920.03	WRITE FROM YOUR READING KATHY COLLINS	2 CR JUL 23-27
<input type="checkbox"/> 8	ENGL 922.02	THE ART OF STORY PENNY KITTLE	4 CR JUL 23-AUG 3
<input type="checkbox"/> 9	ENGL 920.04	BOYS, LITERACY & POP CULTURE TOM NEWKIRK	2 CR JUL 30-AUG 3

Date Today \_\_\_/\_\_\_/\_\_\_  
Provide your UNH-ID. If this will be your first registration, please enter your SSN & DOB (an alternate ID will be assigned). DOB \_\_\_/\_\_\_/\_\_\_

LAST \_\_\_\_\_ FIRST, M \_\_\_\_\_  
Have you used other names at UNH (please specify)? \_\_\_\_\_

Mailing address \_\_\_\_\_

E-mail \_\_\_\_\_  
Please give us an active e-mail address and write clearly.

Home# \_\_\_\_\_ Cell# \_\_\_\_\_  
Include your area code.

Grade/position \_\_\_\_\_ Work# \_\_\_\_\_  
Current school \_\_\_\_\_  
Address \_\_\_\_\_

What is your highest degree of education (select one)?

Bachelor  Master  PhD  Other (please specify)

For UNH students, what is your degree program?

MAT-EDUC  MED-EDUC  MST-ENGL  Other (please specify)

Mail a complete reservation form and deposit check to **UNH English, NH Literacy, Hamilton Smith Hall, 95 Main Street, Durham, NH 03824**

Fax your form with credit card info to our secure **FAX# (603) 862-4101**

Please notify us if you have a documented disability that requires special services.

**TEL (603) 862-1168 or E-mail: [nh.literacy@unh.edu](mailto:nh.literacy@unh.edu)**

**\$200 Deposit**

Please authorize one of the following cards:

Check # enclosed  MasterCard  VISA  Discover

Acct# \_\_\_\_\_ Exp. (mm/year) \_\_\_\_\_

Billing Name \_\_\_\_\_ Signed \_\_\_\_\_

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