

Seven Cures for the Summertime Blues

WONDERWORKS

PRE-COLLEGE PROGRAMS IN
ART, LITERATURE AND MEDIA
FOR HIGH SCHOOL STUDENTS
at the UNIVERSITY OF HOUSTON

15 June–17 July 2009

Soak up something besides rays this summer with Wonderworks' fifth annual offering of workshops for talented, intellectually-curious high school students. Expand your cultural and artistic horizons through learning experiences that are intense and relaxed, challenging and fun, and way too cool for school. Tuition waivers are available for (but limited to) qualified students who demonstrate financial need.



SUPER STUDIOS

BY DESIGN

INTRODUCTION TO ARCHITECTURE
in association with the
Gerald D. Hines College of Architecture,
University of Houston

Design studio plus lectures
and field trips.

Working with chipboard study models, yellow-trace and your own (mouse-free) hands, you'll originate designs for small building projects, ranging from fast-food stands to kindergartens to studio dwellings. Daily lectures will introduce key concepts in architectural history and building practices, along with profiles of architects past and present and case studies of exceptional and representative buildings. Field trips will give you an up-close look at architects' offices and buildings of special note in Houston, Fort Worth, Dallas, San Antonio and Austin. Concludes with a group exhibition and optional sixth-week portfolio workshop. No prior experience in architecture or drafting required.

M-F, 9 AM–3 PM; \$750

PANEL BY PANEL

THE ART OF THE GRAPHIC NARRATIVE
in association with the School of Art,
University of Houston

Studio plus lectures and films.

Develop characters, plots and settings to make your very own comic book/graphic narrative. Take guiltless pleasure in dissecting the work of such recent/contemporary masters as George Herriman, Hergé, R. Crumb, Matt Groening, Gary Panter and Chris Ware and older-school geniuses like Hogarth, Rowlandson and Daumier. You'll also see movies based on comic/graphic narrative sources, including *The Addams Family*, *Ghost World*, *American Splendor*, and *Persepolis*. All drawing/inking will be done by hand; good drawing/inking skills a must!

M-F, 9 AM–3 PM; \$650

ON EDGE

NEW DIRECTIONS IN ART AND MEDIA
in association with the School of Art,
University of Houston

Studio plus lectures, films and field trips.

A crash course in new art practices, where lines between media often blur, boundaries between artist and audience vanish, and the work itself may even

escape the walls of museums and galleries. You'll investigate the work of diverse artists like Miranda July, Richard Long, Wolfgang Laib, Rirkrit Tiravanija, Michael Rovner, Olafur Eliasson, Jessica Stockholder, and James Turrell and the collaboratives Preemptive Media and The Yes Men, as well as that of such founding iconoclasts as Duchamp, Rauschenberg and Irwin. Includes studio and museum visits, individual documentation of projects and a final group exhibition.

M-F, 9 AM–3 PM; \$650

ENTERTAINMENTS

MOVING PICTURES

FILMMAKING AND FILM LITERATURE
in association with the School of
Communication, University of Houston

Production workshop
plus film screenings.

Learn on the job as you work in small production groups to script, scout locations, act, film and digitally-edit short narrative films. You'll also cover the principles of story-boarding, lighting, photography, continuity, sound and of other behind-the-scenes basics. Each afternoon you'll watch one of the most extraordinary movies ever made, including *Citizen Kane*, *Rules of the Game*, *Casablanca*, *The*

*Bicycle Thief, Nights of Cabiria, The Shop Around the Corner, Rashomon, Pather Panchali, The Searchers, The Apartment, Breathless, The 400 Blows, M*A*S*H and The Godfather*, introduced and discussed by presenters from UH, the Rice University Cinema and the Museum of Fine Arts, Houston. Moving Pictures concludes with a special screening of student films for friends and family. No prior experience in filmmaking required.

M-F, 9 AM–4 PM; \$650

SHAKESPEARE AND COMPANY

DRAMA AND DRAMATIC LITERATURE

in association with the Houston Shakespeare Festival

Workshop and performance plus plays on film.

This year's production, *The Comedy of Errors*, involves mistaken identities arising from two sets of identical twins, doubling the confusion of its Roman source, *Menaechmus* by Plautus, while adding a romance story to the mix(ups). You'll explore techniques of versification, disguise and physical comedy, while attending resourcefully to other aspects of production with occasional media-enhancements. Each afternoon you'll watch, discuss and analyze a filmed version of a play such as *Henry V, The Importance of Being Ernest, The Pirates of Penzance, A Flea in Her Ear, Pygmalion, His Girl Friday, The Philadelphia Story, A Streetcar Named Desire, Who's Afraid of Virginia Woolf?, Rosencrantz and Guildenstern Are Dead* and *Glengarry Glen Ross*. Concludes with an evening performance of *The Comedy of Errors* (abridged), for family and friends. No prior acting experience is required but you must know your lines, frontwards and backwards.

M-F, 9 AM–4 PM; \$650

PAGE TURNERS

STRANGER THAN FICTION

LITERARY JOURNALISM AND CREATIVE NONFICTION

in association with the Department of English and the Creative Writing Program, University of Houston

Readings, discussions, lectures, films based on nonfiction sources, documentary films and radio, and writing practicum.

Long-form journalism is a staple of magazines from *The New Yorker* to *Rolling Stone* – and also of Hollywood. You'll read articles and selections from books by an all-star cast of writers including A. J. Liebling, Joseph Mitchell, Tom Wolfe, Hunter J. Thompson, John McPhee, Calvin Trillin, Jane Kramer, Michael Lewis, and Susan Orlean. Afternoons will be devoted to the introduction, screening and discussion of films based on, or prompted by, nonfiction sources, such as *Dog Day Afternoon, Grey Gardens, All the President's Men, The Right Stuff, Goodfellas, The Insider* and *Charlie Wilson's War* plus documentary films like *The Thin Blue Line, The Last Waltz, Gonzo* and *In the Shadow of the Moon*. "Driveway-moment" long-form radio pieces by David Isay, Ira Glass and others will keep you glued to your seat. You'll also pursue the development of your own piece of longish-form journalism, taking it through several drafts with the help of your instructor and feedback from your fellow students until it's portfolio-ready. *As in college, most reading and writing will be done outside class, and you will be responsible for having the readings ready for discussion the next class after they are assigned.* For avid readers (and writers) only!

M-F, 10 AM–4 PM; \$650

ALL THINGS CONSIDERED

THE ESSAY AT LARGE
in association with the Department of English and the Creative Writing Program, University of Houston

Readings, discussions, lectures, and writing practicum.

The essay (literally a "try" or "attempt") is one of the most elastic yet demanding literary forms. Its invention is traditionally credited to Montaigne, a famously self-aware sixteenth-century French nobleman whose work you'll sample along with that of Samuel Johnson, Jonathan Swift, William Hazlitt, Ralph Waldo Emerson, Henry David Thoreau, Virginia Woolf, George Orwell, E. B. White and Roland Barthes, among others. You'll also "attempt" one or several of your own gently-workshopped essays on subjects that interest you. *As in college, most reading and writing will be done outside class, and you will be responsible for having the readings ready for discussion*

the next class after they are assigned.
For avid readers (and writers) only!

M-F, 10 AM–12 Noon; \$450

HOW TO APPLY

Admission is competitive – Wonderworks requires *at least* a 3.0 cumulative grade-point average plus a high level of achievement in relevant core subjects and commensurate scores on the PSAT and/or Stanford tests (if available). Enrollment is limited to students who will be entering grades 10, 11, 12 or college in the fall.

All admissions decisions are made on a need-blind basis – we don't take into account whether you can or cannot afford the tuition, we're just looking for the very best students, period. Tuition waivers are available for all students who demonstrate financial need according to criteria specified in the financial aid section of the application form. To sustain this policy, *no other financial aid is offered apart from need-based tuition waivers.*

To be considered for admission, fill out the application form and submit it through your school along with an official transcript and any supporting documentation required to demonstrate financial need. Additional copies of the form may be downloaded from our website at: www.wonderworkshouston.org/summer2009.

For full consideration, applications must be received by 1 May 2009; subsequent applications will be considered only if space remains. Early applications will receive early decisions. If you have further questions, please e-mail info@wonderworkshouston.org or call 713.301.4882.

1 General information

To be completed by the student:

Which program are you applying for? (circle one)

- By Design: Architecture
- Panel by Panel: Art
- On Edge: Art
- Moving Pictures: Film
- Shakespeare & Co.: Drama
- Stranger than Fiction: Journalism
- All Things Considered: Essay

name (last, first, middle)

street address

city/zip code

e-mail (your own or that of a parent or teacher – specify)

home telephone cell telephone

date of birth sex

high school

grade you will enter next fall (10, 11, 12, college)

school district

mother/female guardian's name

address

telephone e-mail (if any)

occupation college graduate?

father/male guardian's name

address

telephone e-mail (if any)

occupation college graduate?

2 Need-based financial aid

To be completed by the student and parent-guardian ONLY if applying for financial aid:

Do you receive a federally subsidized free or reduced-cost lunch at school? yes no

If yes, have a school official verify below:

signature of school official

printed name of school official

title

Are you enrolled in the Texas Children's Health Insurance Program (CHIP)?

- yes no

If yes (and you do *not* receive a free or reduced cost lunch), please attach a copy of the enrollment certificate.

If the answer to either of the questions above is yes, you qualify for a tuition waiver, and need not provide family income information below.

If the answer to both questions is no, but your family income is no more than four times the applicable family income level set as the Federal poverty standard (see: <http://aspe.hhs.gov/poverty/o8poverty.html>), you may still qualify for a tuition waiver. In this case, please provide the following information:

My family's TOTAL INCOME for 2008 (or 2007 if the 2008 return has not been filed—circle one) was: \$ _____

As documentation, you MUST attach a copy of the first page of Form 1040EZ or the first two pages of Form 1040 or 1040A.

For all tuition waiver applicants:

I affirm that the information provided above is true and correct.

signature of parent or guardian

printed name of parent or guardian

Please remember that all information provided in this section is subject to independent verification. False or misleading statements and/or material omissions will cause the application for enrollment as well as financial assistance to be denied.

3 School information

To be filled out by a teacher who knows you well and/or a counselor. Your teacher or counselor should then submit this application, along with an official transcript reflecting PSAT/SAT scores and Stanford Test scores (if available) plus any supporting documentation for financial aid, directly to Wonderworks:

<i>by mail:</i>	<i>or by fax</i>
Wonderworks	Wonderworks
PO Box 667550	713.522.6145
Houston, Texas	
77266-7550	

Your application cannot be processed without an official transcript!

Cumulative grade point average: _____

Class ranking (approximate):

- top 10 per cent top 50 per cent
- top 25 per cent other (explain)

The student's curriculum can best be described as (check all that apply):

- honors/gifted
- college prep
- regular
- vocational

The student's behavior is:

- always courteous and respectful
- usually courteous and respectful
- sometimes rowdy and/or has difficulty getting along
- frequently rowdy and/or has difficulty getting along

Overall I would recommend this student:

- most highly
- highly
- with reservations (please explain)

Any additional comments you feel would help us assess the student's abilities (attach a separate sheet if necessary).

signature

printed name

title

daytime and evening telephone numbers

e-mail address

Have you remembered to include a transcript?

