

WONDERWORKS

PRE-COLLEGE PROGRAMS IN ARTS, LITERATURE, AND MEDIA FOR HIGH SCHOOL STUDENTS AT THE UNIVERSITY OF HOUSTON

13 JUNE – 15 JULY 2011

Seven Cures for the Summertime Blues



Soak up something besides rays this summer with Wonderworks' 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.

Roy Lichtenstein
Girl with Tear I, 1977
Oil and Magna on canvas
70 x 50 inches (177.8 x 127 cm)
Solomon R. Guggenheim Museum, New York
Gift of the artist, by exchange, 1980
80.2732

ARCHITECTURE

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

FILM

MOVING PICTURES

FILMMAKING AND FILM LITERATURE/ APPRECIATION

in association with the Jack J. Valenti School of Communication, University of Houston

Production workshop plus film screenings.

Learn on the job as you work in small groups to script, act, film and digitally-edit short narrative films. You'll also cover the principles of story-boarding, lighting, photography, continuity, sound and other behind-the-scenes basics. Each afternoon you'll watch one of the most extraordinary movies ever made, such as *Citizen Kane*, *Rules of the Game*, *Casablanca*, *Nights of Cabiria*, *The Shop Around the Corner*, *Rashomon*, *The Searchers*, *The Apartment*, *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. Concludes with a screening of student films for friends and family. No prior filmmaking experience required.

M-F, 9 AM – 4 PM; \$650

DRAMA

SHAKESPEARE AND COMPANY

DRAMATIC PRODUCTION AND DRAMATIC LITERATURE/APPRECIATION

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

Workshop and performance plus screenings of plays on film.

This summer's production, *The Taming of the Shrew*, is a battle of the sexes that has also inspired *Kiss Me Kate* and *Ten Things I Hate about You*. It features a play-within-a-play (in which the taming "actually" takes place) and a farcical back and forth that has attracted husband-and-wife casts from Lynn Fontanne and Alfred Lunt to Elizabeth Taylor and Richard Burton. You'll learn techniques of versification and physical comedy while attending resourcefully to other aspects of production and occasional media-enhancements. Each afternoon you'll watch and discuss a filmed version of a play such as *Henry V*, *The Importance of Being Earnest*, *Pygmalion*, *His Girl Friday*, *The Philadelphia Story*, *Cat on a Hot Tin Roof*, *Who's Afraid of Virginia Woolf?*, *Rosencrantz and Guildenstern Are Dead* and *Glengarry Glen Ross*. Concludes with an evening performance for family and friends. No prior acting experience required.

M-F, 9 AM – 4 PM; \$500

LITERATURE

STRANGER THAN FICTION

LITERARY JOURNALISM AND NONFICTION

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

Readings, discussions, lectures, screenings of 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, 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 Social Network*, *The Blind Side*, *The Informant!* and *Charlie Wilson's War* plus

documentary films like *Hoop Dreams*, *When We Were Kings*, *Gonzo* and *In the Shadow of the Moon*. "Driveway-moment" long-form radio pieces by David Isay, Ira Glass and others will work their magic too. As a sidebar, you may also develop one or several short nonfiction pieces to add to your own writing portfolio. For avid readers only!

M-F, 10 AM – 4 PM; \$500

STORY LINES

SHORT FICTION

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

Readings, discussions, lectures, screenings of films based on short-fiction sources, and writing practicum.

Story-telling is one of the oldest human activities, conjured from the experience and imaginative faculties of narrators and auditors, writers and readers, movie-makers and -goers. This summer you'll experience the magic of such masters as Guy de Maupassant, Nikolai Gogol, Leo Tolstoy, Anton Chekhov, Mark Twain, Henry James, Katherine Mansfield, Ring Lardner, Ernest Hemingway, James Thurber, Raymond Chandler, Graham Greene, P. G. Wodehouse, Philip Roth, William Trevor and Alice Munro. Besides reading short stories, long stories and short novels, you'll also watch films adapted from short fiction, some of which are well known (*Rear Window*, *Bringing Up Baby*, *Rashomon*, *The Third Man*, *Goodbye Columbus*), others less so (*An Afternoon in the Country*, *White Nights*, *Winter's Bone*). Beyond which, you may feel like trying your hand at writing a story of your own. For avid readers only!

M-F, 10 AM – 4 PM; \$500

I think we erroneously give pride of place to the act of writing rather than the act of reading....[B]ut a certain kind of reading is a very high-level intellectual process. I have such reverence for that kind of sensitive reading – it is not just absorbing things and identifying what's wrong but a much deeper thing that I can see would be perfectly satisfying. Anyway, this separation is fairly recent: not long ago the great readers were the great writers, the great critics were the great novelists, the great poets were the great translators. People didn't make these big distinctions about which one was more thrilling than the other.

Toni Morrison,
Paris Review 132, 1994

POETS' CORNER

POETRY WRITTEN IN ENGLISH

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

Readings, discussions, lectures and writing practicum.

According to William Hazlitt: "...there is no thought or feeling that can have entered into the mind of man, which he would be eager to communicate to others, or which they would listen to with delight, that is not a fit subject for poetry. It is not a branch of authorship: it is 'the stuff of which our life is made.'" Odes, sonnets, mock epics, satires, elegies, and ballads are just some of the kinds of poems you'll sample, treating subjects as varied as fruit purloined from a refrigerator (plums), the Paris metro, Greek pottery, a bridge in London, a ferry in Brooklyn, swan boats in Boston, and a grocery store in California. You'll listen to recordings of poets (some now dead, others very much alive) reading their own work, while broadening and deepening your appreciation of the English-language canon, near-canon, and canon-to-be. If the muse moves you, you may even want to compose a few lines of your own. For avid readers only!

M-F, 10 AM – 12 NOON; \$300

ALL THINGS CONSIDERED

ESSAYS AND OTHER REFLECTIONS

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

Readings, discussions, lectures and writing practicum.

What we think about ourselves, the people and places around us, or just about anything else worth reflecting on (art, music, movies, books, sports, cooking), is the stuff of essays, criticism, commentary, sketches, memoir, humor and satire. Here's a forum in print where you'll meet some of the most perceptive and entertaining writers ever, including: Montaigne, Swift, Johnson, Addison, Lamb, Hazlitt, Emerson, Thoreau, Virginia Woolf, E. M. Forster, H. L. Mencken, George Orwell, E. B. White, James Thurber, Eudora Welty, Joan Didion, Roland Barthes, J. B. Jackson, Nora Ephron, Margaret Talbot and a host of others. To keep the conversation going, you may wish to put down some thoughts of your own about a subject that interests you. For avid readers only!

M-F, 10 AM – 12 NOON; \$300

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 made available to 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**. If you truly need a tuition waiver, ask for it and show us why; but if you don't need assistance, don't ask for it – we need to save it for those who do.

As a rule of thumb, if you receive a federally-funded free or reduced-cost lunch at school and/or are enrolled in the state Children's Health Insurance Program (CHIP), you automatically qualify for a tuition waiver. Students whose family income is within four times the federally-defined poverty level also qualify for full-tuition waivers (<http://aspe.hhs.gov/POVERTY/10poverty.shtml>). Beyond this level, partial waivers will be considered on a case-by-case basis (with additional documentation required) in circumstances where payment of full tuition can be shown to place an undue strain on family resources. If your parents are divorced, financial information must be submitted by both parents.

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 as pdfs from our website at: www.wonderworkshouston.org and then follow the link to summer 2011.

For full consideration, applications must be received by 9 May 2011; subsequent applications will be considered only if space remains. Early applications are encouraged and will receive early decisions. Late applications will be considered only if space remains available. If you have further questions, please e-mail info@wonderworkshouston.org or call 713.301.4882.

Wonderworks Summer 2011 at UH is made possible in part by HOUSTON ENDOWMENT INC. with additional support from the TEXAS FILM COMMISSION and ARCHITECTURE CENTER HOUSTON FOUNDATION.

www.wonderworkshouston.org

1 General information
To be completed by the student:
Which program are you applying for? (circle one)
 By Design: ARCHITECTURE
 Moving Pictures: FILM
 Shakespeare & Co.: DRAMA
 Stranger than Fiction: LITERATURE
 Story Lines: LITERATURE
 Poets' Corner: LITERATURE
 All Things Considered: LITERATURE

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 cannot afford the tuition, please provide the following information:
My family's TOTAL INCOME for 2010 (or 2009 if the 2010 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. If parents are divorced, **both** must provide income documentation.
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:
by mail: Wonderworks PO Box 667550 Houston, Texas 77266-7550
or by fax: Wonderworks 713.523.6145

Your application cannot be processed without an official transcript!
 Cumulative grade point average: _____
 Class ranking (approximate):
 top 10 percent top 50 percent
 top 25 percent 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?**
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 Poets' Corner: LITERATURE
 All Things Considered: LITERATURE

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 _____
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 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).

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 daytime and evening telephone numbers _____
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