

## WONDERWORKS

and the

Department of English and  
Creative Writing Program,  
University of Houston

present

a reading-intensive exploration  
of fiction plus films based on  
fiction and creative writing

**10 JUNE – 12 JULY 2019**

**10 AM – 4 PM, MONDAY – FRIDAY**  
**UNIVERSITY OF HOUSTON**



James McNeill Whistler (1834-1903),  
*Pink note – The Novelette*, 1883/84.  
Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian  
Institution, Washington, D.C.: Gift of Charles Lang Freer, F1902.158a-c.  
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# STORY LINES

**STORY LINES** is open to high school students of special promise and ability who will be entering grades 10, 11, or 12 next fall or who will have just graduated from high school this spring. 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 PSAT/SAT (or ACT) scores consistent with benchmark criteria for college readiness in order to consider an application.

Tuition and fees (not including parking) are \$500. Scholarships are available in the form of full-tuition waivers, but only for students demonstrating true financial need. Admissions are determined on a need-blind basis. No student will be prevented from participating in the program because of inability to pay tuition.

Classes are held at the University of Houston Central Campus, Monday – Friday, except 4 and 5 July. This program is meant to be enjoyable, but it is also challenging and requires focused effort and commitment.

You may apply online or by mail or email. To ensure full consideration, applications must be received by 3 May; early applications are encouraged and will receive early decisions in the cases of well-qualified applicants. Late applications will be considered only if space remains available.

If you have questions or need additional information, please e-mail [info@wonderworkshouston.org](mailto:info@wonderworkshouston.org) or call 832.450.9505.

*The house of fiction has in short not one window, but a million.*

**HENRY JAMES** “Preface,”

*The Portrait of a Lady* (New York Edition), 1908

*Reading is a very complex art – the hastiest examination of our sensations as a reader will show us that much. And our duties as readers are many and various. But perhaps it may be said that our first duty to a book is that one should read it for the first time as if one were writing it. [...] One should be an accomplice with the writer in his act, whether good or bad, of creation. For each of these books, however it may differ in kind and quality, is an attempt to make something. And our first duty as readers is to try and understand what the writer is making from the first word with which he builds his first sentence to the last word with which he ends his book. We must not impose our design upon him; we must not try to make him conform his will to ours. We must allow Defoe to be Defoe and Jane Austen to be Jane Austen as freely as we allow the tiger to have his fur and the tortoise to have his shell. And this is very difficult. For it is one of the qualities of greatness that it brings Heaven and earth and human nature into conformity with its own vision.*

**VIRGINIA WOOLF** “The Love of Reading,” November 1931

Storytelling is inextricably linked to our DNA, and happily so. For millennia, we’ve entertained ourselves with all kinds of tales that, however conveyed and consumed, retold and remixed, drawn from life or fantastically imagined, manage to work their magic in every corner of the globe. This summer you’ll dive, head, eyes and heart first, into some of the most captivating stories ever to appear in print or on film, all in the air-conditioned comfort of Wonderworks’ digitally enhanced story cave just a hop, skip and a jump from the University of Houston’s Creative Writing Program, which helps keep us supplied with well-read, well-watched literary sherpas, year in and year out.

Each morning you’ll unpack the contents and meanings of a short story or two (or chapters from a novel) plus related commentary you’ve read – possibly even thrilled to – the night or weekend before, just like you would in a college seminar, only minus the anxiety of grades and papers. In the afternoons, you’ll give the same close attention to a film, thematically aligned with, though not necessarily adapted from, the readings in what amounts to a parallel “film studies” seminar (also anxiety-free). Most everything is taught from a writerly point of view, with an eye to what makes fiction work and resonate on page or screen.

Once you get into the flow, you may wish to try your hand at creative writing with some helpful coaching on the side. But when all is said and done and read and watched, you’ll have more than a handful of new stories in the memory bank and perhaps a few of your own in the offing. For avid readers (who may or may not be aspiring writers or critics) only!