

1 GENERAL INFORMATION

Which program are you applying for? (Indicate only one.)

- By Design: **ARCHITECTURE**
- Moving Pictures: **FILMMAKING**
- Play by Play: **THEATER**
- Closer Looks: **ART HISTORY/APPRECIATION**
- Story Lines: **FICTION/FILM STUDIES**
- Stranger than Fiction: **NONFICTION/JOURNALISM**

name (last, first, middle) _____

street address _____

city/zip code _____

e-mail _____

home phone _____ cell phone _____

date of birth _____ sex _____

high school _____ school district _____

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

2 ACADEMIC PROFILE

To succeed in Wonderworks' Summer Programs, you **must** be college-ready or almost college-ready.

Cumulative grade point average: _____
(If other than 4 point scale, please specify.)

Class ranking
 top 10% top 25% school does not rank other

PSAT/SAT (or ACT)	Score	Percentile
Reading/Writing	_____	_____
Mathematics	_____	_____
Combined	_____	_____

test taken _____ month and year taken _____

You **must** also provide unofficial copies of your PSAT/SAT (or ACT) score report(s) and your transcript (including Fall 2018 grades).

Your curriculum can best be described as:
 Honors/Gifted College Preparatory Regular

What is the first language you learned to speak, if other than English?

Can you read and write fluently in that language? Yes No

Are you a participant in any of the following programs? Mark all that apply.
 Emerge DiscoverU AVID QuestBridge

Please indicate a teacher or counselor who knows you well, and whom we may contact in case additional information is needed.

name _____ title (teacher/subject or counselor) _____

e-mail _____ phone _____

3 SUPPLEMENTAL INFORMATION

parent's/guardian's name (last, first, middle) _____

parent's/guardian's street address, city, zip code _____

parent's/guardian's e-mail _____ parent's/guardian's phone _____

parent's/guardian's occupation _____ college graduate? (yes/no) _____

2nd parent's/guardian's name (last, first, middle) _____

2nd parent's/guardian's street address, city, zip code _____

2nd parent's/guardian's e-mail _____ 2nd parent's/guardian's phone _____

2nd parent's/guardian's occupation _____ college graduate? (yes/no) _____

4 NEED-BASED FINANCIAL AID

To be filled out only if requesting need-based financial aid. All information provided is subject to verification. False or misleading statements and/or material omissions will cause the application for enrollment as well as for financial assistance to be denied. Wonderworks provides *only* need-based financial assistance.

You are eligible for a need-based full-tuition waiver if you are enrolled in at least one of the following programs (check all that apply):

- Federally subsidized free or reduced-cost school lunch program based on family income
- Children's Medicaid
- CHIP (Children's Health Insurance Program)
- SAT and/or ACT fee waiver(s)

Please confirm by attaching enrollment documentation; you need to submit documentation for only one program.

Alternatively, if none of the above apply, you may also qualify for a full-tuition waiver based on your family's adjusted gross income if it is within four times the current federally-defined poverty level (<https://aspe.hhs.gov/poverty-guidelines>). If this is the case, please indicate your family's 2019 or 2018 adjusted gross income, as it appears on IRS Form 1040, 1040A, or 1040EZ.

Adjusted Gross Income: _____ Year filed: 2018 or 2019

Please attach a copy of the signed and filed first page of Form 1040EZ or the first two pages of Form 1040 or 1040A. If self-employed, also include Schedule C "Profit or Loss from Business" from Form 1040.


Note: If parents/guardians are divorced and/or file separately, both must provide copies of tax returns. **Be sure to redact/remove all Social Security numbers from any form(s) submitted.**

I affirm that the above information is true and correct and that this is a full disclosure of our family's financial circumstances.

signature of parent/guardian _____ date _____

mail to: **WONDERWORKS**
PO Box 667550
Houston, TX 77266-7550

or e-mail to: **info@wonderworkshouston.org**

 Remember to include unofficial copies of transcript and test score reports.

EARLY DECISIONS FOR WELL-QUALIFIED EARLY APPLICANTS

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

10 JUNE – 12 JULY 2019



Six Cures for the Summertime Blues

Soak up something besides rays this summer with Wonderworks' annual offering of programs for talented, intellectually curious high school students. Expand your cultural and artistic horizons through learning experiences that are intense yet relaxed, challenging yet fun, and way too cool for school. Full-tuition waivers are available for (but limited to) academically well-qualified Houston-area 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

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. **Enrollment is limited to students who will be entering grades 10, 11, or 12 next fall or who will have just graduated from high school this spring.** Wonderworks offers day programs only; no residential accommodations are available.

Parents, teachers, and counselors should bear in mind that **Wonderworks' enrichment programs approach a near-college level of complexity and are intended for mature, self-motivated, intellectually curious, and academically proficient students.** Applicants who have not taken the PSAT or SAT may submit the results of the ACT equivalents of those tests. If none of these tests has been taken, applicants may submit the results of another nationally administered and normed test, such as Stanford or Iowa.

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. **Full-tuition waivers are made available to academically well-qualified Houston-area high school students who demonstrate financial need.** To sustain this policy, no other financial aid is offered. 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 an income-based, federally-funded free or reduced-cost lunch at school or if you are enrolled in Children's Medicaid or the Children's Health Insurance Program (CHIP) or if you have been approved for waivers for SAT or ACT fees, you automatically qualify for a full-tuition waiver, subject to verification. Alternatively, students whose family's adjusted gross income is within four times the federally-defined poverty level also qualify for full-tuition waivers (<https://aspe.hhs.gov/poverty-guidelines>). If your parents are divorced, financial information must be submitted by **both** parents.

To be considered for admission (and for need-based financial aid, if required), please submit an application form online or by mail, along with unofficial copies of your transcript (reflecting coursework through Fall 2018) and test score reports

- ARCHITECTURE
- FILMMAKING
- THEATER
- ART HISTORY
- FICTION/FILM STUDIES
- NONFICTION/JOURNALISM

plus *College Essay Workshop*

(plus any supporting documentation necessary to demonstrate financial need).




Apply online at **wonderworkshouston.org**. PDF copies of the application may also be downloaded from the website if you choose to apply by mail or email.

For full consideration, applications must be received by 3 May 2019. Late applications will be considered only if space remains available. Wonderworks considers applications on a rolling basis beginning in February.

Early applications are encouraged; well-qualified applicants will receive early decisions.

Wonderworks is a non-profit organization. Its programs are made possible in part by support from:

Houston Endowment
 The Elkins Foundation
 The Brown Foundation, Inc.

-  **wonderworkshouston.org**
-  **PO Box 667550**
Houston, TX 77266-7550
-  **832.450.9505**

WONDERWORKS PRE-COLLEGE SUMMER ENRICHMENT PROGRAMS FOR HIGH SCHOOL STUDENTS | 10 JUNE - 12 JULY 2019

Apply online or by mail | Need-based scholarships available for well-qualified Houston-area students

ARCHITECTURE

BY DESIGN

in association with the Gerald D. Hines College of Architecture and Design, University of Houston

Design studio, lectures, and field trips

Working with chipboard study models, yellow-trace, and your own hands, you'll originate designs for small building projects ranging from fast-food stands and studio dwellings to modest civic, cultural, and commercial buildings. Daily lectures, presentations, and films 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 a first-hand look at architects' offices and buildings of special note in Houston, Fort Worth, Dallas, San Antonio, and Austin. Includes portfolio workshop. No prior experience in architecture or drafting required.

M-F, 9 AM – 4 PM, PLUS FIELD TRIPS; \$1000

The word Architecture has...the meaning of the art of building nobly and ornamentally. Now, I believe the practice of this art to be one of the most important things which man can turn his hand to, and the consideration of it to be worth the attention of serious people, not for an hour only, but for a good part of their lives, even though they may not have to do with it professionally.

WILLIAM MORRIS, "The Prospects of Art in Civilization," 1881, *Hopes and Fears for Art*

In high school...my teacher of art, William F. Gray... gave a course in architecture...that just made my really strong desire to be a painter, fade. Architecture struck me between the eye and the eyeball...I was struck by...this art...that...you can *walk around and be in*.

An architect does not develop *easily*, because there is so much...that a talent must go through....I believe it takes a long time to be an architect.

LOUIS I. KAHN, *The Pennsylvania Gazette*, December 1972

FILMMAKING

MOVING PICTURES

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

Production workshop and 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 fundamentals of story-boarding, lighting, photography, continuity, and sound. In the afternoon, you'll watch and analyze some of the most amazing movies ever made, such as *Citizen Kane*, *The Rules of the Game*, *Casablanca*, *Nights of Cabiria*, *The Shop Around the Corner*, *High and Low*, *The Searchers*, *The Apartment*, *The 400 Blows*, *M*A*S*H*, *The Godfather*, *The Big Lebowski*, and *Rushmore*, 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; \$750

I got into directing by getting a little 8mm Kodak movie camera and making little movies. I used to just crank them out, little one-reelers, one after the other. They were just little dramatic exercises. It was a hobby and nothing more, although subconsciously I was beginning to take it seriously. I began to experiment and ran the gamut of what I now call the student film when I was about fourteen. [...]

The films grew larger and larger until one day I made a feature that ran all of two and a half hours. I had the Eastman lab apply a sound strip and I rented a machine called a Bolex Sonorizer and post-synched the whole film. The actors came in and watched their lips move and went through one or two rehearsals before they spoke to themselves on the white screen sheet. It was my first feature, a science-fiction picture. I get a kick out of seeing it every now and again. It's in the left-hand drawer of my bureau at home. Four dusty little reels.

STEVEN SPIELBERG, 1978, *The Great Moviemakers: The Next Generation*

THEATER

PLAY BY PLAY

in association with the Department of English, Rice University

Acting workshop, plays on film, and criticism

Theater is one of the liveliest and oldest means of human interaction, in which the pleasures of performing and beholding join together, assisted by artifice and suspension of disbelief. It may also have been the first of the arts to elicit a written tradition of criticism as a supplement to word of mouth. Here you'll get the opportunity to assume the roles of performer, spectator, and critic – a multi-tasking trifecta that will have you learning lines and eventually stealing extra bows in a very, very off-Broadway production for friends and family, while also watching and reacting to some of the most compelling plays and performances ever captured on film. No prior dramatic or comedic experience required, but please don't chew the scenery.

M-F, 9 AM – 4 PM; \$750

There's no business like show business. **IRVING BERLIN**, *Annie Get Your Gun*, 1946

Even in aristocratic nations, plays constitute the most democratic part of literature. No literary pleasures are more accessible to the crowd than those that come from seeing a play. To experience them requires neither study nor preparation. They grip you in the midst of your preoccupations and your ignorance. [...] The theaters of aristocratic nations have always been filled with non-aristocrats. Only in the theater did the upper classes mingle with the middle and lower classes and agree, if not to accept their opinion, then at least to suffer them to express one. It is in the theater that scholars and men of letters have always had the greatest difficulty establishing the supremacy of their taste over that of the people and resisting the influence of the people's taste on their own. The pit has often imposed its law on the boxes.

ALEXIS DE TOCQUEVILLE, "Some Observations on the Theater of Democratic Peoples," *Democracy in America*, Vol. 2, 1840

ART HISTORY

CLOSER LOOKS

in association with the Department of Art History, Rice University

Lectures, discussions, films, and field trips

Through in-depth explorations of paintings, sculptures, drawings, prints, and photographs, you'll acquire and refine critical looking skills. You'll delve into the work of masters you know and some you may not, from Phidias to Picasso, Hogarth to Hopper, Raphael to Rauschenberg. What's more, you'll benefit from the insights of eminent historians and critics, following in the slipstream of Vasari, the inventor of modern art history (spiced with gossip), who took it upon himself, while the Renaissance was still a work in progress, to "note somewhat carefully the methods, manners, processes, behavior, and the mind of the painters and sculptors, investigating into the causes and roots of things." Includes behind-the-scenes visits to museums in Houston, Dallas, Fort Worth, and elsewhere.

M-F, 10 AM – 4 PM, PLUS FIELD TRIPS; \$500

...no generation is interested in Art in quite the same way as any other; each generation, like each individual, brings to the contemplation of art its own categories of appreciation, makes its own demands upon art, and has its own uses for art.

T. S. ELIOT, "Matthew Arnold," 3 March 1933, *The Use of Poetry and the Use of Criticism*

Taste can't help you understand what art can be. The difficulty is to make a painting that is alive, so when it dies in fifty years, it goes back to the purgatory of art history. As far as art history is concerned, we know that in spite of what the artist said or did, something stayed on that was completely independent of what the artist desired; it was grabbed by society, which made it its own. *The artist doesn't count*. He does not count. Society takes what it wants.

MARCEL DUCHAMP, Calvin Tomkins, *Marcel Duchamp: The Afternoon Interviews*, 1964

FICTION / FILM STUDIES

STORY LINES

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

Readings, lectures, discussions, and film screenings

Storytelling is common to all cultures, springing from the experience and imagination of narrators and auditors, writers and readers, movie-makers and -goers alike. You'll experience the magic of such masters as Guy de Maupassant, Nikolai Gogol, Anton Chekhov, Ring Lardner, Raymond Chandler, Eudora Welty, Muriel Spark, Philip Roth, and Alice Munro. Besides reading short stories, long stories, and short novels, each afternoon you'll also watch films adapted from or created as fiction, including *The Shop Around the Corner*, *Stagecoach*, *Bicycle Thieves*, *It Happened One Night*, *Small Change*, *Election*, *Winter's Bone*, and *E.T.: The Extra-Terrestrial*. For avid readers (and watchers) 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...but 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... 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

I believe that we are losing our interest in reading and that many people no longer have time for the isolation and concentration that preserve the personal space surrounding the act of reading.

JULIA KRISTEVA, *L'Humanité*, 27 May 1994

NONFICTION / JOURNALISM

STRANGER THAN FICTION

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

Readings, lectures, discussions, and film screenings

The art of nonfiction is no less demanding and intricate than that of fiction. Despite the digital revolution and information technology, the audience for well constructed, observed, and researched non-fiction and journalism not only persists, but has broadened. At the same time, films based on true stories have become a staple not only of documentarians and independent filmmakers but Hollywood too. You'll read articles and selections from books by an all-star cast of writers and watch and dissect films such as *All the President's Men*, *The Insider*, *The Big Short*, *Erin Brockovich*, *Spotlight*, *Hotel Rwanda*, and *Bernie*. For avid readers (and watchers) only!

M-F, 10 AM – 4 PM; \$500

Truth is stranger than fiction, but it is because Fiction is obliged to stick to possibilities; Truth isn't.

MARK TWAIN, *Following the Equator: A Journey Around the World*, 1897

I write about very dry things—baseball, statistics, subprime-mortgage crisis, high-frequency trading—who cares, really? If you came and told me, the stock market is rigged, and here's how it's rigged, and now, Michael, you can go explain to the world how it's rigged, I'm not sure I'd have any interest. I don't care that much that the stock market's rigged. I care a little bit, but not enough to sit down and write about it. Where I start to care is when a character walks into this world and discovers it's rigged. I care how he behaves once he has the understanding. The moral choices he makes—no question about it—those are what engage my emotions. And I guess I tend to like brave people who, somehow, are at odds with the environment in which they find themselves.

MICHAEL LEWIS, *Paris Review* 222, 2017