7th Annual
WRITERS RETREAT AT CAMP MOKULE‘IA
MAY 5-10, 2019
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WRITERS RETREAT FACULTY

A graduate of Columbia Journalism School, Zoe FitzGerald Carter has written for The New York Times, The San Francisco Chronicle, Salon, and Vogue. Her memoir, Imperfect Endings: A Daughter’s Story of Love, Loss and Letting Go, chronicled her mother’s decision to end her life after living with Parkinson’s disease for many years. She teaches writing at The Writers Grotto and Left Margin Lit and is at work on a book about race (zoe Fitzgeraldcarter.com). She also writes and performs music with an Americana string band, Sugartown, and just released her first album, Waiting for the Earthquake (sugartownmusic.net).

Constance Hale (director) writes children’s books, adult’s books, essays, profiles, and, every now and then, a poem. She is the author of Sin and Syntax, along with six other books, and curates sinandsyntax.com, a place “for those who love wicked good prose.” Connie has been an editor at the Oakland Tribune, San Francisco Examiner, Wired, and Health, and coaches writers tackling their first (or fifth) books. She was born and grew up in Waialua, which makes this retreat a happy overlay of the personal and the professional. Her children’s book Iwalani’s Tree is set in in Mokulē‘ia.

Linda Watanabe McFerrin is a poet, travel writer, novelist and popular workshop leader. She is the author of two poetry collections and winner of the Katherine Anne Porter Prize for Fiction. Her novel, Namako: Sea Cucumber, was named Best Book for the Teen-Age by the New York Public Library. She has written the short-story collection The Hand of Buddha, co-edited twelve anthologies, and written a zombie novel, Dead Love, which was a 2009 Bram Stoker Award Finalist. She is the founder of Left Coast Writers, based in the San Francisco Bay Area. Her latest book, Navigating the Divide, is forthcoming from Alan Squire in 2019.
Chris McKinney grew up in Kahalu‘u and is the author of six novels, *The Tattoo, The Queen of Tears, Bolohead Row, Mililani Mauka, Boi No Good*, and *Yakudoshi: Age of Calamity*. He also co-wrote the memoir *The Red Headed Hawaiian* with Dr. Rudolph Puana. *The Tattoo* represents Hawai‘i on Quiklit’s *50 States, 50 Novels*. Chris’s film *Paradise Broken* was nominated for best film at the Los Angeles Pacific Film Festival, and he has written another feature film and two short films. He has won the Elliot Cades Award and seven Kapalapala Po‘okela Awards. He has taught for 17 years at Honolulu Community College.

Meleanna Aluli Meyer was born and raised in the *ahupuaʻa* of Ko‘olau Poko, Kailua. A practicing artist, educator, and filmmaker, she also writes, integrating text and images in her fine art. She has three documentaries to her credit; her paintings and prints hang in the State Museum, Honolulu City & County collection, and in private collections; and her book *Arting and Writing to Transform Education* was published in 2018. She holds a B.A. in Design & Photography from Stanford and an MA in Educational Foundations from UH at Mānoa. Her kumu (teacher) in ʻIke Hawai‘i (Hawaiian knowledge) was John Keola Lake.

Tamara Leiokanoe Moan earned a BFA in graphic design in 1985 from the University of Washington and received an MA in literature and creative writing from the University of Hawai‘i. Tamara’s journalism has been published in *Hana Hou, Island Scene, Generations Hawaii, American Artist, The Artist’s Magazine,* and *Pastel Artist*. Her poetry and creative non-fiction have appeared in *Bamboo Ridge* and *Hawai‘i Pacific Review*. She lives and works in Kailua and exhibits regularly in Hawai‘i; you can find her artwork at [www.tamaramoan.com](http://www.tamaramoan.com) and [www.fineartassociates.com](http://www.fineartassociates.com).

Craig Santos Perez, a Pacific Islander poet from Guam, is the author of four books of poetry, the editor of four anthologies of Pacific literature, and the co-founder of Ala Press. He has received the American Book Award, the PEN Center USA/Poetry Society of America Prize, the Hawai‘i Literary Arts Council Award, and the Lannan Foundation Literary Fellowship. He holds an MFA in Poetry from the University of San Francisco and a Ph.D. in Ethnic Studies from UC Berkeley. He is an associate professor of English at UH Mānoa, where he teaches creative writing, environmental poetry, and Pacific literature.
SPECIAL GUESTS

Sunday, May 5: The Ku Cats
The father-and-son virtuosi Kaipo and Adam Asing accompany legendary guitarist Kuki Among to play traditional Hawaiian music in what is referred to as “the Territorial style.” In the strains of their renditions of beloved classics, you will hear traces of jazz, swing, and even country, as well as echoes of the greats of yesteryear: Alfred Apaka, Jerry Byrd, David “Feet” Rogers, and Gabby Pahinui. They will serenade us, honoring requests and accompanying hula dancers in the crowd. The Asings play with the Royal Hawaiian Band, and all three musicians have been regulars at many of Honolulu’s famous rooms, like The Halekulani’s Room without a Key and the Waikīkī Marriott’s Moana Terrace. The Asings also play every Monday night at Dot’s, in nearby Wahiawā.

Tuesday, May 7: Ian O’Sullivan
A classically-trained guitarist and composer from the North Shore of O‘ahu, Ian O’Sullivan was the first Hawaiian guitarist to be accepted to Yale University’s School of Music. Ian has performed internationally as well as throughout the United States including Carnegie’s Weill Recital Hall. His second album, Songs for the North Shore, features original compositions written for specific places and stories from the area on O‘ahu around Mokulē‘ia. Ian’s next projects include an album of music by early Hawaiian composers including Queen Liliʻuokalani, and Charles E. King. He teaches at the University of Hawai‘i and the Kamehameha Schools.

Wednesday, May 8: Meleanna Aluli Meyer
(See above) Artist, educator, and filmmaker Meleanna Aluli Meyer joins us for a screening of a film she made with the late Kumu John Keola Lake Hoʻokuʻaikahi: To Unify as One, recounts the revival of Native Hawaiian cultural protocols, language, and other cultural practices. We will follow the film with a walaʻau about orality as a practice before the written word, and how maintaining such practices, through oli, or chant, connects us fundamentally to the spirit. Meleanna will also discuss the mural in the Camp chapel, for which she served as a guide for teenagers who conceived and executed the original suite of images.

DAILY MORNING WORKSHOPS (9:00 am to 11:30 am)

This workshop will focus on the main elements of poetic craft, including narrative structure, lyricism, figurative language, image, diction, tone, lineation, and stanza form. We will develop our skills through creative writing exercises that use the world around us at Mokulē‘ia, as well as critiquing, revision strategies, oral recitation, and the close reading and discussion of well-known examples of “eco-poetry” (a genre of poetry that explores the themes of nature, wilderness, ecology, environmentalism, animals, water, oceans, and climate change). At the end of this workshop, we will learn about opportunities to publish our well-crafted verb. Note: Participants are invited to bring in previously written poetry to be workshopped.

Writing Nonfiction like a Novelist. With Zoe FitzGerald Carter.
This workshop focuses on how the elements of fiction—plot, dialogue, character development and scene-setting—are essential ingredients in personal essay, memoir, and in fact all nonfiction. We will start with the all-important question of where to begin and end our stories, and we will read examples from creative nonfiction. We will then move from the tangible—timelines, scene building, plot—to the more abstract: themes, metaphors, and symbols. There will be an in-class writing exercise each day to get the juices flowing, but those already working on a manuscript are welcome to apply the prompts to their work.
The Friction in Fiction (and Nonfiction): Creating Irresistible Stories. With Linda Watanabe McFerrin. Conflict, controversy, cultural collision, action, suspense, and climax—these are the keys to creating magic on the page. In this workshop, you will learn how to use friction to create great fiction … and even nonfiction. Linda writes in every genre there is, so she welcomes writers ready to explore. Feel free to bring a work in progress to share. We’ll cover everything from inciting incidents, to plot, twists, turns, moments of truth, and grand reveals. We’ll use prompts and write and review until we uncover the secrets of that most powerful of all tales—the page-turner. Hold on to your laptops, it’s going to be a wild ride.

ONE-TIME AFTERNOON WORKSHOPS

MONDAY (1:00 pm to 2:30 pm)
Write What You Know: Why where you live may be the best setting for your book. With Chris McKinney. The author of six award-winning books set in Hawai‘i, Chris explores the role of place in creative writing of all kinds. He will touch on character, scene, and dialogue, as well as description. He will also address the question of whether or not writing well about a specific place (especially if that place is Hawai‘i) makes your work “regional” or “universal.”

TUESDAY (1:00 pm to 4:00 pm)
Veering into the Visual. With Tamara Moan.
This three-hour workshop will take a short piece of writing and give it a visual presence beyond simply words on a page. You may work with a piece of your own writing (a poem or paragraph) or choose from several published pieces that will be provided. We’ll explore linguistic and visual emphasis, rhythm, and pacing, introducing additional elements to convey emotion and enhance associations. Our tools will include watercolor paints and mark-making implements (no drawing skills necessary!). For words and text, we’ll use various lettering and handwriting options. Our finished projects will be accordion books encased with a handmade wrapper.

WEDNESDAY (1:00 pm to 2:30 pm)
Creating Characters from the People Around You. With Chris McKinney. Capturing personality is a cornerstone of writing, but it presents many minefields. How do you describe different personalities without relying on caricature or stereotype? How many eccentrics can one story hold? If you take risks with edgy characters, can it come back to haunt you? If you play it safe, do you risk becoming small-bore and repetitive? Chris McKinney will help you explore the devices you can use to craft character: observation, point of view, and, especially relevant here in Hawai‘i, narrative voice.

THURSDAY (1:00 pm to 2:30 pm)
How Well ‘Red’ Are You? The world, your inner calling, and your connection to spirit and place
Meleanna Aluli Meyer, a visual artist and writer, blends words and images in her fine art, while constantly asking herself this question, famously posed by one of her Stanford professors. In this workshop, she challenges us to do the same, presenting some hands-on visual experiences intended to help us explore the realm of the spirit, in the context of the richness of this place and of Hawaiian culture. This process opens up new channels and deepens our own experience of all art forms, especially our writing.
EVENING PROGRAMS

SUNDAY
The Ku Cats
A trio of renowned musicians serenades us during our opening pā‘ina, or party. Kaipo Asing, Adam Asing, and Kuki Among are featured musicians at various clubs and hotels on the islands, where they play their signature repertoire of Hawaiian music in “the Territorial style.” In the strains of their unique arrangements you will hear traces of jazz, swing, and even country. They will honor requests, welcome musicians to sit in, and invite hula dancers to share the stage with them.

TUESDAY
Songs for the North Shore (7:00 pm to 8:00 pm, free and open to the public)
Mokulē‘ia native and Nā Hōkū Hanohano finalist Ian O’Sullivan shares his story of finding the bridge between classical guitar and Hawaiian tradition. He also reflects on the impressionistic compositions of his second album, "Songs for the North Shore," in which he translates the essence of places like Ka‘ena, Ka‘ala and, of course, Mokulē‘ia, into distinctive instrumental tunes. We have invited him to bring his guitar and ‘ukulele to the talk.

WEDNESDAY (7:00 pm to 8:00 pm, free and open to the public)
Ho‘oku‘ikahi: To Unify as One
Artist, educator, and filmmaker Meleanna Aluli Meyer joins us for a screening of a film she made with the late Kumu John Keola Lake. Ho‘oku‘ikahi: To Unify as One, recounts the revival of Native Hawaiian cultural protocols, language, and other cultural practices. We will follow the film with a wala‘au about orality as a practice before the written word, and how maintaining such practices, through oli, or chant, connects us fundamentally to the spirit. Meleanna will also discuss the mural in the Camp chapel, for which she served as a guide for teenagers who conceived and executed the original suite of images.

Registration & Lodging Information

The retreat is open to serious writers of any experience level. The lodge rooms at the camp feature stunning views and are just steps from the beach. But the accommodations are simple. Lodge rooms have large picture windows, two twin beds, a bedside reading lamp, and a table with two chairs. Cabin rooms have bunk beds, a shared bathroom, and a shared living room with a kitchenette; there is a large common living room and a basic kitchen. All meals are served in the Camp’s main dining room, overlooking the sea.

Full packages
Programming, Meals, and Single Occupancy Lodging $1,275.00
Programming, Meals, and Double Occupancy Lodging $1,125.00
Programming, Meals, and Cabin Lodging $950.00
Meals and Double Occupancy for companions $500.00

Day Packages
Morning workshops (daily) and lunch $500.00
Afternoon workshops and lunch $350.00
Day rate for all meals and workshops $825.00

Have Questions?
For questions about program please contact Connie Hale connie@sinandsyntax.com.
For questions about reservations (including questions about lodging, meals, transportation) please contact Tara Lee Tani clientcaremanager@campmokuleia.org or (808) 637-6241.