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The 19th Biennial Conference on Literature and Hawai'i's Children
June 7, 2018 at Tenney Theatre, June 8~9, 2018 at Chaminade University, Honolulu, Hawai'i



The
Places
We Come From,
**Real &
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A HUMANITIES
GUIDE TO
CHILDREN'S
LITERATURE

This three-day conference is a celebration for parents, teachers, librarians, writers, illustrators, and others interested in children's literature. Since 1982, internationally recognized authors and illustrators have inspired and educated participants at the conference, which is the longest running event in Hawai'i exclusively devoted to literature for children. The Nineteenth Biennial Conference features award-winning author Lee Cataluna and distinguished illustrator Patrick Ching.

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Tropic Bird (opposite page), Hidden Valley (above) by ©Patrick Ching.

Lee Cataluna

BY MICHELLE HUYNH



Lee Cataluna is an award-winning playwright and novelist based in the state of Hawai'i. Her career also stretches into the realm of journalism as she has been a television reporter, anchor, and newspaper columnist for well-known Hawai'i news outlets. She is the author of two books of fiction, *Folk You Meet in Longs* and *Three Years on Doreen's Sofa*, and the children's

book, *Ordinary Ohana*. She has written over ten plays, with her most recently produced play titled *Uncle's Regularly Scheduled Garage Party is Cancelled Tonight*. Her works have earned her the Elliot Cades Award for Literature and the Po'okela Award for Playwriting.

Born on Maui, she has written many of Hawai'i's most beloved plays dealing with local themes and local characters. Her father, Donald Cataluna, was a third generation plantation worker and manager during the days of Hawai'i's sugar industry. About every three years, he relocated the family to various plantations on the other Hawaiian Islands such as Maui, Kaua'i, and Hawai'i Island. This means Cataluna was always changing homes, friends, neighborhoods, and schools.

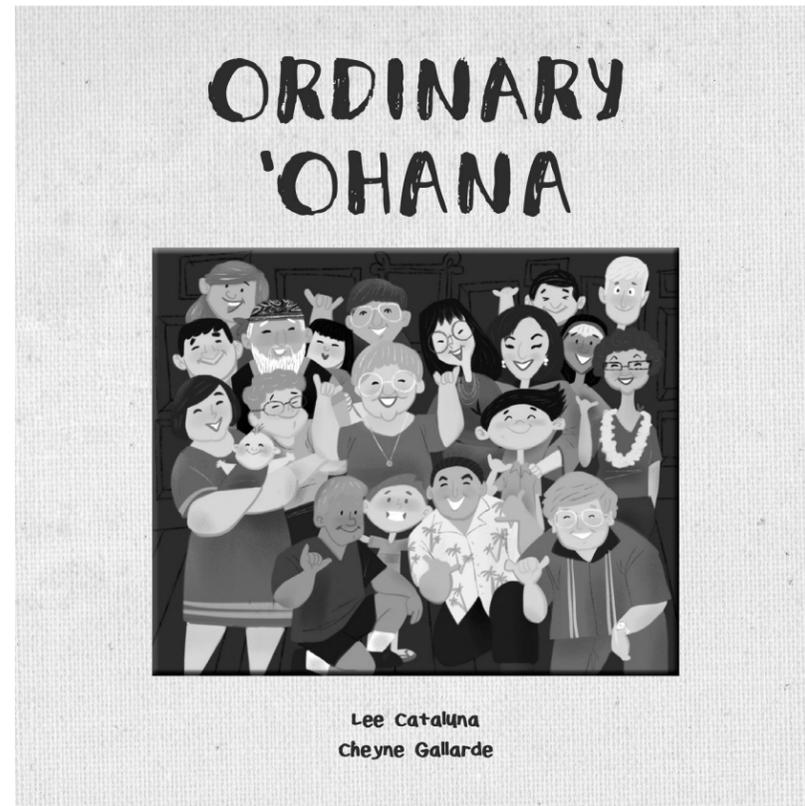
Cataluna later went to the University of the Pacific in Stockton, California where she studied psychology and dance, graduating with honors in 1988. She later returned to Hawai'i to pursue a career in broadcasting for over a decade. As Cataluna was doing so, her writing took to a new form when she wrote *Da Mayah*, her first play, which ended up breaking box office records when it premiered at Kumu Kahua Theatre in Honolulu. After her big debut, she went on to write more productions for Kumu Kahua, Diamond Head Theatre, and the Honolulu Theatre for Youth. She completed her studies with an MFA in creative writing at the University of California at Riverside. Besides writing, she has taught at Honolulu's prestigious 'Iolani School and in a maximum-security prison.

Cataluna makes an effort to make Pidgin, or Hawaiian Creole English, more accessible to local audiences through her books and her plays. Many of her favorite stories are about ordinary people struggling to live their lives with purpose and dignity. Always persistent in her work, she continues to write today about the local Hawai'i culture.

Lee Cataluna resides on O'ahu with her family. To learn more, please visit her website, www.leecataluna.com. ■



Da Mayah play advertisement (above).
Ordinary 'Ohana book cover (right) by Lee Cataluna.



Lee Cataluna
Cheyne Gallarde

Patrick Ching

BY MICHELLE HUYNH



Patrick Ching is a distinguished nature artist and the owner of Patrick Ching Art Gallery based in Princeville, Kauai. An ornithological illustrator, wildlife artist, and author of children's books, Ching spends his life devoted to the preservation of Hawai'i's native wildlife. His book titles include *Sea Turtles of Hawaii*, *The Hawaiian Monk Seal*, and *Honu and Hina*. He was always exposed to the beautiful

valleys and shorelines of the island of Hawai'i and became inspired by that experience. It was through this occurrence when he knew he wanted to commit his life to educating people about Hawai'i's native wildlife through art.

During the beginning of his career, Ching earned a scholarship to receive formal training at the Otis/Parsons School of Design in Los Angeles. His time at the institute developed Ching into an internationally recognized painter. Furthering his education, he also attended the University of Hawaii at Leeward College and the University of Hawai'i at Mānoa.

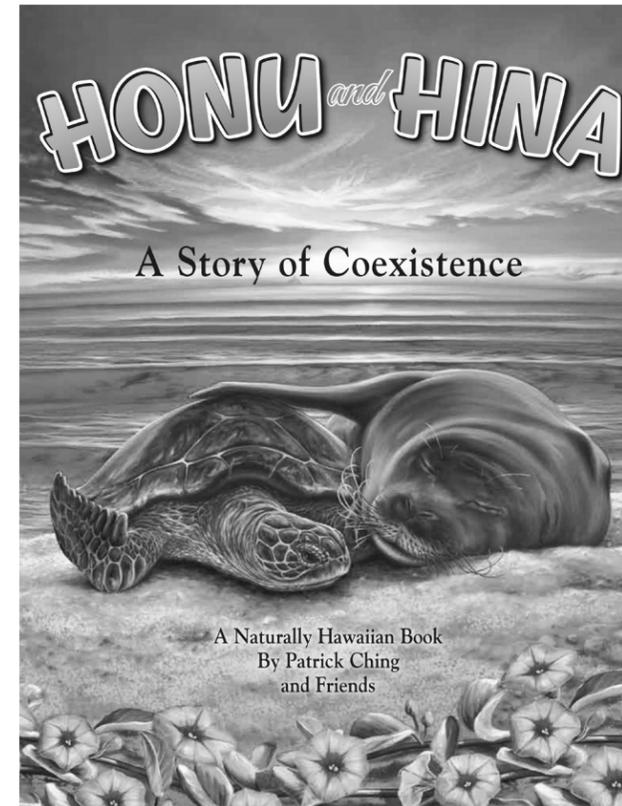
Advancing his talent for nature art, Ching has also spent a lot of time volunteering for many wildlife organizations and even became a ranger for the U.S. Fish and Wildlife Service at the Daniel K. Inouye Kilauea lighthouse on the

northeastern shore of Kaua'i. Ching became inspired by the diverse array of creatures and exploring the different areas of the terrain when conducting his research there.

Ching's commissioned artwork can be seen globally in the homes of celebrities, art collectors, and even royalty. He is particularly known for his paintings' incredible likeness to photographs. He continuously holds workshops all around the world, but he regularly conducts private art classes in his gallery for the local community. Additionally, Ching's artwork can be seen throughout the state. One of his most prominent works up for public viewing is a series of murals of historic Moanalua in ancient Hawai'i at the Salt Lake Public Library.

In his spare time, Ching has participated in many athletic activities such as professional boxing and rodeo bull-riding. As an avid outdoorsman, he enjoys fishing, surfing, riding his horses, and hang gliding. However, his ultimate pastime is preserving the essence of the Hawaiian Islands through the medium of art.

Ching currently resides on Kaua'i with his family. To learn more, please visit his website, www.patrickchingart.com. ■



A Naturally Hawaiian Book
By Patrick Ching
and Friends



Honu and Hina book cover by Patrick Ching and Friends (left).
Honu Kisses (top right) and *Aloha Ahiahi* (bottom right) paintings ©Patrick Ching.

Journeys in the Picture Books of James Rumford

BY JOSEPH STANTON

James Rumford is an internationalist of the picture-book form. His love of the multicultural and international is obviously evident, for instance, in his love of languages. (He has studied twelve.) Rumford's books are frequently about seeking knowledge and journeying. Often the two missions combine so that the journey is on behalf of seeking knowledge. At the heart of many of his books is the consideration of the nature of language and the role played by language in telling and showing what the world is. In his books, words are often also pictures; pictures are often also words. The genius of his best books is commonly fueled by the interrelation of words and images. As important as his linguistic expertise is to the mission of his work, his knack for visual design is often what most contributes to making his books uniquely compelling. This article consists of excerpts from a longer, unfinished essay. In this discussion of Rumford's works, I will consider books dominated by his interest in journeys.

***The Island-below-the-Star* (1998)**

In 1998, when James Rumford developed his book about Polynesian voyaging, he was undertaking to tell a story about the journey-culture of Hawaii, the place that had become his home. In many respects, Polynesian voyaging is among the world's most quintessential travel narratives. Polynesian voyagers, it was sometimes thought in the bad old days of naïve speculation about Pacific islanders, had set off into the unknown in bold and surprisingly reckless ways. Now, it is understood that Polynesian voyaging in double-hulled canoes was the product of long-developing expertise in seamanship. As has been repeatedly demonstrated in recent years by the exploits of the modern-day Polynesian Voyaging Society and its reconstructed vessels such as the *Höküle'a*, the Polynesians who crossed enormous stretches of ocean were able to do so because of their accumulation of skills and knowledge. Rumford depicts this accumulation in *The Island-below-the-Star* by presenting such a voyage as the achievement of five brothers, each with a different "love" that enables an essential talent:

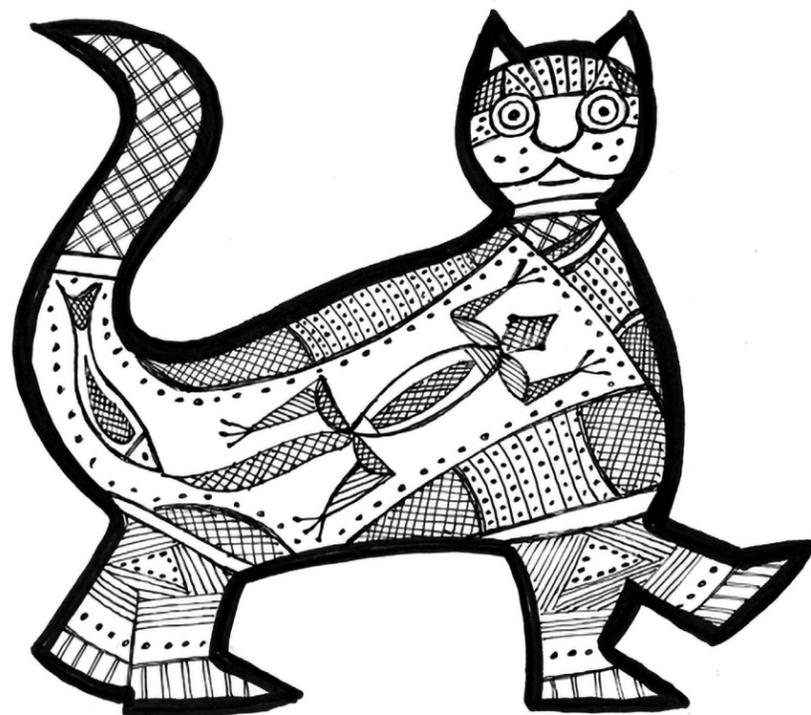
Hoku "loved the sun, the moon, and especially the stars." Naale "loved the sea." Opua "loved clouds." Makani "loved the wind." And little brother Manu "loved birds."

During the voyage, each of the brothers' talents becomes necessary to the success of the voyage. A climax is achieved by having the underappreciated youngest brother clinch the arrival at the new island by means of his understanding the significance of the sighting of birds. Thus, in a classic pattern for Rumford, knowledge informs and enables voyaging even as the voyage itself leads to the discovery of a place previously unknown. In a certain respect, the narrative echoes the classic picture book *The Five Chinese Brothers*; but, in Rumford's reinvention of the brotherhood of talent, it is a historically important set of talents that gets attention rather than the magical displays of the Chinese brothers. Rumford's tale is a fable, but it is a fable based in the facts of voyaging.

***Traveling Man: The Journey of Ibu Battuta, 1325-1354* (2001)**

There is a certain irony that it was in 2001 when Rumford completed and published a book on a renowned Arabian traveler. He had been planning the book for many years, and he had been writing it for two; but its coming into print one month after the 9/11 terrorist attacks was, he feels, "sadly serendipitous." Rumford had hoped the book would open up dialog between Arab-American children and children of other backgrounds. One hopes it has accomplished something along those lines for many readers. Certainly it provides a gorgeous context for such conversations. The title page of *Traveling Man: The Journey of Ibu Battuta, 1325-1354* declares that the book is "Written, illustrated, and illuminated by James Rumford"; and it is by means of the "illuminations" that the nature of Battuta's journey is especially well captured and appreciated. The illuminations display maps, gorgeous Arabic letterings, depictions of flora and fauna, people of the various regions, ships and their nautical settings, and colorful abstractions that strikingly accent the presented details.

Battuta was a man, much like Rumford, who relished travel and appreciated diverse cultural circumstances. Battuta's 75,000 miles of travel that took him from his home in Morocco to such places as Egypt, Mecca, Egypt, Jerusalem, Delhi, China, Russia, and Tanzania seems all the more remarkable when one considers that he was roaming the world in the fourteenth century, even before the travels of Columbus had demonstrated that the world was round. Battuta was fascinated by maps, and Rumford compellingly depicts maps that chart the comings and goings of Battuta's journeys. Rumford's book employs a path embedded with textual narrative that carries the reader from page to page and the traveler from land to land. Thus, the book operates in a double way. The boxed texts give us more detailed accounts while the words-on-the-path text keeps us attuned to the here-to-there basics of the journey. Battuta



Calabash Cat ©James Rumford

encounters many dangers and is wounded by a rebel's arrow at one point, but kindly people tend to him and restore him to health. A basic implication of the book is that a traveler, especially one who is a scholar and a pilgrim, can encounter kindness and welcome. Battuta declares towards the end of the book that traveling "makes you lonely, then gives you a friend."

The genius of Rumford's *Traveling Man* lies in the brilliant freedoms that he takes with the forms he associates with the project, which make it a map as much as a narrative, a collage as much as a book. Gorgeous decorative patterns provided by Rumford's imitations of such things as Arabian and Chinese calligraphies, ancient maps, fabric patterns, and a star-filled night sky—as well as by his employment, at certain points, of abstract splashes and dots of color—serve as backgrounds for the boxed texts and the terrains over which the words-on-the-path text pass. The book is filled to the brim with information, but a child can easily navigate it without being intimidated or overwhelmed because of the basic adventure tale at its heart.

***Calabash Cat and His Amazing Journey* (2003)**

Calabash Cat and His Amazing Journey is a parable that gets to the essence of what travel teaches us about the nature of the world. Although the tale provides a universal message, there is, as usual with Rumford, a specific geographic location to the story. Rumford declares that his protagonist is a West African cat and explains that he was inspired to write the story after his wife purchased a large gourd (or calabash) that was shaped like a cat. The wood-burnt decorations of the Kotoko people of the West African country now known as Chad are the inspiration for the markings on the cat and the various other animal characters in the book. The highly stylized figures are drawn in a firm-edged manner and placed against a mottled-gold background. A single horizontal line, whose color changes from page to page, indicates the progression of Cat's travels. The English text is set off against a translation into the Arabic dialect of Chad. The lovely calligraphy of the Arabic text adds another decorative element to the design.

The simplistic knowledge that the Calabash Cat seeks is indicated at the start of his journey: "One day, he set off down the road to see where the world ended." When the road takes the Cat to "the edge of the great desert," he stops, thinking that he has reached the place where the world ends; however, a camel shows up and refutes that conclusion. The camel carries Cat to "the far side of the desert where the grasslands began" and where the camel declares that they have reached the true end of the world. As the pages turn, one animal after another appears to take Cat to the world's concluding place. First, the horse gallops Cat to the beginning of the jungle; then the tiger takes him to ocean; then the whale takes him to the other side of the ocean; and, finally, the eagle lofts him across multiple more landscapes until Cat is back to his home. Thereby, the eagle with his overview of the endless earth has provided the definitive lesson, teaching Cat that the round world has no end. Calabash Cat set off to seek the answer to a naïve question, but his journey teaches him about the variety of the endlessly round world. The witty equality of all landscapes indicated by the book's sampling of realms underscores Rumford's frequent internationalist message: that no country is better than the others and that the extensive world should be explored in order to make possible mutual understandings.

***Chee-Lin: A Giraffe's Journey* (2008)**

Chee-Lin: A Giraffe's Journey chronicles the journey of a very real creature, while also telling the story of how and why that creature came to be regarded as legendary. Rumford gives the name of the giraffe as *Tweega*, which is the



Chee-Lin: A Giraffe's Journey ©James Rumford

Swahili word for "giraffe." The Chinese who eventually become the caretakers of the giraffe refer to him as "Chee-lin," because they regard him as a character famous in Chinese mythology, "a horned beast with the body of a deer, the tail of and ox, and the hooves of a horse." The enormous, long-

necked size of the giraffe reinforces for the Chinese the notion that he was a fabulous creature. One of the inspirations for the book was *The Tribute Giraffe with Attendant* by Shen Du, a Chinese painter who lived from 1357 to 1434. That fifteenth-century painting, which belongs to the Philadelphia Museum of Art, is displayed in the beginning pages of the book, and the circumstances in which it was painted are explained and illustrated later in the book.

At each stage in the giraffe's journey from Africa to China, Rumford provides plausible dramatizations of how this unusual animal was transported and includes the presence of various human keepers that might well have been involved in the process. Some of these humans are kind and attentive to the giraffe; others are indifferent and negligent. The unexpected nature of journeying is indicated throughout the book by the insertion of comments by his various keepers declaring the end of the giraffe's travels. In each case, Rumford indicates that the commenter "couldn't have been more wrong" as the transported giraffe is taken from the African plains to the East African coast and then to an Arabian port and then to a series of Indian ports and onward to a series of Chinese ports and, at last, ending up in Beijing. One of the little-known historical facts that forms the backbone of this story is the existence of a fifteenth-century Chinese voyaging enterprise that involved huge (480-foot long) ships that had as many as ten masts. As is often the case in Rumford's books, much of the more detailed history is relegated to the concluding appendix of the book so that the historical details do not get in the way of the enjoyment that the book provides to young readers. The point of view throughout the book is often that of the giraffe himself. Children reading this book or having it read to them can connect with the distresses and amazements of travel as experienced by the captured creature. The point of view of humans who encounter the giraffe is also given to us in ways that underscore how surprising an encounter with such an unusual and exotic creature would have been for people in these fifteenth-century places. For Rumford, the giraffe's trip was wondrous for the giraffe and wondrous for the humans who received him. *Chee-lin* was published in 2008 and shows Rumford at the top of his game as an artist, writer, and book designer. ■

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YA

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Young Adult Literatures of Oceania: Trends and Titles

BY CARYN LESUMA

When we think about Young Adult (YA) literature in Hawai'i and the Pacific, some of the first works that come to mind are those by Graham Salisbury (our featured writer for the 2016 conference) or Lois-Ann Yamanaka. In keeping with their legacy and celebrating the exciting new literature emerging for young people in Oceania today, our conference theme this year is "The Places We Come From, Real and Imagined." As a scholar with interest in both YA and Pacific literatures, I find that this focus on place is a great opportunity to take a look at recent YA novels that are also indelibly Pacific. These works fall into a category that I call YALO (Young Adult Literatures of Oceania), a classification of books that creatively and powerfully blends characteristics of both YA and Pacific literatures. In doing so, these books honor the unique beauty and cultures of our region while also refusing to shy away from the challenges that our youth encounter every day.

One of the most important functions of YALO lies in its portrayal of adolescents. Oceania has an "increasingly bicultural and multicultural context" (Long 242), which is evidenced by islands heavily populated with immigrant settlers as well as Indigenous peoples with increasingly mixed heritages. Within this context, Pacific Islander youth are a threatened population in critical need of positive representation and intervention in education, mental and physical health outcomes, and identity and self-esteem. Region-wide statistics identify high rates of delinquency, violence, substance abuse, and suicide in populations of Hawaiian and Pacific Islander youth, who often live in poverty (Trinidad 489). Pacific Islander youth are also more likely to be involved in gangs and overrepresented in the juvenile justice system, including prisons (Naskhid 112; Vakalahi and Godinet 230). Much of this is the result of generations of inaccurate and negative representation in media and colonial histories that has mythologized Pacific Islander youth as lazy, unintelligent, violent, or as objects of touristic and/or athletic voyeurism. YALO texts address some of these issues of representation by providing positive portrayals of Pacific Islander adolescents navigating contemporary issues that are simultaneously universal teen experiences and uniquely Oceanic ones. These adolescent protagonists are smart, kind, and responsible, creatively and bravely tackling issues surrounding bullying, homelessness, adoption, disability, loss of land, culture, and/or language, and many others. YALO offers hope to Pacific Islander youth while also challenging negative stereotypes held by non-Pacific Islander readers.

YALO also addresses issues of representation by adapting Indigenous stories and histories in order to help youth navigate contemporary issues. Selina Tusitala Marsh calls this "remythologising," a practice in which "writers draw upon the cultural weight embodied by a mythic figure and reimagine it within a contemporary environment; they both revitalize the myth and culturally invigorate it in the present day" (263). In most YALO texts, this re-mythologizing occurs literally rather than metaphorically, placing living cultural heroes, gods, and their stories directly into the fabric of our contemporary world. In doing so, it re-stories the spaces that teens inhabit with Indigenous histories. This is a trend that is consistent with many popular mainstream YA fantasy series such as Harry Potter or Rick Riordan's series on Greek, Norse, and Egyptian mythologies. However, deploying this adaptation strategy in Oceania has distinct consequences that go beyond entertaining or moralizing functions because they often reinscribe living histories that have often been overwritten or erased through colonizing

forces. Bringing historical and mythical figures into the present allows adolescent protagonists to interact directly with their own histories in order to effect positive change in the present and future.

In addition to thinking about representation, YALO is a dynamic place to begin examining the developing e-book and self-publishing market in the Pacific, which is being trailblazed primarily by YALO authors. Unable to find traditional publishing houses to support their stories, many of these authors have found success in creating, marketing, and selling their books online, building a supportive community that provides a model for how Oceanic literary production can be expanded beyond traditional channels to successfully create new readers both within the region and abroad. Excitingly, self-published e-books have been very effective in addressing issues of access for increasingly diasporic audiences, both in terms of cost and geographic reach. Without any printing expenses, the e-book versions cost less than print books and are available instantly to anyone with an internet connection, anywhere in the world. Additionally, these authors have learned to leverage the power of social media and "viral" information to run effective book marketing campaigns at little to no cost.

Unfortunately, the limited space that I have here allows me to do little more than briefly sketch a few of the many reasons why YALO is an important site for increasing literary engagement and appreciation in our Oceanic youth. As D.S. Long asserts, "Pacific Islands writers who write books for children not only speak to a readership now; they also create an audience for the Pacific literature of tomorrow. . . they teach each new generation of readers what makes a good story and perhaps, at some unconscious level, even what a story is" (232). You may have noticed that the acronym YALO resonates with the name of one of the staple crops in Oceania, kalo/dalo (taro root)—and I like to think that it is a literature that can provide nourishment for all of our youth as they grow into confident, creative, and responsible leaders.

Recommended Reading



Lani Wendt Young, Telesā Series

- The Covenant Keeper* (2011)
- When Water Burns* (2012)
- The Bone Bearer* (2013)
- I am Daniel Tahi* (2012)

Lani Wendt Young's Telesā series took the Pacific literature community (and the internet) by storm in 2012, when *The Covenant Keeper* was released as a self-published e-book on Amazon alongside a limited print run. Young struggled to find a publisher who would accept the novel, so she decided to

publish it herself. The story follows 'afakasi (mixed-race) teen Leila Folger, an American who returns to Samoa to learn about her heritage. Like any good YA paranormal romance, the series features fiery love triangles and teens learning just how powerful they really are. And, like any good Pacific text, it also asks readers to think deeply about cultural, environmental, and ethical issues specific to place (in this case, Samoa and the surrounding region).



Lehua Parker, Niuhi Shark Saga

One Boy, No Water (2012)
One Shark, No Swim (2016)
One Truth, No Lie (2016)

The Niuhi Shark Saga revolves around the experiences of Zader, a boy allergic to water and yet strangely drawn to the ocean. Set in the fictional O'ahu town of Lauuele, the series is filled with a memorable cast of local and mythical characters and several surprises that readers won't see coming. The novels humorously and realistically address issues of

bullying, identity and belonging, environmentalism, and the power of art and 'ohana. Bonus: If you're a fan of YA fairy tale retellings, Parker's novellas *Re'll Goes Hawaiian* (Cinderella) and *Nani's Kiss* (Beauty and the Beast) are part of the ongoing Fractured Series, with three more novellas forthcoming.



Rangī Moleni, Children of Maui Series

Terewai Island Dreamer (2015)

Available only as an e-book, *Terewai Island Dreamer* is nonetheless worth reading for its exploration of identity, culture, and family dynamics. The novel is set initially in Utah and Arizona, where fifteen-year-old Malia Terewai's parents become estranged after financial problems and kava abuse lead to domestic violence. When the family heads to Tonga for what

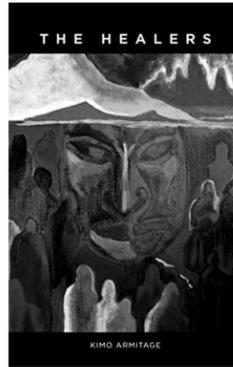
they hope will be a healing vacation, Malia learns that her heritage is something to be proud of, but also feared.



Sieni A.M.

Scar of the Bamboo Leaf (2014)

Scar of the Bamboo Leaf is a novel about finding belonging through friendship. Kiva is an orphaned and disabled young artist who finds herself drawn to Ryler, a fellow misfit sent to Samoa from the States to undergo rehabilitation for delinquency. Along the way, both characters learn to heal from trauma caused by racism, bullying, and abandonment. Also worth checking out is Sieni's other YALO novel, *Illumine Her*.

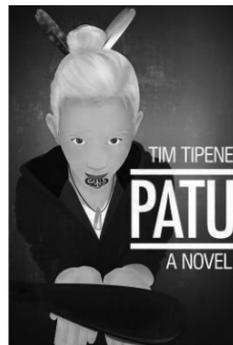


Kimo Armitage

The Healers (2016)

Inseparable cousins Pua and Keola are training to become traditional Hawaiian healers under the tutelage of their grandmother in Waialua, O'ahu, when a handsome young neighbor arrives and complicates their peaceful existence. The storytelling style closely follows Hawaiian oral patterns and functions, interweaving mo'olelo (stories/histories), mele (songs), oli (chants), and other elements into a well-composed novel

that honors Native Hawaiian cultural values and histories alongside a rich tradition of intellectual and spiritual strength. While this means that it initially takes a little time to get used to the pacing of the novel, it's definitely worth reading through to the end.



Tim Tipene

Patu: A Novel (2014)

In *Patu*, Pākehā (white) teen Jahnine is aided by a group of Māori youth on a mission through the countryside south of Auckland to return an old greenstone patu (a type of Māori war club) stolen by her great-grandfather during the New Zealand Land Wars. Along the way, all of the youth confront the consequences of their shared colonial history, making the quest to lift a

longstanding curse from Jahnine's family a symbolic journey that explores how Māori and Pākehā youth can work together to solve problems. ■

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Using Story Drama to Teach Problem Solving

BY NICHOLAS BROWN

David Booth in his book *Story Drama: Creating Stories through Role-Playing, Improvising, and Reading Aloud* defines story drama as "improvised role play stimulated by a story" (8). I was first introduced to story drama as an education intern at the South Carolina Children's Theatre (SCCT) in my hometown of Greenville, South Carolina. As an intern, I assisted teachers in many different class settings with a variety of age groups. Story drama was one method of teaching a class of three- to five-year-olds. My internship with SCCT took place during the theatre's summer 2014 camp sessions; story drama was an hour and a half long course taught once a day from Monday to Friday.

Every session followed a developed structure, and the content of the lesson changed according to the children's book read at the end of class. The organization of each class was as follows: welcome of the students to the class, a dramatic warm-up with the students, exit of teacher and return of teacher "in-role" as a character, introduction of character, transportation of class to an imagined location using a "magic" blanket, presentation of a problem to the students, offering of solutions to the problem by student suggestions, improvisation of several solutions, resolution of the problem, transportation back to the classroom, exit of character and entrance of the teacher, and a reading of the picture book.

I believe that it is important for me to define the term "in-role." This phrase means that the teacher is taking on a certain character. At SCCT, the teacher accomplished this by exiting the classroom and putting on a costume while the teacher's assistant led a theatre game with the students. The teacher then continues to act out this character during the improvisation session until the resolution of the problem and the transportation of the students back to the classroom.

Both drama and children's literature present conflict and—for the most part—resolutions, but story drama, as done at SCCT, allows students to suggest their own solutions to the conflict at hand, thereby learning and practicing problem-solving skills. To prove this, I describe a session of a story drama class at SCCT. One lesson plan uses the book *Muncha! Muncha! Muncha!* by Candace Fleming. In this story, Mr. McGreeley wants nothing more than to grow a garden, so he plants vegetables in the spring. One night, after his vegetables have started to sprout and while he sleeps, three bunnies go into his garden and eat the plants. When the gardener wakes up and sees that his vegetables have been eaten, he builds defense mechanisms ranging from a fence to a moat to protect his garden to no avail. Eventually, Mr. McGreeley builds a bunker, which the bunnies cannot infiltrate; however, when he goes to check on his vegetables, the bunnies sneak into his basket. Seeing his uneaten vegetables, he happily picks the vegetables and puts them in his basket, where the bunnies proceed to eat them. At the end of the story, he decides to share with the bunnies, making everyone happy.

The following describes how the teacher and I applied *Muncha! Muncha! Muncha!* to SCCT's story drama structure. We welcomed the students into class and led them through a warm-up that required them to use their imagination. After the warm-up, the teacher left the room while I led a theatre game to keep the students distracted. Out of the classroom, the teacher put on a costume to indicate that she was a different character when she re-entered the room. This character (the Teacher-in-Role) came in pretending not to know the students.

All of the students would introduce themselves to this new person. Once this was finished, the Teacher-in-Role said that she was interested in making a garden and that we had to leave the classroom to find an area suitable for a garden. She brought out a large "magic" blanket, and she made the students wake the blanket by sitting in a circle and grabbing a piece of it. Students then began to slowly shake the blanket awake, tossing it up and down while still holding it, so that it created a parachute look. On the third time tossing the blanket up, the students would go under the blanket and shout, "Please take us to a garden." Then, as we got out from underneath the blanket, the teacher and I would say, "Oh look at all this green grass and this dirt." The students then explored the space as if it was the countryside. The Teacher-in-Role then found a space in the room to start a garden, and the students drew what they wanted to plant. After drawing, they pantomimed digging in the ground, planting their vegetable, and watering it. Then, the teacher would say that it was nighttime; the lights were turned off; and all the students went to sleep. While they were asleep, I took their pictures and hid them somewhere.

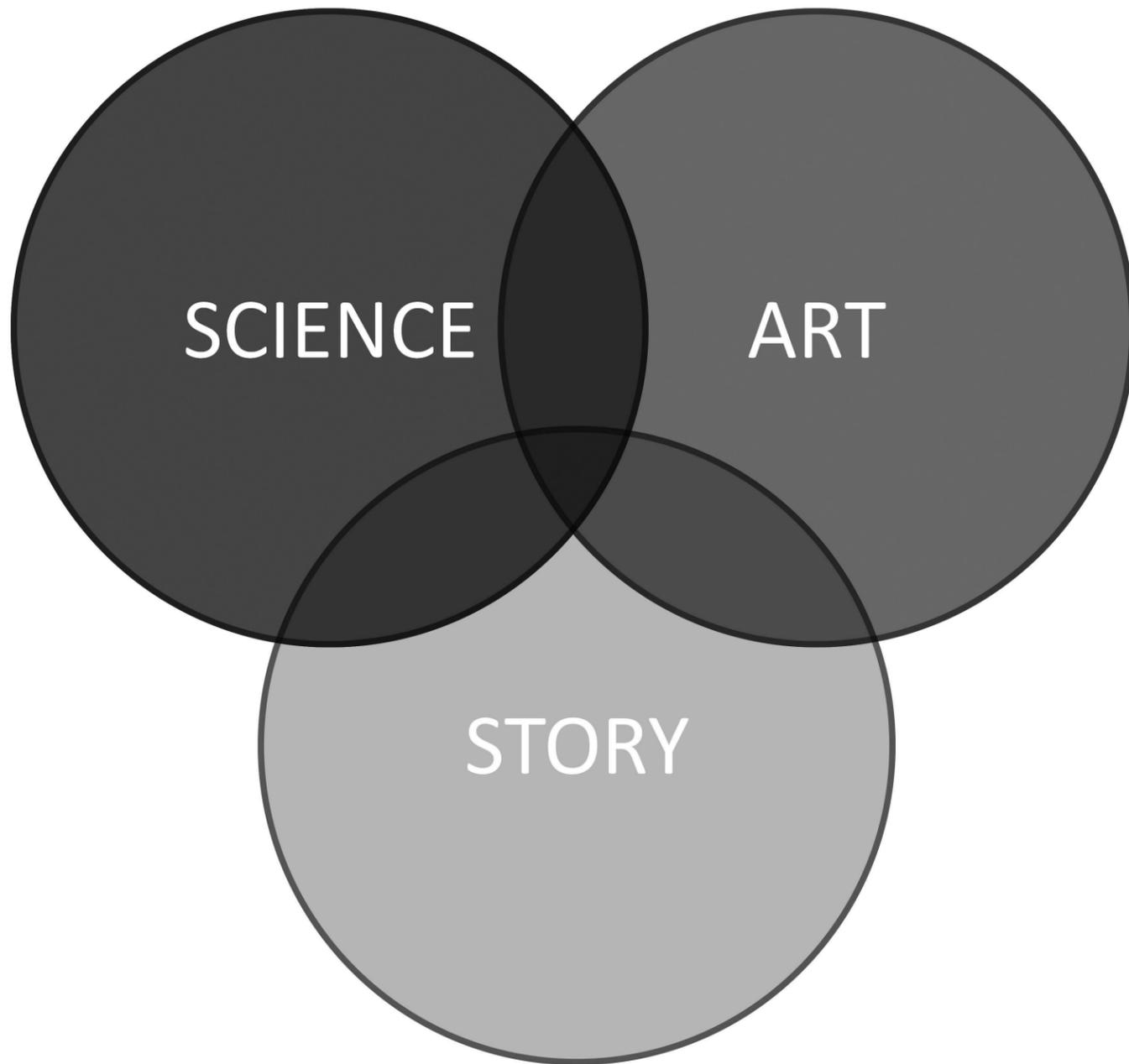
When they woke up, they discovered that their garden had been broken into; they had to come up with a solution to stop their food from getting stolen. The Teacher-in-Role asked students what they should do. The students offered many suggestions, and the teacher picked one solution at a time to test out. The students acted out these solutions. To illustrate, if one student suggested building a fence, all the students pantomimed cutting down a tree, turning it into slats, and putting the slats around the garden. They then redrew their food items and replanted them. The students and teacher went back to sleep. While they slept, I again stole their pictures, and the students woke up afterwards. This process continued with other students' solutions until there were about fifteen minutes of class left. At that time, the students pretended to fall asleep and then caught the burglar (me) red-handed. I then told them that I was hungry and wanted to make a salad. The students and I then grew more food and had a picnic together. Once the problem was solved, we woke up the magic blanket again and transported back to our classroom. The Teacher-in-Role left to get out of costume and came back in as herself. After this improvisation session ended, we read *Muncha! Muncha! Muncha!* to the students, comparing what they did to what happened in the book.

Taking the main conflict from the book, presenting it to the students, and having them come up with their own solutions allowed them to practice problem-solving skills. Using story drama is an effective way to teach both this crucial skill and many other skills. Depending on the themes of the story that the session is based on, one could teach social skills like sharing or friendship, or even curricular matter like science, math, or history. This is a fun and imaginative way to present children with classic children's literature. Their hands-on experience with the subject matter and themes of the book allows them to learn not just how to solve problems but also how to pick out main ideas of the book since they themselves had just experienced the stories. ■

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Booth, David. *Story Drama: Creating Stories through Role-Playing, Improvising, and Reading Aloud*. Pembroke, 2005.

Fleming, Candace, and G. Brian Karas. *Muncha! Muncha! Muncha!*. Atheneum Books for Young Readers, 2004.



Using Science and Art to Tell Your Story

BY KIRSTEN CARLSON

“Humans are storytellers. It is our nature to make up stories, to interpret everything we perceive.”

—Don Miguel Ruiz, author

I want to inspire you to utilize a bit of science and art to discover the storyteller in yourself! I’ve been a scientist and artist most of my life (even before I knew

what those words meant). But it wasn’t until I was in my 20s that I found out that I could combine science and art as a career. And it wasn’t until my 30s that I realized that children’s literature was the perfect medium to share the stories that inspired me. And, in my 40s, I’ve discovered that the tools that I use to interpret the world around me as a scientist and artist are skills that everyone has—and that these skills can help your creativity.

The following exercise encourages the use of skills as an observer and interpreter of the stories that you are drawn to. Take a few minutes to answer the following questions:

1. What kinds of children’s books do you like to read (circle all that apply)?

- a. fiction
- b. nonfiction
- c. stories that blend both

2. What three topics are you most often interested in?

- a.
- b.
- c.

3. Why are you interested in these topics? Is there an experience that you have had that made you curious?

4. Choose one topic and write down three things that you know about it (if you get stuck, ask yourself details like: who, what, when, where, why, and how).

- a.
- b.
- c.

5. Write down three things that you are curious about, but might not yet know about this topic (if you get stuck, use same technique as in #4).

- a.
- b.
- c.

6. In the space below, describe the story that you would love to read/see about this subject.

7. In the space below, draw your subject using your imagination.

The process you just went through of asking questions, recording observations, finding answers, and doodling is integral to the creative process. It helps you tap into your interpretation of the world to discover the stories that only you can tell, the stories that inspire you.

I’ve found my joy in creating picture books. Picture books rely heavily on the interplay between text and images to tell a story in a 32-page format. The narrative is driven in equal parts by words and pictures. I consider writing to be a scientific process where the story evolves linearly through many revisions and rewrites. Creating illustrations, on the other hand, is for me an artistic process: the image comes to mind all at once and seemingly out of nothing. Writing doesn’t come as easily to me as painting; but, when writing and painting are combined, I found this combination to be a powerful way to share my stories with knowledge and emotion. I think that’s why I fell in love with picture books as the way to connect children with nature—science and art as both a practice and as a way of interpreting my experiences allow me to share the beauty and wonder of nature with others. I hope that utilizing science and art can help you tell *your* stories! ■

This year's conference theme is "The Places We Come From, Real & Imagined." We offer below descriptions of two courses offered recently by members of the UH-Mānoa English Department, both of which speak directly to the conference theme. The list of required texts at the end of the course descriptions below covers both courses.

Spring 2018

English 474: Studies in Pacific Literature: Pacific Children's Literature

BY KU'UALOHA HO'OMANAWANUI

"Writing for kids is simple, just as simple as bringing them up. All you do is take all the sex out, and use little short words and little dumb ideas, and don't be too scary, and be sure there's a happy ending. Right? Nothing to it" is author Ursula K. Le Guin's sarcastic response to the question, "How do you write children's books?" Nineteenth-century Russian author Maxim Gorky claims, "You must write for children in the same way you do for adults, only better." These authors question the common belief that books for children constitute an inferior genre of literature. Criteria used to evaluate children's literature is pretty much the same as criteria for any literature. Both literature "for children" and "for adults" benefit from a reader's critical, questioning attitude, which should not diminish enjoyment of a story but enrich it.

This course provides the opportunity for students to explore the often-ignored genre of children's literature in the Pacific. Students will discover new authors and stories, perhaps reconsider favorites from childhood, and read them in a new way which considers them as any other work of literature: as meaningful expressions of artistry, as emotional and intellectual experiences, and as social, cultural, and/or political messages. Throughout the semester, students will encounter texts that invite multi-layered, diverse readings including post-colonial, historical, aesthetic, and feminist interpretations, amongst others.

This course begins with a brief introduction to the history of children's literature as a distinct western genre; and it will discuss well-defined genres, such as picture books and young adult literature, and sub-genres, such as

fantasy, non-fiction, historical fiction. We will then turn specifically to the Pacific context and the history of children's literature in this region. Some basic questions that we will discuss include these: What is the purpose of children's literature? Why is it important to study? What makes some books controversial (i.e., why are specific audiences troubled by certain texts)? While important in the study of children's literature overall, how are these questions relevant in a Pacific context? What about the role of indigenous languages and translation? How do illustrations and visual imagery perpetuate or refute stereotypes?

We will also touch upon children's literature in ethnic, multicultural, and international contexts, including the emerging field of translations and new compositions of native language texts (such as materials used in Hawaiian language immersion programs). Thus, we will also discuss the role of colonialism and educational curriculums in shaping the politics of children's literature and the emerging resistance to such practices in (post)-colonial settings such as Hawai'i and Aotearoa, which both have vibrant indigenous language programs and publishing of children's languages, and other locations (Tahiti, Guam) which aspire to such goals.

The texts assigned for this class do not simply reflect back readers' own familiar faces. In fact, each story suggests that our ordinary worlds are NOT so ordinary and that we are often misled when we judge by superficial appearances. Some of these texts create a new "secondary world," but all are works of fiction that, in various ways, invite readers to look closer, to be more curious and questioning. Works like these cannot be dismissed as "kiddie lit" nor will we settle for an oversimplified, sentimental approach to these stories. We will spend the semester investigating and appreciating the imaginative, psychological and often numinous power of these rich, layered texts.

Course requirements: three research-based papers, annotated bibliography, midterm and final exam, group oral presentation, library workshop, regular quizzes, class participation, regular attendance.

adolescence and identity formation in relationship to place, culture, authority, and difference in Oceania. How is coming of age affected by the complex and diverse cultures, histories, politics, and languages of the Pacific? Why do texts for adolescents matter within the larger field of literary production in Oceania? Other issues relevant to a study of these texts include the normalization of controversial subject matter; the ways these texts affirm or subvert settler colonial agendas in the Pacific; and the critical examination of authorship to reflect on tensions having to do with negotiating identity, race, self-representation, and power in colonized and settled lands.

Fall 2017

English 383: Young Adult Literature in Oceania

BY CARYN LESUMA

In this course, we will examine middle grade and young adult literature with a focus on the region of Oceania. We will discuss a broad range of works by both Indigenous and non-Indigenous authors that interrogate issues of

REQUIRED TEXTS

- Figiel, Sia. *Where We Once Belonged*
- Ihimaera, Witi. *Whale Rider*
- Kaopio, Matthew. *Written in the Sky*
- Parker, Lehua. *One Boy, No Water*
- Salisbury, Graham. *Under the Blood-Red Sun*
- Yamanaka, Lois Ann. *Wild Meat and the Bully Burgers*
- Young, Lani Wendt. *Telesā: The Covenant Keeper* ■

Acknowledgements

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For more information, call Children's Literature Hawai'i at (808) 956-7559 or send email to childrensliteraturehawaii@gmail.com

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Contributors to the *Humanities Guide*

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Kirsten Carlson received her B.S. in Biology with Honors from the University of Missouri, Columbia. She attended California State University, Moss Landing Marine Laboratories before transferring to the University of California, Santa Cruz for a Graduate Certificate in Science Communication, Scientific Illustration. She freelances as a designer, illustrator, and photographer; writes and illustrates books for children; is the Regional Advisor for the Society of Children's Book Writers and Illustrators; and works at the Hawai'i Institute of Marine Biology. She is a 2017 Grantee of the National Science Foundation Antarctic Artists and Writers Program.

ku'ualoha ho'omanawanui is a Kanaka Maoli (Native Hawaiian) scholar, poet, artist, and mālama 'āina advocate. She is an Associate Professor of Hawaiian literature in the UH-Mānoa Department of English, specializing in traditional Hawaiian literature (including folklore and mythology), Oceanic (Pacific) literature, and indigenous perspectives on literacy. Her research interests focus on place-based literature, literacy, and learning. Her first book, *Voices of Fire—Reweaving the Lei of Pele and Hi'iaka Literature* (2014), received an Honorable Mention from the Modern Language Association for best work in Native American Literatures, Cultures, and Languages. She is currently Director of Ka Ipu o Lono, a Native Hawaiian Digital Humanities project in conjunction with UH's Digital Arts and Humanities Initiative, which began in 2015.

Michelle Huynh is an MFA Candidate in Asian Theatre Performance at the University of Hawai'i at Mānoa. She is the Assistant Conference Director for the Nineteenth Biennial Conference on Literature and Hawai'i's Children. As an avid lover of the arts, she hopes to bridge the worlds of literature and drama together more in future projects, for both local and international audiences. Having graduated from UH-Mānoa last summer with Honors theses in both English and Drama, Michelle was inducted into Phi Beta Kappa this May.

Caryn Lesuma is a Ph.D. candidate in English literature at the University of Hawai'i at Mānoa, and she recently completed her dissertation, which explores contemporary Young Adult literature in Oceania. Her research interests include children's and young adult literature, folklore, Pacific literature, and place-based pedagogy and rhetoric. She is the Conference Director for the Nineteenth Biennial Conference on Literature and Hawai'i's Children. In the fall, she will begin a new chapter in her life as an assistant professor of English at Brigham Young University-Hawaii.

Todd H. Sammons has been involved with the Biennial Conferences on Literature and Hawai'i's Children since he did a presentation at the second conference in 1984. He was the facilities coordinator for the 1992 conference; somewhere along the line he became President of Children's Literature Hawai'i. His day job is as Associate Professor in the UH-Mānoa Department of English, where he has taught at least 50 different courses since arriving in Hawaii in 1980. His academic specialties are Renaissance English literature, Milton, rhetoric, and science fiction. Recently, he has started teaching the undergraduate Shakespeare course.

Joseph Stanton's books include *Looking for Edward Gorey; The Important Books: Children's Picture Books as Art and Literature; Stan Musial: A Biography; A Hawaii Anthology; Things Seen: Poems; Imaginary Museum: Poems on Art; A Field Guide to the Wildlife of Suburban Oahu: Poems; and Cardinal Points: Poems on St. Cardinals Baseball*. His essays and poems have appeared in such journals as *Poetry, Harvard Review, New Letters, Michigan Quarterly Review, Antioch Review, Children's Literature, The Lion and the Unicorn, American Art, Journal of American Culture, Art Criticism, and Nine: The Journal of Baseball History and Culture*. He is a Professor of Art History and American Studies at the University of Hawai'i at Mānoa. He occasionally teaches poetry-writing workshops, such as the "Starting with Art" workshops he has recently taught at the Honolulu Museum of Art and at Poets House in New York City. He has been involved in the Biennial Conference on Literature and Hawai'i's Children since the early 1990s.