



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF EDUCATION PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Education Programs application guidelines at <http://www.neh.gov/grants/education/summer-seminars-and-institutes> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: John Steinbeck: the Voice of a Region, a Voice for America

Institution: San Jose State University

Project Director: Susan Shillinglaw

Grant Program: Summer Seminars and Institutes for School Teachers

Table of Contents

Intellectual Rationale	1
Project Content and Implementation	4
Project Faculty and Staff	15
Participant Selection	18
Professional Development for Participants	19
Institutional Context	19
Budget	21
Appendix A: Institute Schedule	23
Appendix B: Scholars' CVs and letters of intent	27
Appendix C: Readings	81
Appendix D: Area Map	85
Appendix E: 2011 Workshop Evaluations	86

John Steinbeck: Voice of a Region, Voice for America July 14-August 2, 2013

Exploring the author's life and prose in historical, scientific and regional contexts

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1. INTELLECTUAL RATIONALE

John Steinbeck remains a seminal American writer, a voice of the marginalized American. It is not incidental that Bruce Springsteen produced a 1995 album entitled *The Ghost of Tom Joad*. Nor that Oprah chose *East of Eden* to launch her new book group in 2004. Nor that the centennial celebration of Steinbeck's birth in 2002, underwritten by a grant from the National Endowment for the Humanities, occasioned an astounding 400 nationwide events dedicated to him.¹ Nor that articles on Steinbeck's work remain a regular feature in the press ("Split by Race and Wealth, But discovering Similarities as they Study Steinbeck," *New York Times*, 1/16/12). This institute, offered in 2007, 2009, and 2011, focuses on reasons why John Steinbeck (1902-1968), author of more than thirty books and winner of the Pulitzer Prize (1940, for *The Grapes of Wrath*), the Nobel Prize for Literature (1962) and the United States Medal of Freedom (1964) remains a significant cultural voice--as novelist, dramatist, visionary ecologist and enduring commentator on twentieth-century American values and ideals.

By the time most high school students graduate they are familiar with some of Steinbeck's work, including *The Red Pony* (1937), *The Pearl* (1947), *Of Mice and Men* (1937), and *The Grapes of Wrath* (1939). He is arguably the most frequently taught American writer in the high school curriculum, and as Arthur Applebee notes in his study, *Literature in the Secondary School*, Steinbeck is second only to Shakespeare as the most frequently required author of book-

¹ <http://www.steinbeck.org> (website now down)

length works in public, Catholic, and independent high schools in the United States.² One reason for this popularity is the novels' accessibility and lucid prose. Another is the thematic relevance of a writer noting the importance of friendship and family, of Americans migrating west, of the dignity of ordinary people, and of the layered significance of place—John Steinbeck's vision is quintessentially American. And he was one of the few California writers of the first half of the century who took note of the state's ethnic and racial mix—voices the dominant culture often ignored during the era. Finally, Steinbeck's work, particularly *The Grapes of Wrath*, has always aligned seamlessly with the social studies curriculum in most American schools.

Yet Steinbeck has not enjoyed a robust following in academia. The literary canon assigned in college English courses sometimes sidesteps Steinbeck. In part, Steinbeck's accessibility to high school students has fostered the notion that he is not challenging enough for college students. Steinbeck can also be pigeonholed as a 1930's social commentator—and thus his ecological awareness, his political savvy, and the extraordinary range of his work is not given full consideration.

In reality, throughout his nearly four decades as a writer, Steinbeck published serious and funny books, journalism and non-fiction, plays and film scripts. His long friendship with marine biologist Edward F. Ricketts, from 1930 to Ricketts's death in 1948 brought Steinbeck to the forefront of a *mélange* of scientific ideas that profoundly influenced his writing. Both his fiction and nonfiction are shaped by notions of "survivability" of species, emergent behavior of "group man," and "non-teleological thinking," ideas that he developed with Ricketts. This institute proposes to address Steinbeck's wide-ranging cultural and environmental impact head on.

This Institute will examine fresh perspectives on his work--Steinbeck's sense of place, his ecological and scientific perspectives, his engagement with Mexican history and culture, and his

stature in Cold War America. Selecting Steinbeck for this Institute is a way to bridge the divide between high school and college curricula and to create opportunities for sustained study.

He wrote books throughout his career that are rich both in historical significance and contemporary relevance, from *To a God Unknown* (1933), an early book considered in this institute to essays in *America and Americans* (1966), his last book. Despite his overwhelming devotion to the central California valleys and Pacific coast, his work transcends local boundaries, and his attention to national affairs makes him one of America's most socially engaged and relevant twentieth-century writers. As his son Thom has noted, John Steinbeck remains the "conscience of America." As a journalist he repeatedly assessed his country's values, covering the Dust Bowl migrants in the late 1930s, World War II in 1943, post-war Russia in 1947, and Vietnam in 1966-67.

Steinbeck was always profoundly interested in the nation's environment, dedicating a chapter in his final work to "Americans and the Land." Indeed, as a writer passionately interested in science throughout his life, seeing humans as part of and not dominating their environments, he wrote both non-fiction and fiction that anticipates today's precepts of deep ecology and regional sustainability— *The Grapes of Wrath* (1939), *Sea of Cortez* (1941) and *Cannery Row* (1945). "Perhaps we will have to inspect mankind as a species," he wrote in "Americans and the Future," a chapter of *America and Americans*, "not with our usual awe at how wonderful we are but with the cool and neutral attitude we reserve for all things save ourselves. . . Mankind seems more nearly related to the predators, possessive, acquisitive, fearful, and aggressive."³

Steinbeck spent his career studying the human species with scientific "detachment" (his word) as he experimented with form and content, all the while gauging American's positions and

³ John Steinbeck. *America and Americans and Selected Nonfiction*, Susan Shillinglaw and Jackson Benson, eds. Viking Penguin, 2002. 392-93.

values. This institute emphasizes the importance of integrating literature, history, philosophy and science in secondary education. Steinbeck is a model for such an interdisciplinary secondary curriculum, precisely because he speaks of, to, and for the complexities that incorporate and connect all people of our country. These complexities are personal, cultural, and environmental, and they operate over a range of spatial and temporal scales. Steinbeck repeatedly used his characters' voices to define ethical, cultural and ecological crises in a way that saw no bridge dividing humanistic and scientific cultures. His views of coherence between ALL people and their world, shaped through his friendship with Ed Ricketts, are more valuable than ever, and this concept lies at the heart of this Institute. We feel that this is Steinbeck's real legacy and that it can provide a transformational vision to practicing teachers of literature, history and science.

2. PROJECT CONTENT AND IMPLEMENTATION

A. General Features and Responses to Evaluations

This application represents the evolution of a program successfully carried out in 2007, 2009 and 2011. Each year we received a large number of completed applications: 92 in 2007 and 157 in 2009, an increase we attributed in part to the website (steinbeckinstitute.org) that has been subsequently improved through a NEH supplemental award (through August 2012, so additional changes will be made). In 2011 we received 93 applications for an expanded Institute of three weeks rather than two, since many participants from the 2009 Institute suggested adding a week. The structure of the proposed 2013 Institute remains largely intact, although modifications have been made based on 2011 participants' evaluations and specific suggestions as well as our experience as directors of previous institutes. Additional in-depth discussions of specific novels and small group break-out sessions will be incorporated. An increased but focused attention to

pedagogy will be developed, and the Co-Director of the 2007 and 2009 institutes, Professor Mary Adler, has agreed to participate for four days and coordinate discussions of pedagogy.

Evaluations from 2011 (Appendix E) were enthusiastic about the scientific content, particularly the field trip into the rocky intertidal. One participant wrote in the evaluation: “The biggest change I see to my pedagogy will be my ability to work cross-curricularly with the science teachers in my school. Where I had no conception of science/English collaboration previously, the Steinbeck Institute has equipped me with skills and knowledge that make me confident in my ability to develop units and lessons with the biology teachers at my school.” Another participant wrote that the “Institute renewed in me my sense of curiosity and my love of nature, and it taught me to seek greater inspiration in the places of my own life.”

Our experiences in 2011 have therefore encouraged us to build on this success and refine pertinent scientific material to be presented in 2013. One of the core readings, the non-fictional *Sea of Cortez* will be examined not only in relation to contemporary issues in marine ecology but also as a means of deepening insights into some of the other core Steinbeck novels to be covered, particularly *The Grapes of Wrath*. Participating scholars will again be introduced to the rocky intertidal at Hopkins Marine Station and will go on a half-day “scientific” cruise on Monterey Bay that will include a plankton tow and examination of the living material collected. These activities, inspirational to many of the 2011 participants, will be discussed in relation to *Cannery Row* and *Sea of Cortez*. There will also be an optional weekend visit to Elkhorn Slough and the Salinas River system as part of our consideration of *East of Eden* (1952).

We thoroughly believe that combining literature and ecology will be attractive to a large number of teachers, in concordance with the evaluations from 2011. In reality, we feel that such

a nexus between humanities and sciences is critical to our nation. This idea is of course not new, but Steinbeck's vision provides a platform that remains to be fully appreciated in this regard.

B. Location

The 2013 Steinbeck Institute is scheduled from noon on Sunday July 14 through Friday August 2 on the Monterey Peninsula, Steinbeck's most beloved California locale. Although he was born in nearby Salinas, his family had a summer cottage in Pacific Grove, where he spent hours in the intertidal and roaming at nearby Pt. Lobos; he enrolled in summer courses in English Literature and Marine Biology at Hopkins Marine Station in 1923 (the site of our Institute); and he wrote his seminal works during the 1930s while living in the family cottage. Within this stimulating environment of the Monterey Peninsula and nearby Salinas Valley, we will explore the regional, historical and environmental influences on Steinbeck's major novels.

As in previous years, the 2013 Institute is structured in two parts. The first considers Steinbeck's valley fiction. Field trips to a variety of sites allow participants to appreciate the Salinas Valley's agricultural heritage as well as Steinbeck locales. The second part is structured around coastal locales, including Monterey Bay and its intertidal zones.

C. Core Readings Overview

Core readings will include both fiction and nonfiction, and they will be discussed throughout both parts of the Institute in ways designed to encourage participating Scholars to envision interdisciplinary approaches and collaborations that can be adapted to their own local regions.

We begin the Institute with consideration of Steinbeck's short stories in *The Long Valley* (1938) that are mostly set in the Salinas Valley and trace intimate connections between people and place. During the first week, we also consider *Of Mice and Men* and the magisterial *The Grapes of Wrath*, both novels frequently taught in the high school curriculum. We bring to these

works a variety of perspectives -- biographical, ecological, cultural and theoretical (a dialogic analysis) -- to give teachers a range of interpretations of these canonical texts.

An increased attention to Steinbeck's environmental ethic will be drawn from *To a God Unknown*, *The Grapes of Wrath*, *Cannery Row*, and *Sea of Cortez*, the latter text a compendium of his thinking of the 1930s and the book that, late in life, he declared his favorite. Indeed, what he wrote in 1933, when composing *To a God Unknown*, remained true throughout his writing career: "Each figure is a population and the stones—the trees the muscled mountains are the world—but not the world apart from man—the world and man—the one inseparable unit man plus his environment. Why they should ever have been understood as being separate I do not know."⁴ *The Grapes of Wrath*, Steinbeck's epic of human and ecological collapse, will be viewed through the lenses provided by *To a God Unknown* and *Sea of Cortez*, a pair of Rosetta Stones that provides deep insight into Steinbeck's personal philosophy. *Cannery Row* will be considered in relation to ecological ideas developed with Ed Ricketts and brought to life in hands-on tidepool and at-sea encounters with strange invertebrates that intrigue and amaze.

D. Independent Projects

During all three weeks, participants will be supported as they translate ideas and approaches acquired in discussions, workshops and field trips into individual projects that they can use to engage their students. Dialogic interactions, performance-based approaches, historical and cultural approaches, integration of biological sciences, consideration of ecological studies, and use of visual images taken during the field trips will be emphasized. All lesson plans, projects, and essays or cultural research generated will be posted on the institute website. This is a key element for nationwide outreach to teachers.

⁴ *Pastures of Heaven* and *To a God Unknown* ledger book, Stanford University Special Collections.

Throughout the Institute, the Directors and each invited speaker will be available to consult individually with participants concerning their projects. In addition, two teacher facilitators will also be available to confer, one during the first week, one in the final week. These projects are mandatory, and final versions are submitted to the Directors a month after the completion of the Institute.

E. Additional materials

Additional materials requested by this application are provided in Appendices A through E. As part of the Institute all Summer Scholars will be provided with a USB flash-memory containing all non-core reading materials, and they will be reminded to bring personal laptop computers. If this is impossible or a hardship, we will make a computer available. Some of these readings will consist of unpublished material that would otherwise be unavailable. In addition, the Miller Library at Hopkins Marine Station will be available to participants, including hours after normal closing time (5 pm). Copies of core readings and other relevant material will be put on reserve, but we will encourage participants to bring their own copies of all core readings.

F. Detailed Implementation and Weekly Plans

Week 1 (July 14 – 20)

The first week begins the study of Steinbeck's Salinas Valley. We will consider short stories in his 1938 collection, *The Long Valley*, as well as two seminal works, *Of Mice and Men* and *The Grapes of Wrath*. The week begins Sunday at 4:00 with an orientation. Participants will share their reasons for coming to the Institute and previous experience with Steinbeck. Sunday evening features an opening dinner (sponsored by the participating Universities) followed a performance of one of Steinbeck's best-known short stories, "The Chrysanthemums," by Dr. Matt Spangler and Elizabeth Barber. Performance pedagogy plays a large role in exemplary secondary teaching

practices, and this performance will be integrated into a workshop on this subject led by Dr. Spangler on Monday evening.

On Monday, two workshops focus on the creative process and Steinbeck's short fiction of the early 1930s. Dr. Chris Fink, who teaches creative writing at Beloit College, will first discuss two of Steinbeck's earliest, unpublished stories, and then turn to *The Long Valley*. He will present ways to analyze Steinbeck's stories as models for teaching creative writing. At 4:00 Dr. Fink and the Directors will facilitate small group discussions of Steinbeck's short stories.

On Tuesday at 9:00 AM Drs. Shillinglaw and Gilly will initiate a discussion of the required independent projects (See Section D), encouraging development of interdisciplinary approaches to teaching Steinbeck. At 10:30, we consider *Of Mice and Men*, beginning with a lecture by Shillinglaw that focuses on the book's regional influence and significance, followed by a group discussion of the novel with references to recent scholarly approaches. That afternoon, Tony Newfield, a New York actor and nation-wide presenter of "Steinbeck and the Land," will work with participants to explore how performance techniques can be incorporated into the classroom, focusing on musical/film/play/book versions of *Of Mice and Men*. That evening we will show the 1939 film by Lewis Milestone.

Wednesday will be devoted to a tour of the Salinas Valley led by Shillinglaw, including the Red Pony ranch, the Pastures of Heaven, and the National Steinbeck Center in Salinas, with lunch at the Steinbeck house (his boyhood home). As we travel through the valley's agricultural fields, we will introduce the complexity of California's long dependence on migrant workers and the significance of agriculture to California's economy.

Thursday we turn to *The Grapes of Wrath*. In the morning session, Dr. Robert DeMott of Ohio University will introduce two ways to consider the text: its compositional history (using

Working Days, Steinbeck's published journal that he kept while writing the book) and its reliance on documentary realism of the 1930s. We will also consider the impact of documentary photography and film on Steinbeck's novel—Dorothea Lange's photographs and Pare Lorentz's *The Plow that Broke the Plains*, a film about the environmental devastation visited on the Great Plains (shown that evening). At 4:00, participants will gather for small group discussions of *Grapes*, facilitated by Dr DeMott and the, to consider environmental and scientific issues that the novel engages such Darwinian survival, group behavior and ecological degradation.

On Friday, we will continue with *The Grapes of Wrath*. In the morning, Dr. Persis Karim will consider working class voices in the novel and compare Steinbeck with other ethnic and working class voices in California. She will explore the regional voices that Steinbeck included in his fiction and analyze how these voices continue to speak to larger issues in American society. That afternoon, Dr. Mary Adler will discuss dialogic theory and *The Grapes of Wrath*; she will later lead a workshop on incorporating dialogic techniques in the classroom.

Participants will have the weekend free. On Sunday evening, the group will come together for small group discussions of *The Grapes of Wrath* and *To a God Unknown*, led by Adler, Shillinglaw and Gilly. Professor Adler will address pedagogical issues pertinent to these novels.

Week 2 (July 21 – 27)

Week 2 begins with *East of Eden*. On Monday morning Shillinglaw will present background material and lead a discussion. In the afternoon a guided tour of agricultural fields in the Salinas Valley is scheduled, a highlight of previous Institutes. In the evening Elia Kazan's film *East of Eden* will be shown, with Dr. Scot Guenter giving a brief lecture before the film. On Tuesday morning participants will compare book and film in small groups led by Drs. Guenter, Adler and Shillinglaw, followed by Dr. Guenter's presentation on the book and film in the context of Cold

War politics and culture. Small group discussions of the text and pedagogical approaches will continue that afternoon.

After dinner on Tuesday evening we will transition to Steinbeck and the sea with the goal of integrating Steinbeck's environmental vision with his novels. Although we will have incorporated this approach into the previous discussions of core readings, this focus will more explicit in this section. We will therefore consider Steinbeck's work in light of representative classic selections from several influential writers, including Aldo Leopold, Gary Snyder, Rachel Carson, Garret Hardin and more recent authors. (Steinbeck told his wife Elaine that *Silent Spring* was the one book he wished he had written.) We will also incorporate the writings and philosophy of Steinbeck's close friend, marine biologist Ed Ricketts, into this section.

Drs. Craig Strang and Gilly will introduce the world of the rocky intertidal with a group session on Tuesday evening and provide a briefing on the field work for the next day. This activity has been extremely popular with previous Institutes. Timing of low tides in 2013 requires that we start this section with the intertidal field work, and this slight change in order from previous Institutes does not pose any problem with intellectual development of concepts to be explored.

At low tide on Wednesday morning (-0.94 ft. at 6:27AM) participants will explore the rocky intertidal zone at Hopkins Marine Station with Drs. Strang and Gilly. A goal is to demonstrate a way to reach students in any local outdoor setting, and this exercise therefore stresses exploration, observational skills and question-asking rather than species identification or zoological facts. Later that morning, Dr. Strang will discuss "Essential Principles of Ocean Literacy" in conjunction with a national program that integrates standards-based environmental issues into high school classrooms.

Wednesday afternoon will be spent in the Monterey Bay Aquarium. Scholars will be free to view exhibits on their own or with Dr. Gilly for 1-2 hours and then take guided behind-the-scenes tour of the facility. Following this, participants will be again free to tour the public exhibits on their own. (The Aquarium also gives participants free access for the entire week.)

On Thursday morning marine historian Tim Thomas will lead an historical tour of Cannery Row, followed by his talk on the history of Monterey's multi-ethnic and multi-species fishing industry. Participants will walk from Cannery Row to the Maritime Museum, Custom House and other historical sites near the wharf, where they can view the rich heritage of Chinese, Japanese, Sicilian and Portuguese fishing communities in Monterey—all referenced in Steinbeck's fiction.

Thursday afternoon will be devoted to a lecture (Shillinglaw) and discussion on the remarkable Ed Ricketts, Steinbeck's closest friend from 1930-1948. Their friendship had a profound impact on Steinbeck's fiction. Not only does friendship become the most enduring relationship that Steinbeck repeatedly considers, but a figure resembling Ricketts is key to many texts: Slim in *Of Mice and Men*, Casy in *Grapes*, Lee in *East of Eden*, and of course Doc in *Cannery Row*, each a character of great insight, compassion, and understanding.

Participants will also be introduced to Ricketts as a man of science (Gilly). He wrote prescient ecological essays on wave shock, sardine depletion, holistic approaches to scientific research and non-teleological thinking. We will consider his impact on twentieth century ecology in comparison to Aldo Leopold, a pairing that is the subject of recent book by Michael J. Lannoo, *Leopold's Shack and Ricketts's Lab: The Emergence of Environmentalism* (Berkeley, 2010). We will also discuss Ricketts's approach to a holistic understanding of complex scientific issues to management of marine resources in a changing world⁵

⁵ Sagarin & Crowder (2009). "Breaking through the crisis in marine conservation and management: Insights from the philosophies of Ed Ricketts." *Conservation Biol.* 23:24-30).

On Friday morning, Shillinglaw will introduce *Cannery Row*, integrating knowledge of Ricketts's essays and Steinbeck's lifelong appreciation of science and ecological holism. We will discuss Steinbeck and Ricketts's shared belief that an intertidal community mirrors a human community—indeed the tide pool is the dominant metaphor in *Cannery Row*.

Later that morning, Gilly will discuss a selection from Rachel Carson's *Under the Sea Wind*, and participants will compare the perspectives of both works. From 2:00-4:00 on Friday, participants will discuss *Cannery Row* in small groups with Drs. Shillinglaw and Gilly and teacher-facilitator Nancy Harray. After a dinner-picnic on the Hopkins beach, Dr. Bruce Robison, a marine biologist at Monterey Bay Research Institute, will present on life in the deep sea and its relationship to Steinbeck and Ricketts.

Participants will have the weekend free and will be encouraged to visit Point Lobos Reserve, a favorite spot of Steinbeck's and an meeting of land and sea that also inspired Robinson Jeffers.

Week 3 (July 28 – August 2)

Week 3 will continue to examine the intersection of Steinbeck's work and ecology. On Monday morning Shillinglaw and Gilly will lead in-depth discussions of *Sea of Cortez*, the book that one reviewer said contained "more of Steinbeck the man" than any of his others. This book contains a treasure of important insights, and we will consider it as an important landmark in twentieth-century ecology as well as an emergent map of Steinbeck's philosophies expressed in *The Grapes of Wrath* and other works. We will also examine the book in the light of a provocative essay by H. P. Abbott, "Narrative and Emergent Behavior."⁶

As part of this interdisciplinary approach to Steinbeck, we will discuss the poetry of Robinson Jeffers, because his work had a profound influence on both Ricketts and Steinbeck. After a discussion on Monday afternoon, we will visit Jeffers's home in Carmel, Tor House—

⁶ "Narrative and emergent behavior." *Poetics Today* 29 (2): 227-244). 2008.

another field trip that was extremely popular in previous Institutes, with several participants noting that they knew little about Jeffers's poetry and would incorporate it into their teaching.

On Tuesday morning Gilly will present on contemporary issues relevant to *Sea of Cortez* based on his 2004 retracing of the Steinbeck-Ricketts 1940 expedition.⁷ He and Shillinglaw will also lead a discussion of Garrett Hardin's classic essay, "The Tragedy of the Commons"⁸ in conjunction with teaching vital holistic concepts embodied in this work through literature. We introduced this approach in 2011 and were surprised to find the majority of literature teachers were unaware of Hardin's essay. These papers will be designated as core reading.

At lunch on Tuesday the Directors will discuss projects with the entire group and then meet with individuals as desired. That afternoon an optional tour of the Naval Postgraduate School, formerly Hotel Del Monte (mentioned in Steinbeck's work), will be offered.

On Wednesday morning Professor Gilly will lead a cruise on Monterey Bay, thus giving participants something of Ricketts and Steinbeck's experience in the Sea of Cortez in 1940. We will charter a commercial vessel for the morning and observe cetaceans that typically inhabit Monterey Bay in July (humpback and blue whales, various dolphins). A surprising number of participants in 2011 had never been on a vessel on the ocean or seen a living whale. Participants will also carry out a plankton tow for zooplankton, and we will examine these amazing tiny creatures in the classroom at Hopkins Marine Station after lunch. None of the participants in 2011 had ever experienced the diversity of living creatures captured by such a simple method. As part of this exercise we will stress that a plankton tow can actually be carried out anywhere with

⁷ Sagarin et al (2008) Remembering the Gulf: Changes to the marine ecology of the Sea of Cortez since the Steinbeck and Ricketts expedition of 1940. *Frontiers Ecol. Environ.* 6: 372-379.

⁸ *Science* 280, 682-683) and a recent revisiting of the idea (Ostrom E et al. (1999) "Revisiting the commons: Local lessons, global challenges." *Science* 284, 278-282

a reasonably healthy body of water, fresh or salt, using very simple equipment. The rest of Wednesday afternoon will be free for participants to work on projects.

On Wednesday evening, teacher facilitator Pete Barraza will discuss his approach to teaching California literature, a course that attracts over 250 students in several sections at Santa Monica High School. He will also discuss Steinbeck and Gary Snyder's work.

On Thursday morning, participants will have the opportunity to meet with Barraza, Shillinglaw and Gilly about projects. At noon, Pete Barraza will discuss integrating popular culture and California novels, with a focus on his work with *East of Eden* and Gary Snyder. At 5:00, participants gather at Ricketts's lab on Cannery Row to share their projects—lesson plans, historical research, interactive teaching approaches --and a slide show will feature photographs contributed by all participants.

Friday morning will be devoted to breakout sessions regarding projects, with participants sharing ideas about presentations the evening before and additional teaching suggestions. We will also consider remaining questions that might be identified. We will host a final group meeting focused on accomplishments and suggestions for improvements at 2:00, and the Institute will end at 4:00.

3. PROJECT FACULTY AND STAFF

Program Co-Director

In 2007, 2009, and 2011, Susan Shillinglaw was Co-Director of the NEH Summer Institute "John Steinbeck, Voice of Region, Voice for America." In addition, she organized a well-received, week-long summer Institute sponsored by the Idaho Humanities Council in 2003, "John Steinbeck and the Art of Social Engagement: An Interdisciplinary Summer Institute for Idaho Literature and History Teachers." A noted Steinbeck scholar, she has edited several

relevant books, including *Steinbeck and the Environment* (U of Alabama P, 1997), and written introductions to the Penguin Classic editions of *Cannery Row*, *Of Mice and Men*, *A Russian Journal* and *The Winter of Our Discontent*, and most recently *The Portable Steinbeck* in 2012. She is also the author of a popular treatment of Steinbeck in a regional context: *A Journey Into Steinbeck's California* (2006, second edition 2011) and has completed a biography of the author's first wife, Carol Henning Steinbeck (under consideration). She is compiling a book called *Steinbeck Remembered* for the University of Alabama Press and co-editing an encyclopedia of cultural contexts for Steinbeck's work, *All Things Steinbeck* for ABC-CLIO. Dr. Shillinglaw is a Professor of English at San José State University and Scholar in Residence at The National Steinbeck Center in Salinas.

Program Co-Director

William Gilly is a Professor of Biology at Stanford University and is based at Hopkins Marine Station in Pacific Grove. He was Co-Director of the 2011 Steinbeck Institute and assisted in 2007 and 2009, helping with intertidal field work and giving talks on Ed Ricketts as scientist. In 2004 he served as Director and Chief Scientist for the Stanford-sponsored project, Sea of Cortez Expedition and Education Project, a retracing of Steinbeck and Ricketts's 1940 trip. In addition to an accomplished scientific career with nearly 100 peer-reviewed publications, he has engaged in numerous outreach projects involving print, television, radio and web media. Gilly has taught literature and interdisciplinary studies in his "Holistic Biology: Monterey Bay and Sea of Cortez" course at Stanford since 2005 and is working with educational programs at all levels through his outreach program, Squids-4-Kids (<http://gilly.stanford.edu/outreach.html>). He is one of the "Nifty Fifty" scientists who will speak to high school classrooms in the Washington D.C. area in April, 2012 in conjunction with the USA Science and Engineering Festival. His current

research focuses on the ecology and physiology of the Humboldt squid and on impacts of decreasing oxygen in marine systems, including Monterey Bay. He will lead workshops on the literature-science connections central to this Institute and guide all field work efforts.

Guest Faculty

1. **Mary Adler** is an Associate Professor of English at California State University, Channel Islands, with an emphasis in secondary education. She was Co-Director of the 2007 and 2009 Steinbeck Institutes.

2. **Persis Karim** is an Associate Professor of English at San Jose State University, focusing on Iranian literature, creative writing, and ethnic and working class perspectives. She will discuss working class perspectives on *The Grapes of Wrath*.

3. **Robert DeMott** is the Edwin and Ruth Kennedy Distinguished Professor of English at Ohio University. Author of *Steinbeck's Typewriter: Essays on His Art*, he also edited Steinbeck's work in several volumes for the Library of America, and is the editor of *Working Days: The Journals of The Grapes of Wrath*. He will discuss Steinbeck's journals and the creative process.

4. **Chris Fink** is an Associate Professor of English and creative writing at Beloit College. He was the contributing editor for *Steinbeck Studies* from 2000 to 2004. His fiction has twice been nominated for a Pushcart Prize; in 2003 he received a Silicon Valley Artist Fellowship awarded for excellence in literary arts. He will discuss Steinbeck's early short stories.

5. **Anthony Newfield** is a professional actor living in New York. He compiled "Steinbeck and the Land" for the 2002 Steinbeck Centennial and has performed this and other Steinbeck readings in New York and in California. He will discuss performances of *Of Mice and Men*.

6. **Matthew Spangler**, Assistant Professor of Communication and Performance Studies at SJSU, has written and directed over thirty adaptations of literature for the stage, including works by

Steinbeck, Ernest Hemingway, John Cheever, James Joyce, and Delmira Augustini (an Uruguayan poet). He will give a workshop on performance theory.

7. **Craig Strang**, ecologist at the Lawrence Hall of Science, University of California, Berkeley, is involved with their Ocean Literacy project, an “ocean-oriented approach to teaching science standards.” He will lead workshops on intertidal ecology and applicability to regional ecologies.

8. **Tim Thomas** was the historian at the Monterey Maritime and History Museum for 16 years. He will give a lecture on the multi-ethnic history of fishing in Monterey.

9. **Dr. Bruce Robison**, Senior Scientist, Monterey Bay Aquarium Research Institute, is an expert in midwater and deep-sea organisms and was a founding member of MBARI. He has a long history in the Monterey Bay region and a passion for the relevance of Ricketts and Steinbeck to contemporary science.

10. **Scot Guenter**, Professor of Humanities at San Jose State University teaches American Studies and will discuss *East of Eden*, film and text, in cultural context.

Teacher facilitators

1. **Pete Barraza** teaches at Santa Monica High School and specializes in regional literature.

2. **Nancy Harray** recently retired from teaching literature and science at Monterey High School in a special program focusing on marine sciences (Monterey Academy of Ocean Science). She is currently active in the National Writing Project and teaches part time at Monterey Peninsula College.

4. PARTICIPANT SELECTION

In addition to the Steinbeck Institute website, the Institute will be promoted on the websites of the National Steinbeck Center in Salinas, the National Endowment for Humanities, the Center for Steinbeck Studies at SJSU, and Hopkins Marine Station of Stanford University. The program

Co-Directors will also promote the Institute locally with teachers and colleagues and at various national conferences as well as within the Steinbeck Society.

A committee comprised of the program Co-Directors and assistant Maria Judnick (formerly an English teacher) will select program participants on the basis of a written application, which includes a resume of educational background, a three-page statement of purpose, and two letters of recommendation, usually from a principal or department head, a teaching colleague or a current student. We select from a broad range of disciplines, and have accepted teachers of art, history, literature, physical and biological sciences and ecology, as well as librarians and, in 2011, a graduate student in interdisciplinary marine studies.

5. PROFESSIONAL DEVELOPMENT FOR PARTICIPANTS

Continuing education units (CEU) will be provided by San Jose State University through the Office of Extended Education for \$35 per credit, an option available to all participants. Participants are also awarded certificates of completion indicating hours devoted to the program.

6. INSTITUTIONAL CONTEXT

The Steinbeck Institute directly supports the academic mission of San Jose State University, a major, multipurpose university and a center for higher education in urbanized, high-technology Silicon Valley. The mission of the College of Humanities and the Arts is to provide students with an understanding of the human existence that is both tolerant and moral and to nurture an appreciation of human creativity.

Housing: As in 2011, participants will be housed at The Victorian Inn near Cannery Row; a majority of participants in 2011 were pleased with the facility, and we have been assured that some problems incurred with billing in 2011 will not happen again. The rate for 2013 will be \$10

higher than the \$129.00 per night double-rate given to the 2011 participants—or \$139.00 a night (most shared rooms, keeping the costs to about \$75.00 per night per person with taxes).

Transportation: As for previous Institutes, two 15-person vans will be rented, with the Co-Directors serving as drivers, insured by the State of California. Distances to be traveled around the Peninsula make vans the most convenient choice. Participants can easily walk to Hopkins Marine Station from the hotel (~ ¼ mile), where evening presentations are held. As in 2011, they will also have access to the Miller Library at Hopkins and internet access through Stanford.

Appendix A: Daily Schedule, 2013

Institute Overview

Day	Morning Session	Afternoon Session	Evening Session
Sunday July 14		Check in: Victorian Inn	4:00 Intercontinental, The Clement, 750 Cannery Row. Library off lobby. 6:00 Dinner served at the Clement 7:30: Clement Performance of "Chrysanthemums" by Dr. Matthew Spangler, San Jose State University and Elizabeth Barber
Monday July 15	9:00-10:30: Hopkins: Short story form and Steinbeck's early work "Kittens and the Curtain" 10:50-12:30: Steinbeck as short story writer: <i>The Long Valley</i> Dr. Chris Fink, Beloit College	4:00-5:15: Hopkins, Book discussion on <i>The Long Valley</i> with Shillinglaw, Gilly and Fink	7:00: Hopkins Boatworks: Matthew Spangler, Applying Performance Pedagogy via Chamber Theatre techniques
Tuesday July 16	9:00AM Hopkins, Lesson plans introduced: Drs. Gilly and Shillinglaw 9:30-10:45 Introduction to Steinbeck and Place: Focus on <i>Of Mice and Men</i> , Susan Shillinglaw. 11:00-12:00: Small group discussions	1:30 -4:00 Hopkins, <i>Of Mice and Men</i> : Book, Play, Film, Musical: Performance workshop, Anthony Newfield, Actor, New York	7:00 Hopkins Boatworks: Film and discussion: 1939, <i>Of Mice and Men</i> . Newfield, Gilly, Shillinglaw
Wednesday July 17	Pick up 8:30 AM in front of Victorian Inn: All day tour of Steinbeck's California: Salinas Valley. Red Pony Ranch, National Steinbeck Center, lunch at the Steinbeck House.	Tour continued: Brief walk down Main Street, cemetery, Pastures of Heaven. Return around 4:00	Evening free

Thursday July 18	9:00-10:30: Hopkins. <i>The Grapes of Wrath</i> : Steinbeck and his Journals. Dr. Robert DeMott, Ohio University 11:00-12:15 Dr. Robert DeMott	4:00-5:15: Small group discussion of <i>Grapes</i> . DeMott, Gilly. Shillinglaw	7:00: Hopkins Boatworks. Pare Lorentz, <i>The Plow that Broke the Plains</i> . Discussion of documentary realism. Evening free
Friday July 19	9:30-10:45: Hopkins: <i>The Grapes of Wrath</i> : Working Class voices in Steinbeck Dr. Persis Karim San Jose State University	1:45-3:00: Hopkins: Dialogic theory and <i>The Grapes of Wrath</i> Dr. Mary Adler, CSU Channel Islands	
	11-12:15: Group discussion of <i>Grapes</i> , Karim, Shillinglaw, Adler, Gilly	3:30-4:15: <i>Grapes</i> and pedagogy: Dr. Mary Adler	
Saturday	Free		
July 20 Sunday	Free		
July 21			5:00-7:00 Small group Discussions: <i>Teaching The Grapes of Wrath</i> ; <i>Considering To a God Unknown</i> . Adler, Shillinglaw, Gilly
Monday July 22	9:30-11:00: Hopkins. Introduction: <i>East of Eden</i> as Metafiction, Susan Shillinglaw. (sandwiches provided for lunch)	12:00: Meet at Hopkins parking lot, Van pickup for agricultural tour of Salinas Valley, Steinbeck's "Valley of the World" 1-4:00	7:00: Hopkins Boatworks, <i>East of Eden</i> , film. Introduced by Dr. Scot Guenter, San Jose State University
Tuesday July 23	9:00-10:15: Small group discussion, film, <i>East of Eden</i> : Guenter and Shillinglaw 10:30-11:30: "Pushing on into Populuxe" Dr. Scot Guenter, San Jose State University.	1:30-2:30: "The Status Seekers of the 1950s: Sense of Tradition and Religion...and Civil Religion." Dr. Scot Guenter 3:00-4:30: <i>East of Eden</i> small group discussion, film and novel: Shillinglaw and Guenter	7:00 Craig Strang, Introduction to the Intertidal

Wednesday July 24	6:00 AM: Hopkins Beach, low tide -0.94 ft at 6:27 AM. Craig Strang and William Gilly. 10:30-11:30: "Essential Principles of Ocean Literacy," Craig Strang;	12:00 Meet at Aquarium group entrance. Behind the Scenes Tour at the Monterey Bay Aquarium	
Thursday July 25	9:00-12:00: Hopkins. Tim Thomas, Fisheries historian. Fishing on the Bay and Cannery Row walking tour.	1:30-3: Hopkins: The Remarkable Edward F. Ricketts William Gilly and Susan Shillinglaw: Lecture and discussion of Ricketts, Steinbeck, and science	7:30: Hopkins Boatworks: Optional film: <i>Cannery Row</i> .
Friday July 26	9:30-10:45: Reading <i>Cannery Row</i> : Susan Shillinglaw 11:00-12:00: Steinbeck, Ricketts, and Carson, Dr. William Gilly	2:00-4:00: Small group discussions of <i>Cannery Row</i> .	5:30-9:00 Hopkins: Picnic followed by Nancy Harry, teacher/facilitator: "Teaching Cannery Row" Bruce Robison, Senior Scientist, Monterey Bay Aquarium Research Institute, "The Outer Bay"
Saturday July 27	Free	Free	Free

Sunday July 28	Free	1-4: Optional hike on Pt. Lobos with Shillinglaw and Gilly.	Evening Free
Monday, July 29	9:00-10:30, Hopkins: Considering <i>Sea of Cortez</i> and Environmental Literature: Shillinglaw and Gilly 10:45-12:30 Reading Robinson Jeffers, Shillinglaw. Focus on "Roan Stallion" and selected lyrics	1:30 Vans leave from Hopkins parking lot for Carmel 2:00/3:00: Tours of Tor House and afternoon in Carmel. One/both van/s will return to Monterey after second tour, 4:30.	Evening Free
Tuesday July 30	9:30-10:45: "Revisiting the Sea of Cortez in 2004 with Steinbeck and Ricketts, " William Gilly 11:00-12:00: "The Tragedy of the Commons," discussion with Shillinglaw and Gilly. 12:00-1:30: Lunch with Directors, discussing ideas about projects.	3:00: Optional tour of the Naval Postgraduate school.	Evening free
Wednesday July 31	9:00-12:00 Cruise of Monterey Bay.	Afternoon free	7:00: Pete Barraza, Teaching California literature.
Thursday August 1	9:30: Meet with Gilly, Shillinglaw, Barraza about projects. 11:30: Pete Barraza: California writers and popular culture in the secondary schools.	Afternoon free	5:00: Banquet at Ed Ricketts's Lab
Friday August 2	Breakout sessions: Small group discussions of project presentations/sharing ideas.	2:00-4:00: Group discussion: Holistic teaching/discussions/suggestions.	

Appendix C. Readings

Required texts

- Steinbeck, John. *The Grapes of Wrath*. New York: Penguin Classics, 2006.
- Steinbeck, John. *To a God Unknown*. New York: Penguin Classics, 1995
- Steinbeck, John. *Cannery Row*. Penguin Classics, 2007
- Steinbeck, John. *Of Mice and Men*. Penguin Classics, 2007
- Steinbeck, John. *The Long Valley*, Penguin Classics 2007
- Steinbeck, John. *East of Eden*, Penguin Classics, 2007
- Steinbeck, John. *The Log from the Sea of Cortez*, Penguin Classics, 1995.
- Shillinglaw, Susan. *A Journey into Steinbeck's California*. Berkeley, Calif.:
Roaring Forties Press, 2006. Second edition, 2011.
- A reader with curriculum materials specific to the Institute will also be provided and required for the course.

Suggested Reading. These texts will be available to participants in the library at the Miller Library, Hopkins Marine Station. Copies of the *Steinbeck Review*, 2005 to present will be available as well as a notebook containing contemporary reviews, samples of the Tom Collins reports, and other source materials.

Primary Sources

Steinbeck: A Life in Letters. 1975. Eds. Elaine Steinbeck and Robert Wallsten. New York: Viking, 1989.

Working Days: The Journals of The Grapes of Wrath, 1938-1941. Ed. Robert DeMott. New York: Viking P, 1989.

Journal of a Novel: The East of Eden Letters. New York, Viking P, 1969

America and Americas and Selected Nonfiction, eds. Susan Shillinglaw and

Jackson Benson. NY, Penguin, 2002.

Conversations with John Steinbeck. Ed. Thomas Fensch. Jackson: UP of Mississippi,

1986.

Secondary Sources

Babb, Sanora. *On the Dirty Plate Trail: Remembering the Dust Bowl Refugee Camps*.

Austin: U of Texas Press, 2007.

Beegel, Susan F., Susan Shillinglaw, and Wesley N. Tiffney, Jr, eds. *Steinbeck and the*

Environment: Interdisciplinary Approaches. Tuscaloosa: U of Alabama P, 1997.

Benson, Jackson. ed. *The Short Novels of John Steinbeck*. Durham, NC: Duke UP, 1990.

_____. *The True Adventures of John Steinbeck, Writer*. New York: Viking P, 1984.

Cruz, Frank Eugene. "‘In Between a Past and Future Town’: Home, the Unhomely, and

The Grapes of Wrath," *Steinbeck Review* 4.2 (2007): 53-75.

Dickstein, Morris. *Dancing in the Dark: A Cultural History of the Great Depression*, NY:

Norton, 2009.

Ditsky, John. *Critical Essays on Steinbeck’s The Grapes of Wrath*. Boston: Hall, 1989.

_____. *John Steinbeck and the Critics*. Rochester, NY: Camden House, 2000.

Fiedler, Leslie. "Looking Back After 50 Years," *San Jose Studies* 16.1 (1990): 54-64.

Fontenrose, Joseph. *John Steinbeck: An Introduction and Interpretation*. New York:

Barnes and Noble, 1963.

French, Warren. *A Companion to The Grapes of Wrath*. NY: Viking, 1963. Rpt. NY:

Penguin, 1989.

- Hadella, Charlotte. *Of Mice and Men: A Kinship of Powerlessness*. NY: Twayne, 1995.
- Heavilin, Barbara, ed. *The Critical Response to John Steinbeck's The Grapes of Wrath*. Westport: Greenwood P, 2000.
- Jones, Lawrence William. *John Steinbeck as Fabulist*. Ed. Marston LaFrance. *Steinbeck Monograph Series*, No. 3. Muncie, IN: Ball State University/John Steinbeck Society of America, 1973.
- Lewis, Cliff and Carroll Britch. *Rediscovering Steinbeck: Revisionist Views of His Art, Politics and Intellect*. Lewiston, NY: Mellen, 1989.
- Lieber, Todd M. "Talismanic Patterns in the Novels of John Steinbeck." *American Literature* 44 (1972): 262-75.
- McElrath, Joseph, Jr., Jesse S. Chrisler, Susan Shillinglaw, eds. *John Steinbeck: The Contemporary Reviews*. Cambridge: Cambridge UP: 1996.
- Owens, Louis. *John Steinbeck's Re-Vision of America*. Athens: U of Georgia P, 1985.
- _____. *The Grapes of Wrath: Trouble in the Promised Land*. Boston: Twayne, 1989.
- Parini, Jay. *John Steinbeck: A Biography*. New York: Henry Holt, 1995.
- Railsback, Brian. *Parallel Expeditions: Charles Darwin and the Art of John Steinbeck*. Moscow: U of Idaho P, 1995.
- Rodger, Katharine A. *Breaking Through: Essays, Journals, and Travelogues of Edward F. Ricketts*. Berkeley: University of California P, 2006.
- _____. *Renaissance Man of Cannery Row: The Life and Letters of Edward F. Ricketts*. Tuscaloosa, U. of Alabama P, 2002.
- Rucklin, Christine. "Steinbeck and the Philosophical Joals," *Steinbeck Newsletter* 10.1 (1997): 11-13.

Timmerman, John H. *The Dramatic Landscape of Steinbeck's Short Stories*. Norman: University of Oklahoma P, 1990.

Trodd, Zoe. "Star Signals: John Steinbeck in the American Protest Tradition," *Steinbeck Review*, 5.2 (2008), 11-37

Wartzman, Rick. *Obscene in the Extreme: The Burning and Banning of John Steinbeck's The Grapes of Wrath*. NY: Public Affairs, 2008.

Wyatt, David, ed. *New Essays on The Grapes of Wrath*. Cambridge: Cambridge UP, 1990.

Appendix D: Area map

