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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 current Institutes guidelines, which reflect the most recent information and instructions, at <https://www.neh.gov/grants/education/institutes-k-12-educators>

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: Social Critic and Ecologist*

Institution: San Jose State University

Project Directors: Susan Shillinglaw and William Gilly

Grant Program: Institutes for K-12 Educators

JOHN STEINBECK: SOCIAL CRITIC AND ECOLOGIST

A SUMMER INSTITUTE FOR MIDDLE AND HIGH SCHOOL TEACHERS

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2. NARRATIVE DESCRIPTION

TITLE: *JOHN STEINBECK: SOCIAL CRITIC AND ECOLOGIST*

a) INTELLECTUAL RATIONALE: This three-week Institute for middle and high school teachers focuses on John Steinbeck’s creative, social, and ecological ideas as well as his contemporary relevance. It is an explicit attempt to bridge humanities and natural science for teachers in both areas. Based on five previous Steinbeck Summer Institutes, we have found that a three-week duration works well to accomplish our goals.

John Steinbeck remains a seminal American author, one who spent most of his career exploring what the “common good” meant for ordinary citizens, particularly for those who wished to ethically inhabit, not recklessly control, their environments. His enduring popularity and relevance is readily demonstrable in recent years—from Bruce Springsteen’s 1995 release of *The Ghost of Tom Joad*—the title song and album inspired by the call for social engagement in *The Grapes of Wrath*—to James Franco’s 2017 film of *In Dubious Battle*, Steinbeck’s searing novel about striking field workers. Steinbeck endures because he wrestled with the meaning of “the common good” throughout his career—his last book entitled *America and Americans* (1966). John Steinbeck (1902-68), author of more than thirty books and winner of the Pulitzer Prize (1940, *The Grapes of Wrath*), the Nobel Prize for Literature (1962) and the US Medal of Freedom (1964) remains a relevant literary voice—as social protest novelist, as ecological visionary and as incisive commentator on 20th century American values and ideals. These topics will be addressed throughout this Institute.

Steinbeck continues to be one of the most frequently taught American writers in the high school curriculum, and by graduation most students are familiar with some of his work, typically *The Red Pony* (1937), *The Pearl* (1947), *Of Mice and Men* (1937) and *The Grapes of Wrath*

(1939). One reason for this popularity is Steinbeck's accessibility and lucid prose. Another is his thematic focus on the visionary American West—so palpable in our national psyche. Another stems from his compassionate consideration of migration—of reconfigured families and of displaced and marginalized “ordinary” people. He was one of the few California writers of the first half of the 20th century who took note of the state's ethnic and racial mix—voices often ignored by the dominant culture. Finally, Steinbeck's work, particularly *The Grapes of Wrath*, has always aligned seamlessly with the social-studies curriculum in American schools, and his numerous essays written from 1936-1966 are adaptable to common core requirements.

An equally important, though less recognized, reason for Steinbeck's enduring relevance to a holistic understanding of the “common good” is defined by the environmental ethic he and his closest friend, marine biologist Edward F. Ricketts, developed from 1930-1948. Like Ricketts's, Steinbeck's is a layered sense of place and the environment. His long friendship with Ricketts brought Steinbeck to the evolving forefront of a mélange of scientific ideas that profoundly influenced his writing. Both his fiction and nonfiction are shaped by notions of “survivability” of individuals, species and communities; emergent behavior of “group man”; and “non-teleological” or “is” thinking--ideas that were all explored with Ricketts. These concepts and themes remained central to Steinbeck's work throughout his career. Indeed, both his non-fiction and fiction anticipate many of today's precepts of deep ecology and regional sustainability—*The Grapes of Wrath*, *Sea of Cortez* (1941) and *Cannery Row* (1945). “Perhaps we will have to inspect mankind as a species,” he wrote in *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.” That sentence alone invites discussion about humans occupying the planet

responsibly. Although less often taught, this body of work is central to understanding Steinbeck's deep world-view.

In short, the 2018 Institute will provide fresh perspectives on Steinbeck's work--the continuing relevance of his labor trilogy, his sense of place, his ecological and scientific perspectives, his treatment of race and ethnicity, his troubling commentaries on Cold War America and looming threats to the "common good" of the nation. Despite his familiar thematic devotion to central California valleys and the Pacific coast, his work transcends local boundaries, and his attention to national affairs makes him one of America's most socially engaged and relevant 20th century writers. Our holistic approach to Steinbeck's work helps bridge the divides between humanities and science, between literary analysis and historical contexts, between historical and contemporary perspectives, and between fiction and nonfiction.

We firmly believe that a creative nexus between humanities and sciences is becoming increasingly critical to our nation, and that consideration of the "common good" must be viewed as both humanistic and ecological. Steinbeck's vision provides a platform that remains to be fully appreciated in this regard. We intend to incorporate this 2016 participant's suggestion into a 2018 experience, another three-week institute: "I would add a requirement and time to collaborate with someone from another discipline to brew up a lesson plan that is designed to cross curricular borders and mess with traditional comfort zones a bit."

b) PROGRAM STUDY: This Institute, to be held in Pacific Grove on the Monterey Peninsula (Sunday July 1 – Friday July 20, 2018), has grown out of previous Summer Institutes offered in 2007, 2009, 2011, 2013 ("John Steinbeck: The Voice for a Region, A Voice for America") and 2016 ("John Steinbeck: Social Critic and Ecologist"). Although Steinbeck was born in nearby Salinas his family had a summer cottage in Pacific Grove, and during the 1930s, he wrote his

seminal works while living in that cottage and coming to know Ed Ricketts. When Steinbeck was a student at Stanford University, he enrolled in 1923 summer courses in English Literature and Marine Biology at Stanford University's Hopkins Marine Station, the location of all Institute classes, where Co-Director Gilly is a Professor of Biology. Within this stimulating environment we explore the regional, historical and environmental influences on Steinbeck's major works.

Structure: The 2018 Institute will be structured in two modules. The first 1.5 weeks considers Steinbeck's "Valley" fiction with visits to several Salinas Valley locales to provide a sense of the agricultural heritage as well as Steinbeck's sense of place that shaped core texts to be considered--*The Long Valley*, *Of Mice and Men*, *The Grapes of Wrath* and *East of Eden* (1952).

The second part of the institute examines Steinbeck's "Sea" works, including *Sea of Cortez* and *Cannery Row* (1945). Here Steinbeck's scientific sensibilities emerge in considering historical and contemporary social and environmental issues, including habitat degradation, destructive fishing practices and climate change. The controlling metaphor in *Cannery Row* is the intertidal tidepool and connectivity. In this part of the Institute we will identify links between the novels and scientific ideas and how the two bodies of work inform each other.

John Steinbeck is a model for such an interdisciplinary, participatory curriculum precisely because he speaks of, to, and for the complexities that incorporate and connect all people. 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 issues in a way that saw no bridge dividing humanistic and scientific cultures. His views of coherence between all people and their environments, shaped through his friendship with Ricketts, are more valuable than ever. This concept lies at the heart of this Institute, and it can provide a transformational vision to participating scholars.

1) Themes and Questions: This Institute will emphasize participatory learning, a diversity of NEH Scholar backgrounds, and interdisciplinary inquiry. “Participation” through full engagement was an ideal for both Steinbeck and Ricketts, a notion the two often discussed. Through lectures, small and large group discussions, on-site visits to Steinbeck locales, as well as field trips to agricultural fields, the intertidal, and the open ocean, participating NEH scholars will explore the connections between literature and science that shaped Steinbeck’s complex social and ecological visions. Linking these concepts to teaching efforts in the scholars’ classroom will be the major theme of the institute.

Throughout the Institute we emphasize a holistic understanding of place and precisely what that meant for Steinbeck. Questions raised will include: Why is a sense of place vital to understanding human experience? What was the political landscape of California in the 1930s, and why are those issues still relevant? How does a sense of place impact political/social engagement? Why does “Migrations”—the theme of the 2017 National Steinbeck Center’s annual Steinbeck Festival—remain relevant in readings of Steinbeck’s work and his creative sensibilities. What is the meaning of a holistic ecology in relation to Steinbeck’s and Ricketts’s ideas?

2) Core Readings and Approaches: Core readings will be discussed throughout the Institute to facilitate development of interdisciplinary approaches and collaborations that can be adapted by NEH summer scholars to their own local regions. Some of these will be Steinbeck novels that are familiar to the scholars, but others will be new to many of them. Participants are asked to read/review these works before they arrive at the Institute.

We begin the Institute with Steinbeck’s superb short stories collected in *The Long Valley* (1938) that are mostly set in the Salinas Valley and trace intimate connections between people

and place. Professor Chris Fink will begin the Institute by discussing Steinbeck's creative process, posing questions about artistic development and key themes. During the first week, we also consider *Of Mice and Men*, a book frequently taught in secondary schools and one that invites reconsideration. Both Anthony Newfield, actor, and Professor Matt Spangler pose questions about performance (*Of Mice and Men* was a genre Steinbeck created, a play/novelette, an "experiment" insisted Steinbeck). *The Grapes of Wrath* is certainly Steinbeck's masterpiece, a novel that, as Steinbeck suggested, can be read on five levels. Professor Robert DeMott raises questions about the relation of Steinbeck's journals to the text, and he discusses possible explanation of textual "layers." Professor Persis Karim invites participants to see how other working-class literary voices intersect with *The Grapes of Wrath*, while Professor Mary Adler discusses dialogic theory and *Grapes*. In short, this Institute brings a variety of perspectives to these works – textual, biographical, ecological, cultural and theoretical (dialogic analysis) -- to give teachers a range of interpretations of these canonical texts.

East of Eden (1952) is a compelling book for students and a demanding one for teachers, inviting new critical approaches for teachers to consider: reading it as metafiction; considering Cold War contexts; examining ecological and philosophic issues in the text; comparing text and film. Professor Scot Guenter places the work in the context of 1950's America.

An increased appreciation to Steinbeck's environmental ethic will be developed through exploration of *The Grapes of Wrath*, *Cannery Row*, and *Sea of Cortez*. *The Grapes of Wrath*, Steinbeck's epic of social and ecological collapse, will be viewed through a unique lens provided by *Sea of Cortez*, a work written immediately after *Grapes* and one that provides deep insight into Steinbeck's personal philosophy. (The approach taken in Professor Shillinglaw's 2014 book, *On Reading "The Grapes of Wrath,"* draws from ecological concepts developed in conjunction

with previous Institutes, and 2018 scholars will be sent copies.) *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 unfamiliar marine creatures that intrigue and amaze. But the principle of seeing the natural world and connections between all species, including humans, is what we will stress – and how to bring that vision in to the classroom anywhere in the country.

Our experience in five previous Institutes has encouraged us to refine pertinent scientific material and focus on central philosophical issues that link Steinbeck’s science and fiction. For example, 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 other core Steinbeck novels to be covered, particularly *The Grapes of Wrath*. *Sea of Cortez*, Steinbeck’s own favorite among his works, is arguably his most trenchant and compelling--a compendium of ideas that Ricketts and Steinbeck discussed throughout the 1930s; indeed, it might be seen as the Rosetta Stone for interpreting the fictional work through Steinbeck’s ecological and philosophical visions. Passages from both works will be used to spark discussions of survivability, the spiritual underpinnings of ecology, “non-teleological” or “is” thinking, the nature of violence and attitudes toward “primary” peoples in a region. Although *Sea of Cortez* is not the first book but rather the final one to be considered during this Institute, we will use this text, as well as *Cannery Row*, to complete and enrich earlier discussions of Steinbeck’s fiction and thereby close the circle that connects the two bodies of work. In addition, passages from this work of nonfiction can be integrated easily into Common Core curriculum.

3) Principal and Visiting Faculty: Principal Faculty (Co-Directors Shillinglaw and Gilly) will guide the Literature and Ecology sections of the Institute, respectively. They will describe their way of looking at the questions to be explored and assist visiting faculty in this same endeavor.

They will also coordinate all field trips as described in detail in the Syllabus Appendix. Specific contributions of visiting faculty will be designed to illuminate questions considered in conjunction with the core texts as described in the previous section.

For the 2018 Institute, we have asked all visiting faculty to extend their stays by a day or two so that they can engage in more small group experiences—as suggested in 2016 evaluations. We will begin discussions of core texts with a small group discussion, led by visiting faculty, and then split the participants into five small groups that will consistently engage with the visiting faculty by bringing questions from their reading of core texts, from previous Institute discussions, and from the outside sources provided as digital media to all participants. Also new for 2018 is a sharper focus on pedagogy for all visiting faculty: after their presentations, they will again engage with small groups to discuss adaptation of new ideas and materials into scholars' classroom efforts at home.

4) Participant Contribution: Our Steinbeck Institutes have always included a great deal of participation by the NEH Summer Scholars, and we expect this to continue in 2018. Participating scholars contribute to the intellectual framework of the institute in several ways. All participants engage in numerous sustained discussions with principal and visiting faculty throughout the project. This includes valuable interactions during field trips as well as in-class activities. They also make individual presentations on the status of their individual projects at the end of the Institute. Volunteer participants in 2018 will also act as discussion facilitators during the pedagogical discussions with visiting faculty as described in the preceding section.

5) Opportunities for Participant Discussion: Discussions between participating scholars and faculty will be scheduled throughout the Institute, starting early in the program, in an effort to guide translation of ideas and approaches acquired through discussions, workshops and field

trips into individual projects that scholars can use to engage their students. For example, we will encourage dialogic and performance theory, historical and cultural approaches, integration of biological sciences, consideration of ecological studies, and use of visual images taken during the field. Scholars will also be encouraged to discuss this important issue on their own in free time on weekends, and a community room at the hotel facilitates this interaction.

Mandatory projects will be developed by all participating scholars during the Institute, and multidisciplinary, collaborative projects (either between scholars or with other faculty at home) will be specifically encouraged, as suggested in the 2016 evaluations. Final versions of projects are submitted to the Directors a month after the Institute concludes. Allowing this extra month to finalize projects has proved to be very successful with a high degree of compliance.

6) Broader Dissemination: Finally, we have worked hard to broadly disseminate materials from this Institute. The ecological vision that integrates humanities and science is articulated on our website (www.steinbeckinstitute.org) that was improved through an NEH supplemental award in 2011. This website (see section e) below) has developed into a rich resource for teachers around the country. All lesson plans, projects, essays and cultural research generated by the 2018 Institute will be posted on the website. We urge former NEH scholars to update their contributions after they have taught using their new approaches, and several have done so. We will be sending a questionnaire to all previous applicants and ask them how the Steinbeck Institute has impacted their teaching—beginning a longitudinal study of how these experiences shape teaching. We also maintain a Facebook page for participants.

Other means of broader dissemination have included participation of Shillinglaw and Gilly in production of a video addressing the shared ecological ideas of Steinbeck and Ricketts on NEH's Edsitement webpage: <http://edsitement.neh.gov/feature/tracking-john-steinbeck-grapes->

[wrath](#). Former NEH scholars have given institute-generated presentations on Steinbeck at the NCTE conferences. Several 2016 NEH Scholars have invited the Directors to participate in programs at their home schools that grew out of the Institute including a middle-school Squids4Kids event in Port Townsend and an invited guest lecture at a Fresno school. Another 2016 scholar brought her class on a field trip to Monterey to visit the Monterey Bay Aquarium and Hopkins Marine Station for another Squid4Kids presentation. Finally, Co-Directors Shillinglaw and Gilly are participating in a new and exciting literature-science project that involves John Steinbeck, Ed Ricketts, and many of the ideas developed in our NEH Summer Institutes, through the restoration of the historic *Western Flyer*, the vessel that they took to the Sea of Cortez in 1940 (<http://westernflyer.org/>). Success in this project will greatly enhance the broad dissemination of our institute's goals to a large number of students and teachers through educational programs that we will help develop.

C) PROJECT FACULTY AND STAFF

Institute Co-Directors

Susan Shillinglaw Co-Directed the NEH Summer Institute, "John Steinbeck, The Voice of Region, A Voice for America" from 2007-2013 and again in 2016. A noted Steinbeck scholar, she has edited several relevant books, including *Steinbeck and the Environment* (U of Alabama, 1997), and written introductions to the Penguin Classic editions of *Cannery Row*, *Of Mice and Men*, *A Russian Journal*, *The Winter of Our Discontent*, and *The Portable Steinbeck*. She is also the author of *A Journey Into Steinbeck's California* (2006, second ed. 2011); *Carol and John Steinbeck: Portrait of a Marriage* (2013, U of Nevada) and *On Reading "The Grapes of Wrath"* (2014 Penguin). Currently she is a Professor of English at San José State University, SJSU

President's Scholar for 2013, and Director (1/2 time) of The National Steinbeck Center in Salinas.

William Gilly is a Professor of Biology at Stanford University and based at Hopkins Marine Station. He was Co-Director of the 2011, 2013, and 2016 Steinbeck Institutes and participated in 2007 and 2009. He served as Director and Chief Scientist for a Stanford-sponsored 2004 Sea of Cortez Expedition and Education Project, a retracing of Steinbeck and Ricketts's 1940 trip and has been carrying out ecological research in that region since 2001. He has an active scientific career in physiology and marine biology with 110 peer-reviewed publications. He teaches a freshman seminar at Stanford, "Views of a Changing Sea: Literature & Science," using Steinbeck's *Sea of Cortez* and the poetry of Robinson Jeffers as a platform for consideration of contemporary issues in marine science. Gilly has engaged in numerous outreach projects involving print, television, radio and web media, and works with educational programs at all levels through his national outreach program, Squids-4-Kids (<http://gilly.stanford.edu/outreach.html>).

Guest Faculty

1. Mary Adler, Professor of English at California State University, Channel Islands, with an emphasis in secondary education, was Co-Director of the 2007 and 2009 Institutes. She gives a dialogic reading of *The Grapes of Wrath* and discusses pedagogy.

2. Persis Karim, Professor of English at San Jose State University, with a focus on Iranian literature, creative writing, and ethnic and working class perspectives, will discuss working class perspectives on *The Grapes of Wrath*.

3. Robert DeMott, emeritus Edwin and Ruth Kennedy Distinguished Professor of English at Ohio University, is the author of *Steinbeck's Typewriter: Essays on His Art*, and has edited

Steinbeck's work in several volumes for the Library of America. He edited *Working Days: The Journals of The Grapes of Wrath*. He will discuss Steinbeck's journals and the creative process.

4. Chris Fink, Professor of English and creative writing at Beloit College, was the contributing editor for *Steinbeck Studies* from 2000 to 2004. His fiction has twice been nominated for a Pushcart Prize and in 2013 he published *Farmer's Almanac: A Work of Fiction*. He will discuss Steinbeck's early short stories and *The Long Valley*.

5. Anthony Newfield, a professional actor in New York, 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 the musical and dramatic versions of *Of Mice and Men*.

6. Matthew Spangler, Professor of Performance Studies at San Jose State University, has written and directed over thirty adaptations of literature for the stage, including works by Steinbeck. He conducts a workshop on performance theory and performs "Chrysanthemums."

7. Craig Strang, Lawrence Hall of Science, University of California, Berkeley, is Director of their Ocean Literacy project, an "ocean-oriented approach to teaching science standards." He will lead workshops on intertidal ecology and applicability to local ecologies.

8. Tim Thomas, historian at the Monterey Maritime and History Museum for 16 years, will speak on the multi-ethnic history of fishing in Monterey Bay for abalone, salmon and sardines.

9. 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.

10. Vearyl Gish, a retired teacher and agricultural expert in Salinas, will lead an on-site tour of Salinas Valley agricultural fields and packing plants.

11. Steve Palumbi, Professor at Stanford and Director of the Hopkins Marine Station, is a marine ecologist and author of several popular books. He will speak on the several phases of ecological recovery of Monterey Bay, including that after the collapse of the sardine fishery.

12. Pete Barraza teaches at Santa Monica High School and specializes in regional literature. He will discuss his California literature course and field trip as well as assist with lesson plans.

13. Elizabeth Barber, a specialist in performance pedagogy, performs in “Chrysanthemums.”

Support staff: Support staff includes an assistant to the Director as well as graduate students at Hopkins who help with on-site issues. The IT director at Hopkins assists with all IT issues. In addition, a 2016 NEH scholar, Brett Navin (participant in the Western Flyer restoration project) wishes to help facilitate at the 2018 Institute, serving as an additional source for teachers preparing projects and posing questions about Steinbeck and Ricketts.

d) PARTICIPANT SELECTION: A committee comprised of the Co-Directors and the Institute assistant will select participants based on a written application that includes a resume of educational background, three-page statement of interest, and two letters of recommendation, preferably from a principal, teaching colleague or current student. We specifically encourage applications from both humanities- and sciences-based disciplines. We strive to achieve a rich diversity in subjects taught, geographical home schools, teaching experiences, and extracurricular activities.

e) PROJECT WEBSITE: In addition to the Steinbeck Institute website, the Institute will be promoted on the websites of the National Steinbeck Center and the Center for Steinbeck Studies at SJSU. The program Co-Directors will also promote the Institute locally with teachers and colleagues and at various national teachers’ conferences as well as placing an ad in the *Steinbeck Review*.

The project's website, www.steinbeckinstitute.org, is hosted by Stanford University and updated frequently. The banner at the top of the HOME page lists five categories: **"INSTITUTE 2016"** includes the Dear Colleague letter, FAQ, Institute Essentials, Institute Highlights, Faculty Biographies, and Participant Biographies. **"TEACHER RESOURCES"** contains numerous links to NEH Steinbeck Scholars' lesson plans, organized by text. Also available on this page are follow-up comments on the "Impact of Institute on Teaching" as well as a pamphlet written by Susan Shillinglaw for the 2002 Steinbeck Centennial, *How To Organize a Steinbeck Book or Film Discussion Group*. **"VISITING STEINBECK COUNTRY"** includes a map of the region, with links to resources in Monterey, Pacific Grove and Salinas. We propose to enhance this section in 2018, with each image on the map linking to photographs of the region, many taken by previous scholars. We also propose to include a map of Steinbeck's America and a map of the world highlighting places that Steinbeck discussed in travel essays, *A Russian Journal*, and WWII and Vietnam dispatches. **"ABOUT STEINBECK"** includes articles on Steinbeck and Ricketts, as well as links to other relevant websites, and we propose to develop a "Steinbeck's Science" subsection. **"IMAGE GALLERY"** includes NEH scholars' images.

f) PROFESSIONAL DEVELOPMENT FOR PARTICIPANTS: Continuing education units (CEU) will be provided by San Jose State University through the Office of Extended Education for \$45 per credit, an option available to all NEH scholars. Scholars are also awarded certificates of completion indicating hours devoted to the program.

g) 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. The mission of Hopkins Marine Station of Stanford University is to carry out marine research and education for undergraduates and graduate students and to carry outreach efforts, all of which are consistent with the goals of the Institute. Hopkins will provide all classroom facilities, internet access and access to field sites as described in this proposal.

Housing. Based on several less than enthusiastic evaluations about the Olympia Lodge, we will change to a slightly more expensive hotel—further from Hopkins Marine Station but closer to downtown Monterey. A recreational walking-bike trail connects downtown Monterey to Hopkins, a mile and a half walk (rides in vans are available each day). The rate will be \$120 a night + tax for a double room. A room will also be provided for group meetings.

Transportation. Two 15-person vans will be rented during the Institute, with the Co-Directors serving as drivers, insured by the State of California. This arrangement has worked well for previous Institutes. Vans will be used for all field trips that require transportation, and vans will also be made available for the daily commute to Hopkins in the morning and back to the hotel in the evening for those scholars who do not wish to walk or bike. Inexpensive bike rentals are available for the duration of the Institute, and this option worked well for previous scholars.

Throughout the Institute, the Directors, invited speakers and graduate assistants will consult with individual NEH scholars concerning projects. As suggested in 2016 evaluations, we will devote more time to discussing final projects with participants. Each year we conclude the Institute with a “Projects Update” evening session, where NEH scholars discuss their progress. In addition, two educational specialists will be available to confer, one in the first week, one in the final week. Each has agreed to stay an additional day to more fully engage with the NEH scholars.

APPENDIX A: DETAILED PROGRAM OF STUDY AND SYLLABUS

I. PROGRAM OF STUDY: JOHN STEINBECK: SOCIAL CRITIC AND ECOLOGIST

Week 1 (July 1-6)

The first week concentrates on the study of Steinbeck's Salinas Valley through two seminal novels, *Of Mice and Men* (1937) and *The Grapes of Wrath* (1939), and short stories in *The Long Valley* (1938). The week begins Sunday at 4:00 with an orientation and group discussion. Participants share their reasons for coming to the Institute and previous experience with Steinbeck. Sunday evening features an opening dinner at the Intercontinental Clement on Cannery Row (sponsored by Stanford University), followed a performance of one of Steinbeck's best-known short stories, "The Chrysanthemums," by Dr. Matt Spangler and Elizabeth Barber. Dr. Spangler follows up his readers' theater up with a workshop on the role of performance in secondary teaching practices on Monday evening. That workshop engages students in performance pedagogy based on scholarly articles that participants read before the session; the next day, Dr. Spangler discusses and demonstrates the impact of readers' theater in the classroom, with an emphasis on interpretive strategies.

Monday will 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, "The Kittens and the Curtain" and "Fingers of Cloud." "The Kittens and the Curtain" contains the seeds of *Of Mice and Men*, and "Fingers" is set in a Filipino work camp, engaging NEH scholars in consideration of Steinbeck and ethnicity. Reading this early work allows participants to discuss the creative process—and Steinbeck's terrain as a writer. The group then considers *The Long Valley*, a collection of Steinbeck's finest short fiction. Professor Fink analyzes Steinbeck's stories as models for teaching creative writing,

considering the creative decisions that Steinbeck made. At 3:30 Dr. Fink and both directors will facilitate small group discussions of Steinbeck's short stories. Of particular interest in these stories are issues of gender in several stories. We also discuss the ways that the stories engage in discussions of the creative process.

On Tuesday at 9:00 AM Drs. Shillinglaw and Gilly will lead a discussion of the independent projects that are due a month after the institute ends. We encourage each NEH scholar to develop interdisciplinary approaches to teaching Steinbeck, drawing on the models presented during the institute. We devote the rest of the morning to analysis of the short stories; NEH participants in 2016 requested more in-depth, small group discussions of works.

The afternoon of second day focuses on *Of Mice and Men*, a text that never fails to open up in new ways to teachers. Dr. Shillinglaw and NY actor Anthony Newfield, who has presented "Steinbeck and the Land" across the nation, will lead discussion groups on *Mice*, presenting biographical and geographical contexts for reading the book. We will follow small group discussions with a presentation by Dr. Shillinglaw on eugenics and queer theory—recent critical approaches to the work. That evening Anthony Newfield will work with participants to explore further how performance can be incorporated into the classroom, focusing on the musical/film/play/book versions of *Of Mice and Men*.

The presentations on this novella demonstrate to NEH scholars the richness of scholarly commentary as well as the book's cultural impact. In a discussion following the film shown Wednesday evening, we emphasize how to work comparatively on film and text in the classroom.

Wednesday will be devoted to a tour of the Salinas Valley led by Dr. Shillinglaw, including the Red Pony ranch, the Pastures of Heaven, and the National Steinbeck Center, 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. We follow up on this theme in subsequent guided tour of agricultural fields in Week 2. Throughout this institute, we emphasize the importance of place to an appreciation of Steinbeck.

That evening at 7:00 PM there will be a showing of the 1939 film, *Of Mice and Men*, an optional activity.

Thursday we turn to *The Grapes of Wrath*, a novel that all NEH scholars have read prior to the Institute (we ask that participants read all core texts considered in the Institute before they arrive). 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, drawing on recent cultural histories of [Farm Security Administration](#) photography and film. At 3:30, participants will gather for small group discussions of *Grapes*, facilitated by Drs. DeMott, Shillinglaw and Gilly, to consider environmental and scientific issues that the novel engages, such as Darwinian survival, group behavior and ecological degradation. In the evening we consider the impact of documentary photography and film on Steinbeck's novel—focusing on Dorothea Lange's photographs (1935-1939) and Pare Lorentz's *The Plow that Broke the Plains* (1936), a film (shown this evening) about the destructive agricultural practices that wreaked environmental devastation on the Great Plains.

On Friday, we continue with *The Grapes of Wrath*, offering other perspectives on this novel's legacy. In the morning, Dr. Persis Karim will consider working class voices in the novel and compare Steinbeck with other ethnic and working class writers 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*—yet another theoretical approach to the novel. She will also 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*, led by Drs. Adler, Shillinglaw and Gilly. In this session we ask that participants bring any questions about the novel that were sparked by the presentations and the varied scholarly approaches. After this session, scholars will have the opportunity to report on progress at identifying a project.

Week 2 (July 9-13)

We begin on Monday with a discussion of *East of Eden*, followed by a guided tour of agricultural fields in the Salinas Valley on Monday afternoon, 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 introduction to 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. That afternoon, we will hold small group discussions of the text, engaging participants again on interdisciplinary approaches to this novel that have been presented. A key question raised by this novel is the notion of conscience and individual moral choice. The group will consider that thematic focus and whether or not Steinbeck remains concerned with the "common good."

On Wednesday, 1/2 way through the institute, we will transition to Steinbeck and the sea with the goal of integrating Steinbeck's environmental vision with his novels. Although we will

have addressed this issue during previous discussions of core readings, this focus will be more explicit in this section and the links to his fiction stressed.

On Wednesday morning, we turn to a presentation (Shillinglaw and Gilly) and discussion of 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 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 the 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 world.

On Wednesday afternoon historian Tim Thomas will lead a tour of Cannery Row, followed by a 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 Monterey sites—many described in *Cannery Row*--where they can view the rich heritage of Chinese, Japanese, Sicilian and Portuguese fishing communities in Monterey—all referenced in Steinbeck's fiction.

That evening Hopkins graduate student in ecology, Tim Frawley, will discuss his ongoing research on Monterey and Baja fisheries, drawing on cultural histories of Baja in 1940, when

Steinbeck and Ricketts were in the Sea of Cortez. Tim will also emphasize the importance of communicating science to general audiences.

On Thursday, Dr. Shillinglaw will discuss *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 and how the tide pool is the dominant metaphor in *Cannery Row*. Scholars will also discuss *Cannery Row* in small groups with Drs. Shillinglaw and Gilly, considering the book's ecological focus. At noon, the group will visit Ricketts's Cannery Row laboratory and continue discussion of the novel there. Evening is free.

Field work in the intertidal has been extremely popular with previous Institutes—with an emphasis on understanding and fully appreciating why the tide pool is the dominant metaphor in *Cannery Row*. Timing of suitable low tides requires some adjustment on a year to year basis of when the intertidal field work can be carried out in relation to other program activities.

During the low tide on Friday morning (-1.57 at 5:40 AM) participants will explore the rocky intertidal zone at Hopkins Marine Station with Drs. Craig 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. After a general group exploration (up to 1 hour), each scholar individually selects an organism or habitat and carefully observes and records pertinent details during another 1-2 hour session. Later that morning participants will have an opportunity to share their observations, and Dr. Strang will then discuss “Essential Principles of Ocean Literacy” in conjunction with a national program that integrates standards-based environmental issues into high school classrooms. Late morning, Dr. Steve Palumbi will discuss the phases of ecological

recovery of Monterey Bay, including the one following the crash of the sardine fishery that serves as background for *Cannery Row*.

Friday afternoon will be spent in the Monterey Bay Aquarium. NEH Scholars will view an exhibit on Steinbeck-Ricketts and a special exhibit on cephalopod chromatophores with Dr. Gilly and graduate student assistants for 1 hour and then take a guided behind-the-scenes tour of the facility. Following this, participants will be free to tour the public exhibits on their own or with Dr. Gilly. (The Aquarium also gives participants free access for the entire week.)

Participants will have Saturday and Sunday free and will be encouraged to visit the Aquarium again (tickets for NEH scholars are extended for a week), visit Point Lobos Reserve, a favorite spot of Steinbeck's and a meeting of land and sea that also inspired Robinson Jeffers. Transportation will be provided for this optional outing on Saturday morning with the directors and the Hopkins graduate students. In addition, and new for 2018, we will offer a second and optional intertidal exploration for interested participants. In past evaluations, some of requested more time in the intertidal, so we will invite interested parties to a second day of very low tide (-1.54 at 6:26 AM).

Week 3 (July 16-20)

Week 3 will continue to examine the intersection of Steinbeck's work and ecology.

On Monday morning Drs. Shillinglaw and Gilly will begin 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."

As part of this interdisciplinary approach to Steinbeck, we will discuss the poetry of Robinson Jeffers to interested NEH scholars, because his work had a profound influence on both Ricketts and Steinbeck. After a discussion on Monday morning, we will offer an optional visit Jeffers's home in Carmel, Tor House—a field trip that was extremely popular in previous Institutes, with several participants noting that they had known little about Jeffers's poetry and would now incorporate it into their teaching. In the late afternoon, Dr. Shillinglaw will hold a group discussion on the Jeffers poem that had the greatest impact on Steinbeck's fiction, "The Roan Stallion."

On Tuesday morning Dr. Gilly will present on contemporary issues relevant to *The Log from the "Sea of Cortez"* (the narrative portion of *Sea of Cortez*) based on his 2004 retracing of the Steinbeck-Ricketts 1940 expedition and 15 years of research there. He and Dr. Shillinglaw will also lead a discussion of Garrett Hardin's classic essay, "The Tragedy of the Commons," and a more recent follow-up essay⁴ in conjunction with teaching vital holistic concepts embodied in this work through literature. We used this approach in 2011 and 2013 and were surprised to find the majority of literature teachers were unaware of Hardin's essay. These papers will be designated as core reading. In the afternoon, we will continue the discussion of Steinbeck, Ricketts, and ecology by looking at Aldo Leopold's discussion of the land ethic. We close the day with a project meeting.

On Wednesday morning Professor Gilly and graduate students Frawley and Elan Portner will lead a cruise on Monterey Bay, giving the scholars a feel for the 1940 experience of Ricketts and Steinbeck's in the Sea of Cortez. 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) and a variety of birds. A surprising number of participants in 2011, 2013 and

2016 had never been on a vessel on the ocean or seen a living whale. Participants will also carry out a plankton tow, and we will examine these intriguing creatures at Hopkins Marine Station after lunch. None of the previous NEH scholars 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 a reasonably healthy body of water, fresh or salt, using very simple equipment. The rest of Wednesday afternoon will be free for participants to continue work on projects.

At 6:00 pm, Elan Portner will present on his research on midwater fisheries. At 7:15, teacher facilitator Pete Barraza will discuss his approach to teaching California literature and incorporating on-site visits. His courses attracted over 250 students in several sections at Santa Monica High School, as he built a program based around regional studies. In 2016, he developed a new course in California literature, and he will discuss with NEH scholars his program as a model for regional environmental/literary studies.

On Thursday morning and again in the afternoon, participants will have the opportunity to meet with Drs. Shillinglaw and Gilly about projects for lesson plans (to be submitted in final form a month after the institute ends). At 11:00, Pete Barazza will discuss integrating popular culture and California novels, with a focus on his work with *East of Eden* and Gary Snyder. Barazza will also be available to discuss projects and regional studies with NEH scholars in the early afternoon, as will previous participant Brett Navin (who will assist throughout the Institute).

At 3:00 Dr. Shillinglaw will offer an optional tour of the Naval Postgraduate School, formerly Hotel Del Monte (mentioned in Steinbeck's work).

Friday morning will be devoted to breakout sessions on *The Log from the “Sea of Cortez”*—and tie together Steinbeck’s ideas in that book to all Institute core texts. We will also consider remaining questions that might be identified. On Friday evening, Drs. Shillinglaw and Gilly will host a final banquet in their home, where each scholar will briefly present a report on the current state of the project generated by the institute. The Institute ends that evening; participants will depart on Saturday.

II. DAILY SYLLABUS: JOHN STEINBECK, SOCIAL CRITIC AND ECOLOGIST

JULY 1-20, 2018

Day	Morning Session	Afternoon Session	Evening Session
Sunday July 1			4:00 Intercontinental, Clement, 750 Cannery Row. Library off lobby. 6:15 Dinner served at the Clement 7:30: Performance “Chrysanthemums” by Dr. Matthew Spangler, SJSU and Elizabeth Barber
Monday July 2	9:00-10:30: Hopkins: Short story form and Steinbeck’s early work “Kittens and the Curtain,” Dr. Chris Fink. Hopkins Fisher Bld. each morning/afternoon (down driveway, to rt.) 10:50-12:30: Steinbeck as short story writer: <i>The Long Valley</i> Chris Fink, Beloit Coll.	3:30-5:15: Hopkins, Small group analyses of <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 3	<p>9:00AM Hopkins, NEH scholars' projects: Gilly and Shillinglaw</p> <p>9:30-10:45: Steinbeck and Place and Theory: <i>Of Mice and Men</i>, Shillinglaw.</p> <p>11:00-12:00: discussions/textual analysis, Gilly, Shillinglaw, Newfield</p>	<p>1:30 -4:00 Hopkins, Boatworks: <i>Of Mice and Men:Book, Play, Film, Musical: Performance workshop,</i></p> <p>Anthony Newfield, Actor, New York</p>	<p>6:30 Hopkins Boatworks: 1939 <i>Of Mice and Men</i> film followed by discussion of text/film: Gilly, Shillinglaw, Newfield.</p>
Wednesday July 4	<p>Pick up 8:30 AM in front of Olympia Lodge: On site tour of the Salinas Valley, Steinbeck's "Valley of the World": Red Pony Ranch, National Steinbeck Center, Steinbeck House.</p> <p><i>Of Mice and Men</i>, film, followed by 4th celebration.</p>	<p>Tour continued: Brief walk down Main Street, cemetery, Pastures of Heaven.</p> <p>Return around 4:00</p>	<p>Evening free</p>
Thursday July 5	<p>9:00-10:30: Hopkins. <i>The Grapes of Wrath</i>: Steinbeck and his Journals. Dr. Robert DeMott, Ohio University</p> <p>11:00-12:15: Documentary realism, Dr. Robert DeMott</p>	<p>3:30-5:15: Small group discussion/analysis of <i>Grapes</i>. DeMott, Gilly, Shillinglaw.</p>	<p>7:00: Hopkins Boatworks. Pare Lorentz documentary, <i>The Plow that Broke the Plains</i>. Discussion of visual documentary realism. DeMott</p>
Friday July 6	<p>9:30-10:45: Hopkins: <i>The Grapes of Wrath</i>: Working Class voices in Steinbeck</p> <p>Dr. Persis Karim San Jose State University</p> <p>11-12:15: Group discussion of <i>Grapes</i>, Karim, Shillinglaw, Adler, Gilly.</p> <p>Picnic lunch at at Hopkins</p>	<p>1:45-3:00: Hopkins: Dialogic theory and <i>The Grapes of Wrath</i></p> <p>Dr. Mary Adler, CSU Channel Islands</p> <p>3:00-5:00: <i>Grapes</i> and pedagogy: Dr. Mary Adler</p>	<p>Evening free</p>

Saturday, July 7- Sunday 8	Weekend free until Sunday at 5:00 PM		
Sunday July 8	5:00-7:00 Small groups, <i>Grapes of Wrath</i> and <i>On Reading GOW</i> , Adler, Shillinglaw, Gilly		
Monday July 9	9:00: <i>East of Eden</i> as Metafiction: Shillinglaw. 11:00: Small group discussion/analysis of <i>EE</i> , Adler, Shillinglaw	1:00-4:30: Agricultural tour (lunch on bus).	7:00: Hopkins Boatworks, <i>East of Eden</i> , film. Intro. by Dr. Scot Guenter, SJSU
Tuesday July 10	9:00-10:15: Small group discussion, film, <i>East of Eden</i> : Guenter, Adler 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 3:00-5:00: <i>East of Eden</i> small group discussion, film and novel: Shillinglaw and Guenter	Evening free
Wednesday July 11	9:00: Steinbeck, Ricketts and the roots of Ecology 10:00: The Remarkable Edward F. Ricketts William Gilly and Susan Shillinglaw: Lecture and discussion of Ricketts, Steinbeck, and science	1:30: The Monterey fishing industry: Presentation by Tim Thomas followed by a tour of Cannery Row and discussion of ethnic communities in Monterey.	6:45 PM: Presentation by Hopkins graduate student Tim Frawley on Baja fisheries and what Steinbeck and Ricketts saw in 1940.
Thursday July 12	9:30 "Reading <i>Cannery Row</i> ," Shillinglaw	2:30: Small group project discussions, Hopkins. In groups of 5-7, participating scholars will	

	<p>11:00: Small group discussion of Cannery Row: Gilly, Shillinglaw, Frawley</p> <p>12:30: To Ed Ricketts's Cannery Row lab—lunch and discussion of “The Snake,” a recording played at the lab.</p>	<p>meet with Gilly, Shillinglaw, Frawley, and Elan Portner (Hopkins graduate student) to brainstorm about final projects.</p> <p>4:30: Group meeting at picnic tables to discuss projects. Picnic at Hopkins Marine Station</p>	
Friday: July 13	<p>Intertidal studies: 5:40 AM low tide AM at Hopkins beach.</p> <p>9:30: Breakfast on beach followed by Dr. Craig Strang, “Essential Principles of Ocean Literacy”</p> <p>11:00 Dr. Steve Palumbi on <i>The Death and Life of Monterey Bay</i></p>	<p>12:30: Lunch at Monterey Bay Aquarium followed by behind the scenes tours.</p>	Evening Free
Saturday July 14	<p>9:00 AM: Optional trip to Pt. Lobos with Gilly, Shillinglaw. History of whaling in Monterey, hike, intertidal</p>	Free	Free
Sunday July 15	Free	Free	6:00: Optional film, <i>Cannery Row</i> , Hopkins Boatworks
Monday, July 16	<p>9:00-10:30, Hopkins: Considering <i>Log from the “Sea of Cortez”</i>: Shillinglaw and Gilly</p> <p>10:45-12:30: Discussion “Narrative and Emergent Behavior”</p>	<p>1:30: Optional site visit to Tor House. Vans leave from Hopkins parking lot. Tours of Tor House and afternoon in Carmel. One/both van/s will return to Monterey after second tour, 4:30.</p>	Evening free

Tuesday July 17	9:00-10:30 “Revisiting the Sea of Cortez in 2004 with Steinbeck and Ricketts,” Gilly 11:00-12:00: “Tragedy of the Commons,” Gilly	2:30-5:00: Discussion of <i>Log from the Sea of Cortez</i> and Aldo Leopold’s “land ethic”: Gilly and Shillinglaw 5:30: Project meetings with Shillinglaw and Gilly	Evening free
Wednesday July 18	9:00-12:00 Cruise of Monterey Bay.	Afternoon free	7:30: Pete Barraza, Teaching/living California literature.
Thursday July 19	9:30-11: Meet with Gilly, Shillinglaw about projects. 11:00: Pete Barraza: California writers and popular culture in the secondary schools.	1:30-3: Meet with Shillinglaw and Gilly about projects. 3:00: Optional tour of the Naval Postgraduate School	Evening free.
Friday July 20	9:00: Small group discussions, <i>Log from the “Sea of Cortez,” Cannery Row</i> and ecology. Integrating science and literature in the classroom.	Afternoon free	5:00 Final banquet at Casa Gilly/Shillinglaw: Presentations of projects/suggestions from group.
Saturday July 21	11:00: Wrap up— questions/discussions Participants depart A.M.		

APPENDIX B: Core Readings and Selected Steinbeck/Ricketts Readings

Core texts:

- Steinbeck, John. *The Grapes of Wrath*. New York: Penguin Classics, 2006.
- 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. (In narrative, this text is identified as *Sea of Cortez*. This title is formally the longer version published in 1941, which including Ricketts’s scientific catalogues. Most frequently used is the 1951 text of only Steinbeck’s *Log* portion of the original 1941 *Sea of Cortez*.)

Recommended texts:

- Steinbeck, John. *“America and Americans” and Selected Nonfiction*, Penguin, 2002. (optional text for Institute participants)
- Shillinglaw, Susan. *A Journey into Steinbeck’s California*. Berkeley, Calif.: Roaring Forties Press, 2006. Second edition, 2011. (sent to NEH scholars before Institute)
- Shillinglaw, Susan. *On Reading “The Grapes of Wrath.”* Penguin, 2014. (sent to NEH scholars before Institute)

Additional materials:

- Curriculum materials specific to the Institute will also be provided on a flash drive and required for the course.

Suggested Reading. These texts will be available to participants at the Miller Library, Hopkins Marine Station.

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 on Steinbeck

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.

Rucklin, Christine. "Steinbeck and the Philosophical Joads," *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.

Recommended reading on Ricketts

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.

Lannoo, Michael J. *Leopold's Shack and Ricketts's Lab: The Emergence of Environmentalism*. U of California P, 2010