Course Objectives
By the end of the course, students should be able to:

Recognize the origins, elements, writers, and periods of georgic literature;

Discuss effectively the literary history and principles behind, as well as the goals of, the georgic tradition; and

Write coherent and cogent analyses, using textual support and appropriate academic conventions, language and various theoretical approaches, of georgic literature in its many manifestations.

AUG
W  29  Introduction to class: Syllabus, Expectations, and Requirements  
     Hesiod, *Works and Days* (c. 700 BCE), selections (handout)

SEPT
M  3  LABOR DAY  No Classes
W  5  Virgil, *Georgics of Virgil* (29 BCE), Book I (Ferry translation)
M  10  Virgil, *Georgics of Virgil*, Book II
W  12  Virgil, *Georgics of Virgil*, Book III
M  17  Virgil, *Georgics of Virgil*, Book IV
W  19  Directed Writing #1 due

M  24  St. Benedict, *Regula* (c. 530 CE), Chapter 48 (handout)  
     T.S. Eliot, “Virgil and the Christian World” (1951) (handout)
W  26  Girolamo Fracastoro, *Syphilis* (1530), Book III (handout)

OCT
M  1  Andrew Marvell, The “Mower” Poems (1681)
W  3  Joseph Addison, “An Essay on Virgil’s *Georgics*” (1697)
<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>8</td>
<td><strong>Directed Writing #2 due</strong></td>
</tr>
</tbody>
</table>
| W   | 10   | James Thomson, from *The Seasons* (1730)  
“Spring” |
| M   | 15   | Thomson, “Fall” |
| W   | 17   | James Grainger, *Sugar Cane* (1764), Book IV (handout) |
| M   | 22   | Rafael Landivar, *Rusticatio Mexicana* (1782), Books V and VI (handout) |
| W   | 24   | **Directed Writing #3 due** |
| M   | 29   | Aleksis Kivi (Stenvall), from *Kanervala* (1866) (handout)  
“The Happy Ones”  
“At the Heathery Heath”  
“The North Wind”  
“The Storm”  
“The Finnish Land” |
| W   | 31   | Willa Cather, *My Antonia* (1918) |
| **NOV** |  | |
| M   | 5    | |
| W   | 7    | **Directed Writing #4 due** |
| M   | 12   | Sterling A. Brown, from *Southern Road* (1932) (handout)  
“Salutamus”  
“To a Certain Lady, in Her Garden”  
“Old King Cotton”  
“Children of the Mississippi”  
Hayden Carruth (handout)  
“Marshall Washer,” from *Brothers, I Loved You All* (1978)  
“Plain Song,” from *Asphalt Georgics* (1985) |
| W   | 14   | Mariko Nagai, from *Georgic* (2010)  
“Georgic”  
“Grafting” |
| M   | 19   | Nagai, “How We Touch the Ground, How We Touch”  
“Drowning Land” |
| W   | 21   | **THANKSGIVING RECESS**  No classes |
Directed Writing #5 due

Thesis and Annotated Bibliography Due
David Rakowski, composer (2000)
Judith Bettina, soprano, James Goldsworthy, piano (2006)

DEC
M 3 Virgil, Georgics, Books I-II (Chew translation)
W 5 Virgil, Georgics, Books III-IV
W 12 Final Exam Period (11 AM-1 PM)
Paper due by 1 PM

Required Texts

Grading Breakdown
Directed Writings (5 total) 70%
Paper 15%
Thesis and Annotated Bibliography 5%
Attendance and Participation 10%

Assignments
Directed Writings (70%)
Five (5) 250- to 350-word essays (weighted 10%, 15%, 15%, 15%, 15%, respectively) in answer to a specific question about one or more of the required readings. The answers, to be assessed using the attached rubric, should directly address the question by offering textual evidence.

Thesis and Annotated Bibliography (5%) A focused and well-articulated statement of the proposed topic for the research paper together with a targeted bibliography of appropriate and applicable sources. In addition, for each source, the student should include a brief summary of the ideas and arguments presented.

Paper (15%) A thoroughly researched and well-documented discussion of some significant aspect of either one of the georgic texts read during the semester or another appropriate text pre-approved by the professor.

Participation and Attendance (10%) Students can miss up to two classes during the course of the semester. These absences may be related to illness, “better offers,” or even sloth, with little penalty. If students miss three or more, however, their grades may well be affected negatively. The other half of this grade is
participation (i.e., *what students do after showing up for class*: demonstrating their preparation by asking pertinent questions, answering questions, respectfully challenging the professor’s and fellow students’ interpretations, volunteering to read aloud, etc.). **Even attending every class is still only half this grade.**

*Academic Honesty policy*

The CCSU homepage contains an extensive section on academic honesty and plagiarism that you should read thoroughly (www.ccsu.edu/AcademicIntegrity/). Appropriating someone else’s ideas or words without giving them credit, whether intentionally or not, is unethical and is subject to the penalties described in the guide. You are responsible for understanding what constitutes plagiarism and for avoiding both deliberate and unintended plagiarizing.

*A Final Word*

**PLAGIARISM is the un-attributed use of another’s ideas and/or words (EITHER intentional OR accidental). Don’t do it. If you are at all unsure, ask me or another English professor. Remember: People’s academic careers have ended because of plagiarism.**

*Accommodations*

Please contact me privately to discuss your specific needs if you believe you need course accommodations based on the impact of a disability, medical condition, or if you have emergency medical information to share. I will need a copy of the accommodation letter from Student Disability Services in order to arrange your class accommodations. Contact Student Disability Services, Willard Hall 101-04, if you are not already registered with them. Student Disability Services maintains the confidential documentation of your disability and assists you in coordinating reasonable accommodations with your faculty.

*Contact Information*

Dr. Gilbert L. Gigliotti  
Professor, Department of English  
Emma Hart Willard Hall 329  
Central Connecticut State University  
New Britain, CT 06050  
860/832-2759  
860/832-2784 (FAX)  
Gigliotti@ccsu.edu

**Office hours:**  
MW 7:30-8:00 AM  
MW 1:00-3:00 PM  
(or by appointment)

**Blog:** www.connecticuthalfwit.blogspot.com

**Radio show:** Frank, Gil, and Friends  
Tuesdays 8-10 AM  
WFCS 107.7 FM  
www.Live365.com/stations/wfcs
<table>
<thead>
<tr>
<th>Outcome</th>
<th>(1)</th>
<th>(2)</th>
<th>(3)</th>
<th>(4)</th>
<th>(5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>thesis</td>
<td>no thesis or thesis deemed indefensible or illegitimate</td>
<td>rudimentary, implicit, or conceptually muddled thesis</td>
<td>basically sound thesis—arguable, appropriate</td>
<td>solid thesis, defined, detailed, and not only appropriate but also interesting</td>
<td>explicit, complex, original</td>
</tr>
<tr>
<td>reading of lit.</td>
<td>on the basis of textual evidence misrepresents or misunderstands work(s) addressed</td>
<td>only basic or general understanding of work(s) addressed</td>
<td>solid understanding of elements observable in work(s) addressed, but may not have much authorial elaboration</td>
<td>demonstrates some sophistication in the reading of literature; treats work(s) addressed with some flair</td>
<td>finely drawn observations/comments on work(s) addressed</td>
</tr>
<tr>
<td>use of quotes</td>
<td>may be missing needed quotes; may offer inappropriate, garbled, or misunderstood quotes</td>
<td>may rely too heavily on quotes to make point; quotes may be unrelated to points or may actually contradict them; may quote inaccurately</td>
<td>generally appropriate, accurate, but may be used to make rather simple points</td>
<td>appropriate, accurate, supports argument clearly, but there may be some relevant details within quotation left untreated</td>
<td>well-chosen, well-explicated, accurate, and integrated into author’s argument</td>
</tr>
<tr>
<td>demonstration of thesis</td>
<td>missing, spurious</td>
<td>rudimentary; may be only implicit or only indirectly tied to claim; may not be literary</td>
<td>present, addresses literature, but perhaps does not arise directly from the claim or is not particularly striking or original</td>
<td>present, relevant, literary, arises from the claim presented</td>
<td>convincing, complex picture of literature and literary issues addressed; stems directly from claim presented</td>
</tr>
<tr>
<td>rel. between lit. work and its context</td>
<td>misassertions or misinformation about context; no attempt to contextualize</td>
<td>awareness of issues of context, but may ID inappropriate contexts or have only rudimentary notions of connections</td>
<td>ID’s appropriate and helpful context; able to draw clear, useful, if not necessarily sophisticated, connections in discussion of work(s) addressed</td>
<td>clear, valid relationships between works and context(s), makes use of these relationships to craft argument and conclusion</td>
<td>articulates clear, valuable relationship between work(s) and appropriate context(s) in a variety of ways; sees complexity of such relationships</td>
</tr>
<tr>
<td>use of secondary or research material</td>
<td>req. by assignment but missing, or no citation, or material dropped into text without any purpose or relevance</td>
<td>material present (if req.) but long passages may be presented without discussion or authorial contextualizing; may be poorly cited; may not be related to argument advanced</td>
<td>used largely appropriately in support of argument, but may not be integrated fully into the argument; may have some problems with citation</td>
<td>used appropriately and cited correctly; demonstrates sound understanding of sources used, and sources are relevant to topic at hand; citation practices correct</td>
<td>material mastered and set into clear, valuable rel. with author’s perspective; technicalities of use of citation entirely correct</td>
</tr>
</tbody>
</table>