Hist 211 ON1: Pirates of the Atlantic World
Fall 2018

INSTRUCTOR INFORMATION
Dr. Jamie L.H. Goodall
Stevenson telephone number: 443-334-2417
Stevenson email: jhagergoodall@stevenson.edu
Best times for phone contact: Monday-Friday 9am-5pm
Office location: LRC (Greenspring Library) Room 005 [giant pirate flag on door]
Office hours: Wednesdays (LRC 005) from 3:30pm-4:30pm; Thursdays (MAC S120; Dr. Kerry Spencer’s Office) from 12:30pm-1:30pm; or by Appointment.

COURSE INFORMATION
Hist 211: Pirates of the Atlantic World
Section number: ON1
Credits: 3 (SEE Certified: HUM)
Prerequisite(s): A grade of “C” or better in a 100- or 200-level history class and ENG 152 or equivalent, or permission of the History Chair
Classroom or Studio Location: Manning Academic Center (MAC) S316
Scheduled Class Days and Time: Tuesdays/Thursdays 11:00am-12:15pm
Course Description: Explores the myths and realities of those infamous rogues of the transatlantic world—pirates! Our focus will be on piracy in popular culture and how the pirates of our imagination compare to reality. Topics include shipwrecking, tavern culture, gender/sexuality, slavery, class/status, and pirates’ impact on micro-economies. We’ll talk about the pirates we know—like Blackbeard, Kidd, and Morgan—as well as some lesser known and nameless pirates (who made up the vast majority). We will place them in the wider historical context of piracy, which has existed from ancient times to present.
Instructional Methods Used in this Course: Include but are not limited to: lecture, group work, exams, written assignments, projects, and videos
Required and Recommended Texts, Manuals, and Supplies: All required resources are listed in the Course Calendar on their due dates. I have also provided a full bibliography at the end of the syllabus. Required resources include academic journal and popular magazine articles, book chapters, primary sources, films, and websites. All class materials will be made available digitally via Blackboard or placed on reserve in the library. You are welcome to purchase any of the books listed, but I understand that your finances in college may be limited, so you are not required to do so. In some cases, I can make my personal copies available to you. Rest assured all readings will be provided to you in some form or another.

COURSE OUTCOMES
Course Objectives/Learning Outcomes: By the end of this course students shall be able to:

1. Explain the historical context of the piracy as well as its historical significance.
2. Discuss texts, films, and cultural artifacts that provide insight into the impact and role of pirates.
3. Engage in critical and speculative thought regarding the significance of various persons, events, ideas, and themes in piracy, smuggling, and illicit commerce.

4. Explain how studying piracy and pirates helps illustrate the concept of historical context, historical causation, conflict, or change over time.

5. Discuss the influence of race, ethnicity, class, gender, sex, or religion on piracy, smuggling, and illicit commerce.

6. Explain the personal or cultural relevance of piracy, comparing piracy of the early modern period to the present.

7. Create a product reflecting historical research and historical thinking. (e.g. a short paper, article, or presentation).

To determine if this course fulfills additional program or track outcomes, please see the department chair or program coordinator.

**GRADING STANDARDS**

Grading Scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
<th>GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93-100</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>90-92</td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>83-86</td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>80-82</td>
<td>2.7</td>
</tr>
<tr>
<td>C+</td>
<td>77-79</td>
<td>2.3</td>
</tr>
<tr>
<td>C</td>
<td>70-76</td>
<td>2.0</td>
</tr>
<tr>
<td>D</td>
<td>60-69</td>
<td>1.0</td>
</tr>
<tr>
<td>F</td>
<td>1-59</td>
<td>0.0</td>
</tr>
</tbody>
</table>

*Passing standards are dependent on the catalog year in which you entered the University. For further information, please look under “Academic Standing and Grading Information” in the “Academic Information” section of the relevant catalog at [http://www.stevenson.edu/academics/catalog/](http://www.stevenson.edu/academics/catalog/).*

Continuance and Progression Policies, if applicable: N/A

**GRADING STANDARDS:**

- **Participation & Professionalism:** 5%
- **Reading Discussion Grade:** 30%
- **Film Review:** 10%
- **Literature Review:** 15%
- **Primary Source Activity (x 2):** 20% (10% each)
- **Final Project:** 20%
**COURSE REQUIREMENTS:**

**Participation & Professionalism:** Please see the sections on Electronic Devices, Classroom Behavior, and Preparation for Class. Things that may reduce your Participation and Professionalism grade include—but are NOT limited to—being tardy to class, failure to actively participate during lecture and engage with colleagues during small group activities, working on assignments not related to the course, and misuse of electronic devices during class. Things that may improve your Participation and Professionalism grade include answering questions when asked, contributing to discussion and group assignments, taking notes, asking questions, completing in-class assignments, etc. This will be an overall assessment of your performance throughout the semester and will comprise 5% of your final grade.

**Reading Discussion Grade:** You may notice that this is a relatively reading-heavy course. The purpose is to introduce you to the history of piracy in a variety of ways, ranging from undergraduate publications to MA theses, popular history to academic writing and everything in-between. The readings are also designed to engage you with critical discussion in class. For each set of readings, I will have a series of discussion questions, but students will also be expected to come to class with questions of their own. This will help to collaboratively foster discussion as opposed to having a one-way dialogue. If you are extremely uncomfortable with talking in class to the degree that it causes you crippling anxiety, I have an alternative option for you: You can answer/ask questions and provide a critical overview of each day’s readings in a short write-up that you submit to me via email prior to the start of class. I can then incorporate your written work into the day’s discussion. This will be worth 30% of your final grade.

**Film Review:** You will choose a film based on historical piracy to write a critical review of. You may choose one of the films we watch clips of in class or choose one on your own. Every student should have a different film, so you will need to email me your choice before writing the reflection to confirm it has not already been chosen. I have placed a sample list at the end of the syllabus (and will post it to our Blackboard page), but you are not confined to this list. You will take notes about the movie on a Film Study worksheet and use these notes—as well as the reading material, both primary and secondary, we’ve used in class—to compose a 2-3 page critical reflection paper. Each question on the worksheet can help you compose paragraphs, but you do not necessarily have to use them all. Using knowledge you’ve gained in the classroom as well as your notes from the movie, critique this film for things like historical accuracy, entertainment value, and impact. Some questions to consider would be: What would you change to improve the film/program? How much do these films/programs affect our ability to educate the public on history? How do we determine fact from fiction? You might also choose to do a comparison/contrast of multiple films across a particular theme or geography. This is worth 10% of your final grade.

**Literature Review:** A literature review is an analysis of existing secondary source work used in relation to a narrow topic. In our case that topic is piracy in the Caribbean. In order to write a convincing literature review, however, you will want to narrow your topic a bit further than that. Your narrow topic will be your final project topic and this literature review will serve as the foundation for your final project research. It will also help you identify useful primary sources you may use for the final. The main purpose of the literature review is to compare and contrast the major elements of pertinent written works (including monographs and articles) to highlight their relationships through summary and classification. The idea is to summarize and synthesize the arguments and ideas of others without adding new contributions. Once you have compiled your sources, the structure is like other academic papers with an introduction, a main body and a conclusion. I will post a sample literature review on Blackboard for you. You must also cite your sources correctly, using either the MLA or APA format, as appropriate. For this literature review, you will use 2-3 of the written works used in class and supplement those with 2-3 sources not used in class, for a total of 4-6 reviewed sources. Think of it as a slightly expanded annotated bibliography. We will discuss this assignment in class further. The assignment is worth 15% of your final grade.

**Primary Source Analysis (x 2):** At two separate points in the term, you will engage with one of the critical activities of
a historian: analysis of primary sources. A brief review of primary sources can be found under the “Miscellaneous Information” section of the syllabus as well as on our Blackboard Site. The assignment will be discussed in detail (with handouts) in class. You will be given one primary source document and one primary source image/cartoon to analyze using questions from the National Archives Primary Source Worksheets to help guide you. In the In-Class portion of the assignment, you will work with an assigned partner to complete the worksheet. Once the worksheet is completed, you will individually write up a written version of your own analysis in short essay form, conducting a sort of comparison/contrast between the types of sources. You will submit both the worksheet and the write-up and will be assessed on both parts. We will practice analysis of primary sources together in class. The rubric is available on Blackboard. Please review it thoroughly. These will serve as practice for the final project, which requires you to examine 7 primary sources.

Final Project:

Option A: To get you used to working with both primary and secondary sources and introduce you to the field of public history, you will create a public history product on a topic of your choice related to the course themes. Options may vary widely, but suggestions include: creating a website; designing a museum exhibit (you can use design software, PowerPoint, etc. to help show how your exhibit would be set up, a video (think Drunk History or CrashCourse), a physical artifact, a pamphlet (such as those used for historical tours), create an interactive and explanatory historical timeline (such as Tiki-Toki, http://tiki-toki.com), design a public history blog, or even create a “live-tweet” series of an event on Twitter! The options are nearly endless and I will show you sample projects from previous terms. A short explanatory/analytical write-up will accompany your “visual” product.

This project is designed to expose students to public history and to offer students the ability to explore an aspect of a particular historical moment. A key element of this project is using both primary AND secondary sources to create a compelling public history product. Students are STRONGLY encouraged to start their projects early and to discuss progress or problems with me. Depending on the nature of the project format chosen, it may be possible for students to work in pairs or small groups on this assignment. It is at the discretion of the instructor. We will discuss the project further in class and you will be provided with an assignment sheet/rubric.

Option B: This option is also designed to get you used to working with both primary and secondary sources. Rather than crafting a public history project, you will write a traditional 5-8 page academic paper on a topic of your choice related to the course themes. A key element of this project is using both primary AND secondary sources to create a compelling historical argument. This option does not allow for work in pairs/small groups. Details for this option will be provided in class and on an assignment sheet/rubric.

COURSE POLICIES

Policies:

Late Work: I accept late work, BUT it is subject to losing up to 10% of the grade earned per day that it is late unless arrangements have been made with me in advance. I’d rather you submit something late and earn partial credit than to receive a 0!

Make-up Work: Make-up work will be determined on a case-by-case basis.

Classroom and Studio Policies: Please do not rearrange furniture unless permission has been granted. Per the instructions of Conference Services, furniture must not be shifted between classrooms without express permission and return of said furniture. Please treat all objects within the classroom with care and respect.

ELECTRONIC DEVICES: Participation in the course means actively engaging during question sessions, contributing to group assignments, and being an active class participant. Cell phones must be silenced or set to vibrate
before the start of class. If you receive a call that might be related to an emergency, please quietly exit the classroom and return promptly. Please do not take pictures or video during my class without permission. I am happy to allow exceptions for those having accommodations. You may use a laptop to take notes. However, it should not be used for anything else during class. If you are caught using social media, checking email, or completing assignments for another class, this will constitute misuse of electronic devices. Texting, chatting online, or pursuing activities unrelated to the class may result in a 0 for your participation grade for the day.

CLASSROOM BEHAVIOR: You are expected to be on time to class unless prior arrangements have been made. I understand that things happen and may be beyond your control, but that should be an exception rather than a rule. You should be in your seat and ready to begin class. You should not pack up and leave before class is over unless prior arrangements have been made. I ask that if you have made arrangements to arrive late/leave early that you do your best to prevent classroom disruption. Please consume major meals before entering the classroom. Classroom discussion should be civilized and respectful to everyone and relevant to the topic we are discussing. Everyone is entitled to their opinion. Classroom discussion is meant to allow us to hear a variety of viewpoints. This can only happen if we respect each other and our differences.

PREPARATION FOR CLASS: Students are expected to come to class with all assignments and reading completed. Students should be ready to actively engage in discussion, small group activities, and in-class assignments.

Submission of Assignments or Projects: Unless otherwise instructed, all assignments should be submitted to Blackboard (or via email in the case of technical difficulties). Assignments should be submitted prior to the start of class (I will look at online/email timestamps to verify) and the student must receive email confirmation from the instructor. All emails must come from the student’s official Stevenson email address. All written assignments (unless otherwise instructed) should follow this format:

- Times New Roman, size 12 Font
- 1” margins all the way around
- Name, Date, and Class single-spaced in the header (not body)
- Double-spaced (with excess space removed between paragraphs)
- Citation style can be any format you’re most comfortable with (MLA, APA, Chicago/Turabian), but must be consistent and correct.

Attendance
Each student is responsible for his or her own class attendance and regular attendance is expected. Every student is responsible for the material covered or the skills exercised during scheduled classes. Grades will be based on demonstrated achievement of the objectives of the course, not on attendance in class as such. Students who stop attending and fail to officially withdraw from a class will be given a grade of "FX" which calculates as an "F" in the GPA.

Course-Specific Attendance
Please see grading section on Participation and Professionalism above. Attendance is a vital component to any course. I expect you to attend class, including arriving on time and actively participating.

UNIVERSITY GUIDELINES

Diversity Statement
Stevenson University commits itself to diversity as it relates to awareness, education, respect, and practice at every level of the organization. The University embraces people of all backgrounds, defined by, but not limited to, ethnicity, culture, race, gender, class, religion, nationality, sexual orientation, gender identity or expression, age, physical ability, learning styles, and political perspectives. The University believes its core values are strengthened when all of its
members have voice and representation. The resulting inclusive organizational climate promotes the development of broad-minded members of the University who positively influence their local and global communities.

**Standards of Academic Integrity**

Stevenson University expects all members of its community to behave with integrity. Honesty and integrity provide the clearest path to knowledge, understanding, and truth – the highest goals of an academic institution. For students, integrity is fundamental to the development of intellect, character, and the personal and professional ethics that will govern their lives and shape their careers. Stevenson University embraces and operates in a manner consistent with the definitions and principles of Academic Integrity as set forth by the International Center for Academic Integrity.

Students are expected to model the values of academic integrity (honesty, trust, fairness, respect, responsibility, and courage) in all aspects of this course.

Students will be asked to assent to and to uphold the University Honor Pledge:

“I pledge on my honor that I have neither given nor received unauthorized assistance on this assignment/exam.”

Suspected violations of the [Academic Integrity Policy](http://www.stevenson.edu/academics/academic-resources/disability-support-services/) will be reported and investigated as outlined in the Policy Manual, Volume V.

**ACADEMIC SERVICES AND RESOURCES**

**Disability Services**

Stevenson University will make reasonable accommodations for students with documented disabilities. The Office of Disability Services (ODS) facilitates equal access for every student who self-identifies as having a disability. If you are a student with a disability who needs accommodations in this class, please contact the Director of Disability Services located in Garrison Hall South Room 138 or send an email to ODS@stevenson.edu. Once accommodations are authorized by ODS, please provide me (your instructor) with your approved accommodations memo as soon as possible. Accommodations are not retroactive.

This is the link to the University’s Office of Disability Services: [http://www.stevenson.edu/academics/academic-resources/disability-support-services/](http://www.stevenson.edu/academics/academic-resources/disability-support-services/)

**Academic Link**

The John L. Stasiak Academic Link, located on Owings Mills in the Center for Student Success (GHS 101), provides free tutoring for many classes. If you are having difficulty with or would benefit from discussing the material with an upper level peer, seek assistance early in the semester. Tutoring often makes a difference in a student’s grade. To view the tutoring schedule and sign up for an appointment, go to [stevenson.go-redrock.com](http://stevenson.go-redrock.com), visit the Link in person, or call 443-394-9300.

**SU Library**

The SU Library provides extensive electronic and print resources to support your coursework. Research Guides and databases can be found on the library home page, as well as brief tutorials to assist you in using these resources. A professional librarian is always available to help you find the best information sources for your needs. For more information about library services, please visit: [http://stevenson.libguides.com/stevensonlibrary](http://stevenson.libguides.com/stevensonlibrary)

**Online Learning Resources**

Atomic Learning (Hoonuit), available through Blackboard, is an online learning resource available to all Stevenson students that provides video tutorials for instruction on a wide variety of topics.
The Wellness Center
Stress is a normal part of being a student. However, if personal, emotional, or physical concerns are interfering with your ability to be successful at Stevenson, please call the Wellness Center at 443-352-4200 to make an appointment. More information about the Wellness Center can be found at: http://www.stevenson.edu/student-life/health-wellness/

STEVENSON EDUCATION EXPERIENCE (SEE) LEARNING GOALS AND OUTCOMES

SU Goal No. 1: Intellectual Development (ID)
The SU graduate will use inquiry and analysis, critical and creative thinking, scientific reasoning, and quantitative skills to gather and evaluate evidence, to define and solve problems facing his or her communities, the nation, and the world, and to demonstrate an appreciation for the nature and value of the fine arts.

SU Goal No. 2: Communication (C)
The SU graduate will communicate logically, clearly, and precisely using written, oral, non-verbal, and electronic means to acquire, organize, present, and/or document ideas and information, reflecting an awareness of situation, audience, purpose, and diverse points of view.

SU Goal No. 3: Self, Societies, and the Natural World (SSNW)
The SU graduate will consider self, others, diverse societies and cultures, and the physical and natural worlds, while engaging with world problems, both contemporary and enduring.

SU Goal No. 4: Experiential Learning (EL)
The SU graduate will connect ideas and experiences from a variety of contexts, synthesizing and transferring learning to new, complex situations.

SU Goal No. 5: Career Readiness (CR)
The SU graduate will demonstrate personal direction, professional know-how, and discipline expertise in preparation for entry into the workplace or graduate studies.

SU Goal No. 6: Ethics in Practice (EIP)
The SU graduate will practice integrity in the academic enterprise, professional settings, and personal relationships.

For more information about the SU learning outcomes and goals, please see the Stevenson catalog.

COURSE SCHEDULE INFORMATION

Course Calendar: ****SUBJECT TO CHANGE; ANY CHANGES WILL BE COMMUNICATED IN ADVANCE****

Week 1: Introduction—Defining Piracy
08/28 (T): Introduction to course; how to read quickly and effectively in a history course
08/30 (TH): Development of crew manifest, ship name, pirate code, & crew flag; defining piracy and stages; Robert Antony, Pirates in the Age of Sail: Document 9 [Pirate Articles] [Search a reputable dictionary for the following terms and be prepared to discuss their nuances: piracy, pirate, corsair, filibuster, privateer, buccaneer, maroon]

Week 2: NO PHYSICAL CLASS THIS WEEK [ONLINE ASSIGNMENT ALTERNATIVE]
09/04 (T): Online Scavenger hunt; will be emailed to you. Last day to drop w/out penalty is on Tuesday, 09/04
09/06 (TH): Find an academic article about piracy between 1500-1800 on JSTOR (cannot be one of the assigned articles for the course) and email me a summary/review

Week 3: Treasure Island—Piracy & Pop Culture
09/11 (T): Neil Rennie Treasure Neverland: Real and Imaginary Pirates: Chapter 6 [Treasure Neverland]; Robert
Louis Stevenson Treasure Island: Part I—The Old Buccaneer

09/13 (TH): Margarette Lincoln “Henry Every and the Creation of the Pirate Myth in Early Modern Britain” in The Golden Age of Piracy: The Rise, Fall, and Enduring Popularity of Pirates; Robert J. Antony, Pirates in the Age of Sail: Document 5 [John Dann’s Testimony against Henry Every]; Watch clips from variations of Treasure Island in class

Week 4: “X” Marks the Spot—Sources & Archaeology of Piracy (MEETING #1 for Final Projects)

09/18 (T): Introduction to Online Resources & Primary Sources; Practice transcribing written sources
09/20 (TH): Christopher E. Hamilton “The Pirate Ship Whydah” and Joan M. Exnicios “On the Trail of Jean Lafitte” in X Marks the Spot: The Archaeology of Piracy; explore the Texas A&M Port Royal Project website (http://nautarch.tamu.edu/portroyal/)

Week 5: Pieces of Eight—Piracy and the Economy


Week 6: A Wretched Means—Class and Status of Pirates

10/04 (TH): Marcus Rediker, Outlaws of the Atlantic: Sailors, Pirates, and Motley Crews in the Age of Sail: Chapter 4 [Under the Banner of King Death: Pirates]; Captain Charles Johnson, A General History of the Pyrates: Preface and choose 3 trial depositions you believe illustrate class/status under the section “The Tryals of the Pirates” (begins pg. 281) [PRIMARY SOURCE #1 IN-CLASS PORTION]

Week 7: Blackbeard and Stede Bonnet: Case Studies in Class/Status

10/09 (T): NO CLASS (Fall Break)

Week 8: Yo Ho Ho and a Bottle of Rum—Alcohol and Tavern Culture

10/16 (T): In a reputable dictionary/on reputable sites, research the following terms and be prepared to discuss their nuances: bar, tavern, public house, tippling house, rum shop, alehouse, and ordinaries; Jamie Goodall, “Tippling Houses, Rum Shops, and Taverns: How Alcohol Fueled Informal Commercial Networks and Knowledge Exchange in the West Indies.” Journal For Maritime Research 18, no. 2 (2016): 97-121; Sharon V. Salinger, Taverns and Drinking in Early America: Chapters 6 [Too Many Taverns?: “Little better than Nurseries of Vice and Debauchery”] and 7 [The Tavern Degenerate: “Rendezvous of the very Dreggs of the People”]

Week 9: Black Men (and Women) and the Black Flag—Race, Slavery, & Piracy

10/23 (T): Kenneth J. Kinkor, “Black Men Under the Black Flag” in Bandits at Sea: A Pirates Reader; Listen to (or read transcript) of “Historians Link Pirate Ships and Slave Vessels,” NPR, March 15, 2007; Kris Lane, Pillaging the Empire: Piracy in the Americas, 1500-1750: Chapter 2 [Smugglers, Pirates, and Privateers: The Elizabethans]; Arne
11/20 (T): submit pop culture (literature, art, film, etc.) not covered/watched in class and be prepared to discuss it. Friendly films, historical films/tv shows, adult films to discuss.

11/25 (TH): Pirates of Baltimore—Piracy and Privateering in the Chesapeake (CHECK IN #2 for Final Projects)


11/08 (TH): Laura Sook Duncombe, Pirate Women: The Princesses, Prostitutes, and Privateers who Ruled the Seven Seas: Choose at least 2 from the following Chapters—4. A Cinderella Story Among the Corsairs; 5. The Virgin Queen and Her Pirates; 6. The Golden Age; 7. His Majesty’s Royal Pirates; 8. “If He Had Fought Like a Man, He need Not have Been Hang’d Like a Dog”; 9. Pirates of the New World; 10. Women on the Edge; 11. The Most Successful Pirate of All Time; Karen Abbott, “If There’s a Man Among Ye: The Tale of Pirate Queens Anne Bonny and Mary Read” Smithsonian Magazine Online, August 9, 2011; Sections on Anne Bonny and Mary Read in Captain Charles Johnson, A General History of Pyrates: Section VII

11/13 (T): Lawrence E. Babits, Joshua B. Howard, and Matthew Brenckle “Pirate Imagery” and Russell K. Skowronek “X Marks the Spot—Or Does it?: Anthropological Insights into the Origins and Continuity of Fiction and Fact in the Study of Piracy” in X Marks the Spot: The Archaeology of Piracy; Watch clips of Pirates of the Caribbean and Pirates Passage

11/15 (TH): Watch clips from Captain Sabertooth and The Pirate: Based on a True Story in class and also be prepared to discuss the vast popularity of piracy in books and films, including children and young adult literature, family friendly films, historical films/tv shows, adult films, and other forms of media/expression; Find an example of piracy in pop culture (literature, art, film, etc.) not covered/watched in class and be prepared to discuss it and (if appropriate) submit samples from the source for class discussion. [FILM REVIEW DUE]

11/22 (TH): NO CLASS (Thanksgiving Break)
Week 14: Piracy in the Indo-Atlantic (FINAL CHECK IN for Final Projects)
11/29 (TH): Kevin P. McDonald, Pirates, Merchants, Settlers, and Slaves: Colonial America and the Indo-Atlantic World—Introduction [The Indo-Atlantic World], Chapter 1 [The Spectrum of Piracy], Chapter 4 [Pirate-Settlers of Madagascar] [LITERATURE REVIEW DUE]

Week 15: I am the Captain Now—Piracy Then and Now
12/06 (TH): PIRATE PARTY & FILM VIEWING

12/10-12/14: EXAM WEEK

Graded Assignments: For descriptions, see Course Requirements. Due Dates: See Course Calendar.

TENTATIVE Final Exam Date (PROJECTS DUE): Tuesday, December 11th (10:45am-12:45pm)

COURSE BIBLIOGRAPHY:

Primary Collections/Databases


Calendar of State Papers, Colonial, America and the West Indies. British History Online. https://www.british-history.ac.uk/search/series/cal-state-papers--colonial--america-west-indies.


Book Chapters


**Journal Articles**


**Online Articles/Other Publications**


Websites


PIRATE FILM LIST:

Against All Flags (1952)  
Blackbeard the Pirate (1952)  
Blackbeard: Terror at Sea (2006)  
The Buccaneer (1958)  
Captain Blood (1935)  
Captain Phillips (2013)  
Captain Sabertooth and the Treasure of the Lama Rama (2014)  
The Crimson Pirate (1952)  
Cutthroat Island (1995)  
The Goonies (1985)  
Hook (1991)  
Muppet Treasure Island (1996)  
Neverland (2011)
Roman Polanski’s Pirates (1986)
The Pirates! In an Adventure with Scientists! (2012)
Pirates of the Caribbean: Dead Man’s Chest (2006)
Pirates of the Caribbean: On Stranger Tides (2011)
Pirates of the Caribbean: Dead Men Tell No Tales (2017)
The Pirate Fairy (2014)
Pirate’s Passage (2015)
Pirates of the Plain (1999)
The Pirates of Somalia (2017)
Princess Bride (1987)
The Sea Hawk (1940)
Störtebeker (2006)
Swashbuckler (1976)
Treasure Island (1950)
Treasure Planet (2002)
Yellowbeard (1983)