

# STEVENSON

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U N I V E R S I T Y

## Hist 211 ON1: Pirates of the Atlantic World

Fall 2018

### INSTRUCTOR INFORMATION

Dr. Jamie L.H. Goodall

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**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:

A	93-100	4.0
A-	90-92	3.7
B+	87-89	3.3
B	83-86	3.0
B-	80-82	2.7
C+	77-79	2.3
C	70-76	2.0
D	60-69	1.0
F	1-59	0.0

*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/>.*

**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 supremely 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 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](#) 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/>

### **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>

### **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**

**09/25 (T):** Nuala Zahedieh, “Trade, Plunder, and Economic Development in Early English Jamaica, 1655-89,” *The Economic History Review* 39, no. 2 (1986): 205-222; John L. Anderson “Piracy and World History: An Economic Perspective on Maritime Predation” in *Bandits at Sea: A Pirate’s Reader*

**09/27 (TH):** Virginia W. Lunsford “A Model of Piracy: The Buccaneers of the 17<sup>th</sup> Century Caribbean” and Peter T. Leeson “The Economic Way of Thinking About Pirates” in *The Golden Age of Piracy: The Rise, Fall, and Enduring Popularity of Pirates*

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

**10/02 (T):** Peter Linebaugh and Marcus Rediker “Hydrarchy: Sailors, Pirates, and the Maritime State” in *The Many-Headed Hydra: Sailors, Slaves, Commoners, and the Hidden History of the Revolutionary Atlantic*; Captain Charles Johnson; Document 90: “The Examination of William Syms of Boston, Marriner, Master of the Ship *Fidelia*” in John Franklin Jameson, *Piracy and Privateering in the Colonial Period: Illustrative Documents*

**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)

**10/11 (TH):** Captain Charles Johnson, *A General History of the Pyrates*, Sections III [Capt. Teach] and IV [Capt. Bonnet]; Amy Crawford, “The Gentleman Pirate: How Stede Bonnet Went from Wealthy Landowner to Villain on the Sea,” *Smithsonian Magazine Online*, July 31, 2007; Colin Woodard, *The Republic of Pirates: Being the True and Surprising Story of the Caribbean Pirates and the Man Who Brought Them Down*: Chapter 8 [Blackbeard: May-December 1717]; Peruse the trial documents of Stede Bonnet from LOC in “The tryals of Major Stede Bonnet and other pirates,” (1719); Watch clips from *Blackbeard the Pirate* (1952) **[PRIMARY SOURCE #1 DUE]**

**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”]

**10/18 (TH):** David Hancock, “Commerce and Conversation in the Eighteenth-Century Atlantic: The Invention of Madeira Wine,” *The Journal of Interdisciplinary History* 29, no. 2 (1998): 197-219; Frederick H. Smith, *Caribbean Rum: A Social and Economic History*: Chapter 2 [At the Margins of the Atlantic World: Caribbean Rum in the Seventeenth Century]; Wayne Curtis, *And a Bottle of Rum: A History of the New World in Ten Cocktails*: Chapters 1 [Kill-Devil] and 2 [Grog]; watch clips from *Pirates of the Caribbean* and *Black Sails*

**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



Bialuschewski, "Black People under the Black Flag: Piracy and the Slave Trade on the West Coast of Africa, 1718–1723," *Slavery & Abolition* 29, no. 4 (2008):461-475

**10/25 (TH):** Angela Sutton, "Infested with Piratts": Piracy and the Atlantic Slave Trade," Master's Thesis: Vanderbilt University (2009): 1-15; Coshandra Dillard, "On this Texas island, pirates kept the Atlantic slave trade going—even after it was abolished," Timeline, April 10, 2018; Sasha Panaram, Hannah Rogers, and Thayne Stoddard, "Pirates Of the Caribbean: The (Almost) Slaveless Caribbean, Race, and the Black Atlantic," *Deeps: Contemporary Film and the Black Atlantic*; Taylor Yangas, "Black Pirates in the Golden Age of Piracy: Men Seeking Escape and Transformation," Undergraduate Publication, 2014;

### **Week 10: Pirates of Baltimore—Piracy and Privateering in the Chesapeake (CHECK IN #2 for Final Projects)**

**10/30 (T):** "A Pirate in the Chesapeake Bay," Maryland Historical Society (<http://www.mdhs.org/pirate-chesapeake-bay>); Donald G. Shomette, *Pirates on the Chesapeake: Being a True History of Pirates, Picaroons, and Raiders on the Chesapeake Bay, 1610-1807*: Chapters 1 [Prologue: Unhallowed Creatures], 2 [Grievous Crimes of Pyracie and Murther], and 3 [The Plundering Time]; Research the British History Online Calendar of State Papers, Colonial, America and the West Indies for some examples of piracy in Maryland/the Chesapeake (<https://www.british-history.ac.uk/search/series/cal-state-papers--colonial--america-west-indies>)

**11/01 (TH):** Mark P. Donnelly and Daniel Diehl, *Pirates of Maryland*: Chapters 4 [William Kidd], 7 [Privateers of the Baltimore Hero], and 10 [Captain Thomas Boyle of Fells Point] **[PRIMARY SOURCE #2 IN-CLASS PORTION]**

### **Week 11: Identities in Question—Gender and Sexuality among Pirates**

**11/06 (T):** Jesse Ransley, "Boats are for Boys: Queering Maritime Archaeology" *World Archaeology* 37, no. 4 (2005): 621-629; Hans Turley *Rum, Sodomy, and the Lash: Piracy, Sexuality, and Masculine Identity*: Intro & Chapter 1; Sue Jones "English Bess' Abroad: Piracy, Politics, and Gender in the Plays of Thomas Heywood," *Journal for Maritime Research* 18, no. 2 (2016): 81-96; Dian Murray, "The Practice of Homosexuality among the Pirates of Late Eighteenth- and Early Nineteenth-Century China" in *Bandits at Sea: A Pirates Reader*; Watch clips in class of *Stardust*

**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 **[PRIMARY SOURCE #2 DUE]**

### **Week 12: Pirate Pop-Culture Revisited**

**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]**

### **Week 13: A Captain Goes Down with His Ship—Piracy and Shipwrecking**

**11/20 (T):** **Using a reputable dictionary, define the terms flotsam, jetsam, derelict, and lagan;** Document 94: "John and Adam Thorowgood to Captain Passenger, May 3, 1700;" Document 107: "Cyprian Southack to Governor Samuel Shute. May [5?], 1717," in John Franklin Jameson, *Piracy and Privateering in the Colonial Period: Illustrative Documents*; Research the British History Online Calendar of State Papers, Colonial, America and the West Indies for some examples of piracy and shipwrecking (<https://www.british-history.ac.uk/search/series/cal-state-papers--colonial--america-west-indies>); Cathryn Pearce, *Cornish Wrecking, 1700-1860: Popularity and Myth*: Introduction [A Reputation for Wrecking]

**11/22 (TH): NO CLASS (Thanksgiving Break)**

#### **Week 14: Piracy in the Indo-Atlantic (FINAL CHECK IN for Final Projects)**

**11/27 (T):** Caitlin M. Gale, "Barbary's Slow Death: European Attempts to Eradicate North African Piracy in the Early Nineteenth Century," *Journal for Maritime Research* 18, no. 2 (2016): 139-154; Lakshmi Subramanian, "The Forgotten History of Piracy in the Indian Ocean," Oxford University Press Blog, June 4, 2016.

<https://blog.oup.com/2016/06/history-piracy-indian-ocean/>.

**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**

**12/04 (T):** Max Boot, "Pirates, Then and Now: How Piracy was Defeated in the Past and Can Be Again" *Foreign Affairs*, July/August 2009 Issue; Marex, "Tanker with 17 Crew Goes Missing off West Africa," *The Maritime Executive*, August 20, 2018; Marex, "Asian Piracy at Ten-Year low," *The Maritime Executive*, July 18, 2018; Harrington, Rebecca. "The Top 10 Places Where You Could Be Attacked by Pirates." *Business Insider*, August 12, 2016; William Booth, "Mexican pirates attack Texas fishermen on Falcon Lake, which straddles border," *Washington Post*, May 30, 2010; Colin Freeman, "Piracy returns to Caribbean as Venezuela turmoil spurs rise in attacks on yachts." *The Telegraph*, May 23, 2018.

**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 11<sup>th</sup> (10:45am-12:45pm)

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