

Engaging Sources

Presents:

Pirates and Piracy: 'Yo ho! Yo ho! A Pirate's Life for Me!'

HIST 2011

University of Northern Iowa

August-December Fall Semester 2026

Cap'n 'Nobeard' Lou Fenech

Parley hours: MW 10-11

and by appointment, *arrgh!*

Dock: Seerley 344

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Oh, I should like to ride the seas,
A roaring buccaneer;
A cutlass banging at my knees,
A dirk behind my ear.
And when my captives' chains would clank
I'd howl with glee and drink,
And then fling out the quivering plank
And watch the beggars sink.

I'd like to straddle gory decks,
And dig in laden sands,
And know the feel of throbbing necks
Between my knotted hands.
Oh, I should like to strut and curse
Among my blackguard crew...
But I am writing little verse,
As little ladies do.

Oh, I should like to dance and laugh
And pose and preen and sway,
And rip the hearts of men in half,
And toss the bits away.
I'd like to view the reeling years
Through unastonished eyes,
And dip my fingertips in tears,
And give my smiles for sighs.

I'd stroll beyond the ancient bounds,
And tap at fastened gates,
And hear the prettiest of sound-
The clink of shattered fates.
My slaves I'd like to bind with thongs
That cut and burn and chill...
But I am writing little songs,
As little ladies will.

Dorothy Parker, *Song of Perfect Propriety*, 1926

Course Information

Ahoy matey! And welcome aboard! Felicitations for the new semester at UNI: may the weather gage be forever in your favor! Avast yer'selves! and attend to this syllabus for here we find a knowledge as deep as the oceans and as wide as the heavens. *Engaging Sources* presents *Pirates and Piracy: 'Yo ho! Yo ho! A Pirate's Life for Me!'* is a part of the series of introductory courses offered by the History Department at Unfiltered Nautical Ingenuity (UNI) dealing with engaging historical sources which are, simply speaking, engaging. This is a course which requires no prerequisite



Figure 1: Pirates of the Eastern US

and as such expects a middling amount of reading, hearing, watching, and acting(!) as this syllabus will make clear. It is a class therefore composed of reading essays, watching films and documentaries, listening to music, and acting out in the best traditions of long-loved pirate theatricals. All of these will be discussed and lectured upon -- and performed if you're lucky! The successful completion of this course will award the fortunate sea dog three credit hours. This course meets the Course Credit Hour Expectation outlined in the UNI Course Catalogue and is also situated within the UNIFI system, specifically the Pirate Expression category. Students should expect to work approximately two hours per week outside of class for every credit hour, for a total of six hours per week.

Course Description

Let us begin with a common enough claim: Piracy is compelling! Our entire course will ultimately aim to answer the question which such a statement elicits, namely, "What makes pirating so addictive?" As the answer to the old joke goes, "Once ye try it, ye'll be hooked." This breezy disclaimer will turn out to be far truer than not. Pirate legends, pirate yarns, pirate facts, fictions, and otherwise are culturally ubiquitous, present everywhere in the United States; many people here and in Canada, Europe, Australia and elsewhere learn about the mystique of the pirate while they're still babies, perhaps through the stories of Peter Pan or perhaps through acting out with Lego or Playmobil sets or wearing pirate-inspired onesies. The pirate imaginary

permeates the popular culture here in North America in many diverse ways, from songs and movies to Halloween costumes, from romantic fictions and melodramas to copyright infringement, plagiarism, and theft. But the real histories that give rise to the pirate imaginary and the myths on which it is situated are just as addictive as is their societal and intellectual unpacking.

Engaging Sources presents Pirates and Piracy: 'Yo ho! Yo ho! A Pirate's Life for Me!' is a comprehensive introduction to the historical and international scope of piracy that also seeks to untangle largely accepted cultural claims about pirates and piracy from what the historical record actually allows us to infer. The course's core will focus firstly on the pirates of the Caribbean during the Golden Age of piracy (roughly 1650–1730 CE) and secondly on pirates of the Mediterranean from the 16th to the 18th centuries.



Figure 2: The Maltese Archipelago

For those of you who just can't get enough about pirates (and who can, arrgh?!), this second core portion will also serve as an introduction (and shameless plug!) to a UNIFI class I will lead through the Study Abroad Office in the second half of May to the small Mediterranean island of Malta, situated about 50 miles south of Sicily and once home to legions of pirates and corsairs who fought alongside, and were sometimes members of the Knights of St John, the Order of Hospitaller Knights who were gifted the island in 1530 CE by the Hapsburg emperor, Charles V. This Study Abroad extravaganza/academic course is indeed a pirate adventure itself, complete with nautical visits to dark, coastal caves whose crystal blue waters were once home to early nineteenth-century Barbary pirates and corsairs evading the nascent American navy; with a session led by a pirate swords master who will teach us to swash and to buckle in the heart of a sixteenth-century island fortress, the famous Fort St. Elmo which withstood the assault of tens of thousands of Ottoman pirates during the Great Siege of Malta in 1565; and with tales of dark and mysterious pirating which effortlessly merged with Malta's fascination for the macabre and the mysterious, giving life to ghost pirates that continue to haunt the denizens of the tiny island nation, especially in places like *Għar Hasan*, Hasan's Cave. All this awaits the brave sailors who will dare but venture deep into this extraordinary pirate experience. A plank very much worth walking. Alongside the piratical activities conducted throughout the Caribbean and Mediterranean we will also uncover the truth that piracy is wide-

reaching, prominent in both the Indian Ocean and South China Sea; ancient in provenance, and still very, very much with us today.



Figure 3: Chinese imperial forces attack and apprehend pirates in the South China Sea

On the first leg of our semester-long voyage, *Engaging Sources presents Pirates and Piracy: 'Yo ho! Yo ho! A Pirate's Life for Me!'* (Module One comprising the first seven lectures that is), will see us establish important vocabulary, covering what are the differences between pirates, privateers, buccaneers, corsairs, and knights. I will also sketch out the fundamental relationship between piracy and (as importantly) storytelling about piracy. Think of this distinction as somewhat similar to the difference between history (as 'the past') and historiography (which is 'writing about the past'). In the process we will provide information on so-called Golden Age pirates of the Caribbean and the rugged corsairs of the Mediterranean Sea both Muslim and Christian, who they were, and how they lived; how they fought and played, and how they oft-failed to live up to many of the more romantic modern ideals that have been attached to pirates since the seventeenth century. We will also unpack these pirate texts from a more anthropological angle, attempting to understand what their narrative, language, and rhetorical styles tacitly suggested about the European societies which formed their intended audiences. An important point to be emphasized throughout this fun series of



Figure 4: Anne Bonnie, pirate

discussions and presentations is the inseparable connection between pirate routes and networks, between imperialism, colonialism, and enslavement. The line separating all of these categories was indeed a fuzzy one.

The next leg of our series of lectures and discussions (i.e. Module Two, lectures 8-14) will explore different groups of pirates in more detail, including the Sea Dogs who served Queen Elizabeth I

of England by exploring and opening trade routes, propagating English involvement in the trade in African captives, and endlessly harassing the nefarious Spanish against whom the English (and most pirates of the Caribbean) were often



Figure 5: ✕ marks the spot

pitted; the Muslim pirates and corsairs of the Maghreb (known collectively as Maghrebis, that is people from the Maghreb, the region comprising western and central northern Africa) and the Christian Maltese corsairs, the captive-

taking practices of both of which terrorized the Mediterranean; the Buccaneers of America who intimidated the Spanish Main fleet and the eastern shores of the nascent United States; the 'Pirate Round' raiders who preyed on Mughal (India) and Ottoman (Türkiye) targets in and near the Red Sea and the Indian Ocean; and the complex, heterogeneous, and widespread versions of piracy known in the eastern Pacific, the Malacca Strait, and the waters around and near China. The final lessons in this section take a wider view on how piracy interacts with colonial exploration, imperial exploitation, and the many pressures of empire.

In Module Three (lectures 15-16) we shall embark on a study of life onboard a ship: what did it take to be a sailor and what kind of food did they eat? What was the culture and what were the peculiar rituals of life (not to mention the major hazard of diseases like scurvy) pirates generally practiced? Module Three will also look outward onto how life on ship can influence life on land, with an example being the nineteenth- and twentieth centuries phenomenon of pirate musicals, romantic poetry, and melodramas.

The penultimate part of our voyage, Module Four, will explore the special cases of men who become more than pirates: the founders of empires or dynasties, commanders or legitimate politicians on land, and those who cross from history into legend. This unit also addresses the enduringly interesting question of whether there were women pirates (yes, but rarely) as well as whether women had any influence in pirates' worlds (yes, definitely).

We end our adventure with our port of disembarking, Module Five, in which we will engage most strongly in the crossovers between piracy and other cultural matters: famous literary pirates, the precarious state of pirates in the legal realm, and the forms piracy takes in the modern world. These include standard piracy, river piracy, Somalian-style hostage-taking, deep-sea fishing piracy, and piracy of copyright and intellectual property. The concluding lesson is an assessment of the ways piracy inspires and produces cultural resonances.

By the end of this course, learners will have a strong appreciation for the complexities of piracy and pirate history, the legal nuances involved in defining and addressing piracy, and the many ways piracy touches both our imaginations and our real lives.

Learning Outcomes

Course Learning Objectives

You will, by the end of this class, not only be ready to take to the blue seas with cutlass in hand, parrot on shoulder, and pistol by your side, but you will also enhance your ability to argue persuasively and write a well-organized essay and book review. You will, too, enhance your lexicon with terms and ideas that will carry you well forward as you embark on your piratical career. Since I offer many insights into the organic construction of pirate/privateer/piracy in class, on how to think about these both in the now and the past, I trust that this will augment your own insight into these matters and will be reflected upon and applied in your assignments and our class discussions. You will therefore become quite familiar with the characteristics of piracy from the first written accounts of such until today—learning how to judge primary and secondary historical sources in the process. Since you will be exploring recent historical scholarship on these topics this class too will help develop your analytical skills as well as the research skills required for essays in history and thinking critically about the past in general. This will allow you to effortlessly discern the similarities and differences in approach and focus. In our excavation of primary sources, you will encounter the views and experiences of participants in this history, both the pirates who threatened our seas and those who suffered their wrath; and those whose imaginations were animated by the romance of pirates, a romance that dates back to the very dawn of pirates.



Figure 6

Department of History Learning Objectives

Courses offered by the Department of History meet the department's program objectives by assessing student learning in writing skills, analytical skills, historical research skills, and historical knowledge. For a list of these courses please click on the following link:

<https://catalog.uni.edu/collegeofsocialandbehavioralsciences/history/#learningoutcomestext>
UNIFI learning objectives

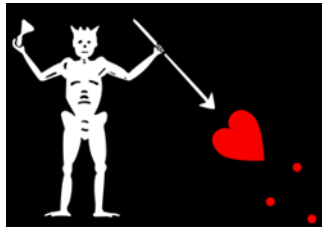


Figure 7: Blackbeard's Flag

This course also meets the objectives put forward by UNIFI, particularly in the Human (Pirate) Expression category. Courses in the Human (Pirate) Expression Learning Area give students the opportunity to develop their creativity and hone their aesthetics and artistic meanings. The category aims to enable students to develop their imaginations and explore the world of piracy through an imaginative lens, and through original ideas in the discipline of history and in a range of historical contexts. It addresses the following UNIFI Student Learning Outcomes (SLO):

- ☠ SLO 09 Creativity: we will engage in a creative process to produce artistic and interpretive works.
- ☠ SLO 10 Artistic Meaning: we will interpret creative works and ideas as expressions of meaning and purpose and contextualize both meaning and purpose demonstrating their fluidity.

In the light of these SLOs it is incumbent on us to note that we will engage several relevant insights toward justifying, condemning, and/or theorizing piracy.

Articles of Engagement or Requirements and Evaluations

The Syllabus

Let me stress here that this syllabus is our contract and the last word regarding everything about this course. By continuing in this course, you are cognizant of the course's goals as laid out in the Course Description and also tacitly agreeing to follow the rules this syllabus lays out. I ask that you please bring it to each and every lecture and check it often. Please note too that all my requirements are described in this syllabus. Before asking a question about the content of the course or instructions about the course's specific requisites please consult this document. Simply put, think of the syllabus as one of the first of Week One's reading.

The Lecture Outlines

Every one of the 21 lectures in this course has a prepared outline which you may download from the Blackboard site. This is essential to being able to effortlessly follow the lectures. To access these go to the Course Content page. Please click on the Lecture Outlines folder which will present you with all 21 lecture outlines. Click on the lecture outline you require, which will then allow you to view it. You may also download the lecture outline by clicking on the enboxed-downward-arrow sigil on the far right-hand side of the top black bar.



Class Participation/Module Conversations: 20 percent



Figure 8: pirates a-participating

I have designed this class to provide you all with opportunities for hands-on learning, interaction, and discussion. This course is organized predominantly with a strong emphasis on reading, watching, interacting and participation. There will also be lectures. Class time will therefore be

occupied by lectures and discussions.

Supplementing these there will be a series of participatory exercises which populate each of the modules. The aim of these module conversations is to demonstrate critical engagement with the subject matter, especially the readings, with the hope that it will inform your ability to be conversant in the largely fascinating world of pirates and piracy, past and present. What this means for you, dear student, is that you will need to be an active participant who takes responsibility for your own learning. How one does this is quite straightforward: Come to the lectures, read the assigned articles and chapters, and engage in the module-specific conversations. It's that simple. If something is not working for you or if you would like me to adjust activities, please feel free to contact me. I too am a student and open to new ideas from you, my fellow students.

Assignment Number One: 20 percent

Within the second week of class I will provide a number of topics on which you may choose to write your first assignment. This paper will be due at the end of Week Five on Friday September 25th with an absolute minimum of 1200 words and an absolute maximum of 2000. The format will be twelve-point font, double-spaced, with one-inch margins on either side of an 8½ by 11 sheet of paper. It will be a research essay, which means that you will need to cite your sources of information in one of the styles that historians use (footnotes, endnotes, etc.) and provide a bibliography. You are welcome to choose any style of writing you prefer (for example, Chicago,

APA, etc.). At this stage in your academic careers, you should get accustomed to reading sources outside of those assigned in the course in constructing your essays. To this end, therefore, there will be a minimum of five sources (books or essays) upon which I would like you to draw. You may use your weekly readings for this purpose if you like though I would encourage you to supplement these with outside sources. I am always very suspicious of internet sources and would prefer you to leave internet sources out altogether. If you must though, please keep your internet sources at a minimum, which for me means 20 percent (in other words one internet source out of every five total sources). I will supply several readings for each lecture topic in this class which should provide you with a beginning. You may also consult me as to resources for your topic.

A brief note on what comprises an internet source and peer review:

What do I mean by internet sources? As you are all well aware, anyone can put up just about anything they like on the internet. Discretion in consulting internet sources must therefore be exercised when it comes to preparing serious research essays such as the ones required in this class. An internet source, put crudely, is one that originates on the web and has not gone through the process of peer review. What is peer review? Peer review is a double-blind review process whereby a scholar sends their unpublished manuscript to a journal for publication in case of an article or to a publisher in the case of a book or monograph. The editor of that journal or book series in turn sends the manuscript on to a number of noted scholars (usually three) in the same

field as that of the author. These scholars then judge the manuscript on its merits, ensuring that it is historically accurate, engages sources ethically and fairly, and that it employs sound historical reasoning and judgement in its narrative construction and conclusions. After doing so



Figure 9

these specialists will then return the manuscript to the journal or editor with their comments and their final verdict as to whether the manuscript should be rejected altogether, revised, or accepted and published. Such a process ensures quality and accuracy and fairness. Sites

such as Wikipedia for example are ones which do not generally follow this process and must therefore be used with great caution, preferably not at all. Digital article- and book-delivery services such as <https://www.jstor.org/> or <https://archive.org/> mostly provide digitized print books, articles, and chapters that have been previously peer reviewed by scholars in the field. Materials from these sites are, for the purposes of this course, not considered to be internet

sources per se even though these are on the internet and found through internet searches. There are, too, electronic journals, the articles of many of which are also peer reviewed. These are acceptable as non-internet sources as well with the same provisos noted above.

Finally, I would encourage you all to make use of the historian's digital 'go-to site' if you will, Historical Abstracts. If you click on the link below you will be taken to the UNI Rod Library database page. When there please click on Historical Abstracts and engage to your heart's content. Another site worth visiting is the Hathi Trust, a link for which is also on that same database web page: <https://guides.lib.uni.edu/az.php?a=h>. If you are confused about what sources are acceptable, please consult me.

Assignment number two: 25 percent

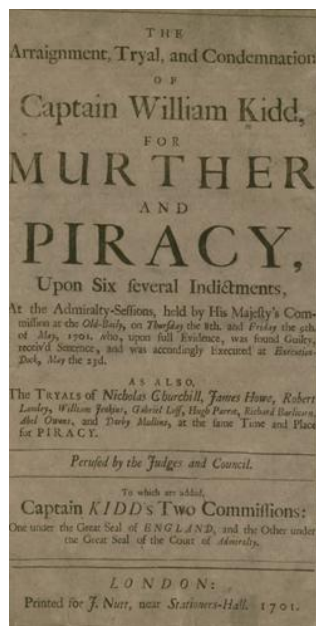


Figure 12: The Trial of Captain Kidd 1701

This assignment will be a little different from number one. I should add as well that its purpose is to provide a platform or, better, a stage on which to situate Assignment Three – meaning of course that both assignments will be intimately connected to one another. And so, to Two: Please read through one particular pre-twentieth-century legal case dealing with pirates and attempts to prosecute them. For this purpose, I have uploaded to Blackboard a series of eighteenth- and nineteenth-century primary sources which present narratives of contemporary pirate trials (pyrate tryals). All of these are printed in

seventeenth- and eighteenth-century fonts which slightly differ from those with which we are familiar today but are still eminently readable. For Assignment Two you will choose one such case of the many available and provide a summary and analysis: Take into consideration the specific crime of piracy with which the alleged is charged, which maritime laws were broken, the names of the people involved (lawyers: prosecution and defense; defendants, victims, judges, witnesses, bailiffs, etc.), their pleas and testimonies, the jury's or judge's deliberation and remarks, and anything else that

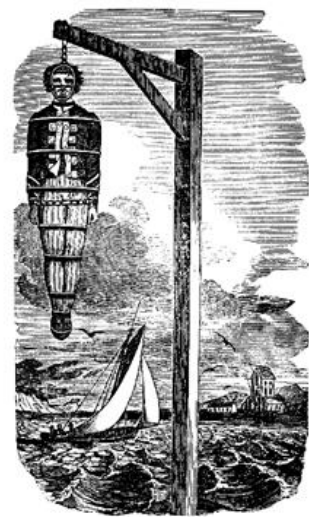


Figure 11: Execution of Captain Kidd

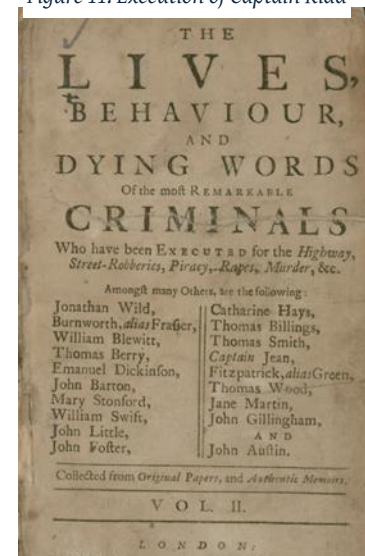


Figure 10: Pirate Trials

piques your curiosity. You will also situate the case within its historical context and the background of the period's maritime culture in regard to piracy. These last two situations are, of course, essential given that *Engaging Sources presents Pirates and Piracy: 'Ye he! Ye he! A Pirate's Life for Me!'* is a course firmly lodged within the Department of History. This assignment will be due on Friday November 13th at the end of Week Twelve. Minimum of four pages or about 1000 words, double spaced, and 12-point font.

Final Research Assignment: Design your own mock trials as pirates of old!

35 percent

The final research assignment (number three) for which Assignment Two will prepare us will require peer judgement while allowing you to draw on your knowledge of historical and fictional



Figure 13: Eighteenth-century British Barristers and Judge

pirates. This must be a collaborative process. I will divide the class equally into three groups. For Assignment Three the student groups will recreate and enact the type of mock trials in

which pirates themselves engaged in the eighteenth and nineteenth centuries, often against their very selves! I have uploaded the generic format that students will follow that will be your guide (please click on the Assignment Three Pirate Trial Framework and Guide link in Blackboard within the Content folder), which includes your cast of characters and elements of an eighteenth-century trial. You may use the actual trials noted in eighteenth-century primary sources to direct you and provide an outline, with the caveat that these may **only guide you** and not be re-enacted; in other words, the trial should be a product of each group's collective imagination. These guides will all suggest how to prepare legal minutaie such as opening statements, rebuttals, etc., and also tell you the characters you may assume in your piece: prosecuting and defending lawyers, judges, witnesses, etc. Many of these mock trials are (likely imaginatively) described in Captain Johnson's fanciful *General History of Pyrates* first published in 1724 CE and a PDF copy of the second edition of which I have uploaded to Blackboard. These historical mock trials often took for granted the pirate laws or articles of which Johnson's *General History* speaks, such trials of which appear on pages 244-247 and 335-38 of the PDF of the original second-edition text which can be downloaded from Blackboard. This will give you an idea of the various mock 'charges' or 'crimes' which were brought against defendants. Your group's mock trial will be judged not only on the historical merit of the piece (what crime is being judged here?

for example), but also for creativity (see the paragraph directly below, “How to evaluate creative works”); judged too on stagecraft (visuals, audio, etc.), costume, and historical insight and contextualization. Your trial should last for the length of a class, that is approximately 50 minutes. The last week (December 7-11) and thus the final three classes of the semester will be reserved for these trials.

How to evaluate creative works (and how you will be evaluated)

Evaluating creative works is based on aesthetic judgements, and these are oft subjective and considerably shaped by one’s own tastes, many of which have been formed in direct association with an individual’s own background and historical context. I will nevertheless point out what I consider to be some of the key elements that constitute the formal qualities of aesthetic criteria onboard my ship, key elements I would very



Figure 14: costumary

much like you to keep in mind as you both prepare your own creative endeavors and attempt to gauge those of your fellow students. I would like you to judge for originality, technical skill, ability to effectively convey dominant ideas (and in that regard ask yourselves if those ideas are clear?), and emotional impact. In this regard, please pay heed to visual space, to audio, technical skill of stagecraft, costume, etc.

Final Word on Evaluation

The value of each assignment is included in every assignment’s heading above but will be reproduced immediately below for the sake of convenience:

- ☒ Participation: 20 percent
- ☒ Assignment One: 20 percent
- ☒ Assignment Two: 25 percent
- ☒ Assignment Three: 35 percent

My responsibility will be to grade your papers in a timely manner. This means that I will have your grade with comments on your paper posted within ten days of your paper’s submission. The breakdown of your grade will be included in your paper and follow the rubric that you may consult on the Blackboard platform. I should also note that I will always be available via email over the course of this eight-week semester and I will do my best to respond to you within 24-48 hours.

University Policies

A note regarding non-discrimination, accessibility, and freedom of speech

Firstly, please do make me aware of your preferred pronouns. I will do my best to address you the way that you would like to be addressed. My third-person pronouns of choice are he and him. Secondly, please note UNI's statement for non-discrimination and accessibility to which I fully subscribe and which I reproduce here:

The University of Northern Iowa (UNI) complies with the Americans with Disabilities Act Amendments Act of 2008 (ADAAA), Section 504 of the Rehabilitation Act of 1973, the Fair Housing Act, and other applicable federal and state laws and regulations that prohibit discrimination on the basis of disability. To request accommodations please contact Student Accessibility Services (SAS), located at ITTC 007, for more information either at (319) 273- 2677 or Email <mailto:accessibilityservices@uni.edu>. Visit Student Accessibility Services (<https://sas.uni.edu/>) for additional information.

Please note, moreover, that the University of Northern Iowa supports and upholds the First Amendment protection of freedom of speech and the principles of academic and artistic freedom. We encourage the free and responsible exchange of diverse ideas on our campus. The University is committed to open inquiry and the spirited and thoughtful debate of such ideas.

Please note too that some of the content in this class has the potential to be disturbing to some individuals based on life experiences. If you ever feel the need to step out of the classroom or decline participation in an activity, please request an alternative learning experience. UNI Policy 13.02 Discrimination, Harassment, and Sexual Misconduct states:

The University is committed to providing a workplace and educational environment, as well as other benefits, programs, and activities, that are free from discrimination and harassment based on a protected class, as well as retaliation.

Policy 13.02 outlines prohibited conduct and reporting processes. All of us at the university who are aware of, or witness discrimination, harassment, sexual misconduct, or retaliation are required to promptly report to the Title IX Officer or Title IX Deputy Coordinator.

- ☠ Title IX Officer Leah Gutknecht, Assistant to the President for Compliance and Equity Management, 117 Gilchrist, 319-273-2846, leah.gutknecht@uni.edu

☞ Title IX deputy coordinator: Christina Roybal, Sr. Associate Athletic Director Athletics Administration, North Dome 319-273-2556, christina.roybal@uni.edu

If you or someone you know has been harassed or assaulted, you can find the appropriate resources at <http://safety.uni.edu> and <http://equity.uni.edu>. Resources that provide free, confidential counseling are also detailed at safety.uni.edu. For additional information, contact the Office of Compliance and Equity Management, 117 Gilchrist Hall, 319-273-2846, equity@uni.edu.

Academic Honesty... Yes, really



The University of Northern Iowa values and expects academic honesty and personal integrity. Ethical violations include plagiarism, misrepresentation, fabrication, cheating, drunkenness, violating the pirate's code and Articles, and academic misconduct (which includes the reuse of assignments and failing to scrub the deck). Ironically all of this is piracy! To avoid the use of plagiarism please ensure that you properly cite direct quotations, paraphrased information, and facts that are not widely known. You may cite these in footnotes or endnotes following the *Chicago Manual of Style*.

For more information on UNI's academic integrity policy please click on the following link: <https://policies.uni.edu/301>. I ask that you please pay particular attention to the fourth section under Policy, Academic Ethics Violations (A-G).

Other Policies

The only other policy I would like you to keep in mind regards cell phones, tablets, and laptops. Please be considerate and refrain from using these devices and from checking any social media and other websites not related to the class during our meetings. If you're using social media, cell phones, and the like during class time, you are not mentally present. For this reason, I reserve the right to mark you absent for the day if I discover that you are using electronics inappropriately in class.

Required Reading and Viewing

The vast majority of readings for this class will be journal articles and book chapters that are available on UNI's Blackboard platform. Each respective reading will appear under the lecture-number heading below. To this we may add a small number of internet articles and exhibitions, the links to which appear both on this syllabus and in the respective Readings by Lecture link on

Blackboard. There is one required text which is noted at the end of this paragraph. This short, inexpensive, required text is

☠ Robert J. Antony, *Pirates in the Age of Sail* (Norton, 2007) ISBN-13: 978-0393927887

There is also a media-viewing component composed of

- ☠ Many films from the 1920s, 30s, and 40s regarding pirates that are available on YouTube
- ☠ Television series: *Our Flag Means Death*. HBO. Two seasons, 18 episodes. David Jenkins, 2022-23. Scenes from the show will be broadcast before the start of each class.



Accessing the print articles online: the following description will show from where in Blackboard you may download these articles or discover the required web links to the aforementioned internet articles. Within the Blackboard platform please ensure that Content in the upper left corner is undersored, after which please click on the Lecture Readings folder. This will take you to links for each lecture. It is within the latter, numbered lecture links that you will find the readings for each lecture. To wit, articles for Lecture One will appear after clicking on the Lecture One link, Lecture Two readings after clicking the Lecture Two link and so on.



Class Schedule

☠ *Module One:*

Introduction: Vocabulary and Storytelling

Lecture One: Defining Terms and Theories

(Aug 24, 26) What is a pirate? And how is this different from a privateer, a buccaneer, a corsair, a maroon, and finally a terrorist?

Readings:

☠ Robert J. Antony, *Pirates in the Age of Sail* (Norton, 2007), pp. 1-58.

Lecture Two: Pirate Facts and Pirate Fictions: Arrgh! Let's Go to Sea!

(Aug 28, 31) Flags, planks, and buried treasure

Readings:

- ☒ Robert J. Antony, *Pirates in the Age of Sail* (Norton, 2007), pp. 59-67.

Lecture Three: The Pirates of the Caribbean: This is not the Tale of Captain Jack Sparrow (with apologies to Michael Bolton)

(Sept 2, 4) The Golden Age of Piracy, Blackbeard, Stede Bonnet and crew, me hearties!

Readings:

- ☒ Carla Pestana, "Why Atlantic Piracy?" in David Head (ed), *The Golden Age of Piracy: The Rise, Fall, and Enduring Popularity of Pirates* (Athens: University of Georgia Press, 2018), pp. 15-31.

Lecture Four: Attacks, Counterattacks, Tactics, Maneuvers

(Sept 9, 11) Timbers to shiver: How pirates behaved when booty was to be had!

Readings:

- ☒ Benerson Little, *The Sea Rover's Practice: Pirate Tactics and Techniques, 1630-1730* (Washington DC: Potomac Books, 2005), pp. 105-61.

Lecture Five: The Economics of Piracy – Buried Treasure and All That

(Sept 14, 16) How did pirates do financially?

Readings:

- ☒ John L. Anderson, "Piracy and World History: An Economic Perspective on Maritime Predation," in the *Journal of World History* 6:2 (Fall, 1995), pp. 175-199.

Lecture Six: Freedom Fighters

(Sept 18, 21) The Pirate Hydrarchy

Readings:

- ☒ Peter Linebaugh and Marcus Rediker, "Hydrarchy: Sailors, Pirates, and the Maritime State," in Peter Linebaugh and Marcus Rediker, *The Many-Headed Hydra: Sailors, Slaves,*

Commoners, and the Hidden History of the Revolutionary Atlantic (Boston: Beacon Press, 2000), pp. 143-73.

Lecture Seven: Pirates and the Enslavement of Others

(Sept 23, 25) What are the connections between piracy and enslavement?

Readings:

- ☠ Arne Bialuschewski, 'Black People under the Black Flag: Piracy and the Slave Trade on the West Coast of Africa, 1718-1723,' in *Slavery and Abolition* 29:4 (December 2008), pp. 461-475.

☠ *Module Two:*

Types of Pirates: Sea Dogs, Maghrebis, and Maltesers like me... Among Others

Lecture Eight: Elizabethan Sea Dogs

(Sept 28, 30) Of dogs and heroes

Readings:

- ☠ John Appleby, *Under the Bloody Flag: Pirates of the Tudor Age* (Cheltenham: The History Press, 2009), pp. 79-112.

Lecture Nine: Corsos and Corsairs, Cross and Crescent on the High Seas

(Oct 2, 5) Piracy with a religio-legal twist

Readings:

- ☠ Robert J. Antony, *Pirates in the Age of Sail* (Norton, 2007), pp. 94-107.

Lecture Ten: American Buccaneers

(Oct 7, 9) Riding a sloop in Jamaica

Readings:

- ☠ Alexandre Olivier Exquemelin, *The Buccaneers of America, or, A true account of the most remarkable assaults committed of late years upon the coasts of the West-Indies by the Buccaneers*

of Jamaica and Tortuga (Both English and French) [translated from the Dutch *De Americaeneche Zee Roovers* (Amsterdam, 1678)]. London: Swan Sonneschien & Co., 1893), pp. 1-33.

Lecture Eleven: The Red Sea Men of the Indian Ocean

(Oct 12, 14) Indian pirates and their others

Readings:

- ☒ Aditi Goval, “Mughal Perception of English Piracy - Khafi Khan’s Account of the Plunder of “Ganj-i Sawai” and the Negotiations at Bombay, 1694,” in *Proceedings of the Indian History Congress*, 2000-2001, Vol. 61, Part One: Millennium (2000-2001), pp. 407-412.

Lecture Twelve: Piracy in the China Seas and Malacca Strait

(Oct 16, 19) Why should Europeans have all the fun?

Readings:

- ☒ Robert J. Antony, *Pirates in the Age of Sail* (Norton, 2007), pp. 108-52.

Lecture Thirteen: Pirates as Pathfinders

(Oct 21, 23) Charts, logs, maps, imperial ambition, and scandals

Readings:

- ☒ <https://www.atlasobscura.com/articles/who-invented-hot-chocolate>
- ☒ <https://www.folger.edu/blogs/shakespeare-and-beyond/the-american-nectar-william-hughess-hot-chocolate/>

Lecture Fourteen: Pirates and European Empires

(Oct 26, 28) Imperial ambition and the place of piracy

Readings:

- ☒ Mark G. Hanna, *Pirate Nests and the Rise of the British Empire, 1570-1740* (Chapel Hill: University of North Carolina Press, 2015), pp. 1-21.

☠ *Module Three:*

'Yo ho ho, and a Bottle of Rum!' Or, Life Onboard Ship

Lecture Fifteen: Life onboard a Pirate Ship

(Oct 30, Nov 2) Food, drink, disease, and customs

Readings:

- ☠ Liam Gauci, *Morte o Fortuna: Corsairs in Malta 1747-1798* (Valletta: Malta Heritage, 2024), pp. 121-45.

Lecture Sixteen: Pirate Music and Performances

(Nov 4, 6) How did pirates pass their time when they weren't a-pirating?

Readings:

- ☠ Text of The Beggar's Opera by John Gay at Project Gutenberg:
<https://www.gutenberg.org/files/25063/25063-h/25063-h.htm>

☠ *Module Four:*

Pirate Empires and the Creation of Legends

Lecture Seventeen: Pirate Kings

(Nov 9, 11) Heavy the head that wears the crown, um, tricorn; or What do you call a pirate who commands his own little territory?

Readings:

- ☠ Lakshmi Subramanian, *The Sovereign and the Pirate: Ordering Maritime Subjects in India's Western Littoral* (Oxford: Oxford University Press, 2016), pp. 1-24.

Lecture Eighteen: She-pirates of the Deep Dark Oceans

(Nov 13, 16) Anne Bonny and Mary Read, Queens of the High Seas, or were they?

Readings:

- ☠ Robert J. Antony, *Pirates in the Age of Sail* (Norton, 2007), pp. 85-91; 153-166.

☠ *Module Five:*

Crossovers and Crossdressing

I'm not a real pirate; I'm just a fancy man playing dress-up.

Rhys Darby as Stede Bonnet, *Our Flag Means Death*, HBO (2023)

Lecture Nineteen: Pirates in Literature and Pirates in Theater and Pirates in Film

(Nov 18, 20)

I am the monarch of the sea, the ruler of the Queen's navee;
Whose praise Great Britain loudly chants; and we are his
sisters, and his cousins and his aunts; His sisters and his
cousins and his aunts!

Gilbert and Sullivan, *The HMS Pinafore* (1878)

Readings:

- ☠ Anne Petersen, "You Believe in Pirates, of course...":
Disney's Commodification and 'Closure' vs. Johnny
Depp's Aesthetic Piracy of *Pirates of the Caribbean*, in
Studies in Popular Culture 29:2 (April 2007), pp. 63-81.



Figure 15: Rhys Darby as Stede Bonnet

☠ *November 23-27 Fall Break No Classes*

Lecture Twenty: Pirates in Legal Culture

(Nov 30, Dec 2)

How do you solve a problem like the pirate? How do you catch a brigand, pin him down?

Robert Wise, *The Sound of Music* (1965) ... sort of

Readings:

- ☠ Robert J. Antony, *Pirates in the Age of Sail* (Norton, 2007), pp. 67-75, 78-85.

Lecture Twenty-One: Pirates in Pop Culture; the Future of Pirates

(Dec 4)

Popular, pirates are so popular.

Steven Schwartz, *Wicked* (2003) ... again, sort of

Readings:

- ☠ Erin Mackie, *Rakes, Highwaymen, and Pirates: The Making of the Modern Gentleman in the Eighteenth Century* (Baltimore: Johns Hopkins University Press, 2009), pp. 114-48.

☠ *Final Week: Pirate Mock Trials!*

(December 7-11) How do you find the defendant?

☠ *Final Thoughts*

Please regard this syllabus as, at best, tentative, as a fluid and working document. What this means is that I will revise as current events warrant since piracy can be such a fluctuating category and our understandings must make room to adapt given the state of our post-colonial world at the moment. Also, scholarship is being written as you read this. I would like, therefore, to have the opportunity to introduce such scholarship and occurrences and materials accordingly and within reason during our short time together. Best of luck to all of ye.