Description
From the ancient Mediterranean to the Spanish Main, from the Barbary Coast to the South China Seas, maritime theft is a phenomenon transcending people, place, and time. It has served at once as a devastating problem plaguing some and a lucrative opportunity enriching others. As such, piracy offers a fascinating framework with which to assess historical contexts of violence, authority, economics, and law. In this seminar we will weigh anchor, put to sea, and sail in pursuit of history’s notorious and obscure piratical personalities and their watery worlds. We will focus particular attention on both the socio-economic milieus from which these seafaring criminals emerged and those they subsequently fashioned in their swashbuckling exploits. When we call at port at the end of the semester, we will have developed an understanding of piracy as a striking trait of past cultures, but one whose precise nature is often hotly debated by historians today.

Course Goals
While this seminar will serve as an introduction to pirates and piracy in times past, it is also designed to equip first year students with certain transferable skills necessary to make the most of their liberal arts education. One important goal, for example, is to acquaint you with the dynamics of fruitful class discussions at the college level. This, in turn, can facilitate a higher level of learning about a particular text or idea. Secondly, you will come away from this seminar knowing how to read and analyze academic literature and primary source material. Much time will be given over to identifying an author’s thesis as well as the methodology and evidence s/he employs to develop that argument. Students will also learn that history is not a definitive, settled, or static narrative (it’s not a textbook), but is instead a contested, complicated, and messy creation of people today. To this end, many of our readings intervene in historiographic debates, some of them quite contentious, regarding such topics as the economic and political values of pirate societies. Thirdly, you will develop your written communication skills to meet the rigorous demands of college-level course work here at Oberlin.

Method of Instruction
This is a writing- and discussion-based seminar that demands your active participation and attendance at every meeting. Think of this class as an extended conversation. In order for this conversation to succeed, each participant must pull his or her share of the load. Students should accordingly arrive at each meeting ready to demonstrate that they both completed and thought about the readings. To accomplish this most effectively, you should plan to engage critically, constructively, and courteously with your peers. Your overall performance in this class will depend on your thoughtful engagement with the readings and with one another.
Class Requirements
That you accomplish the assigned readings and attend all class meetings really goes without saying. But in a seminar such as this it is all the more imperative to think critically about our readings and actively contribute to the conversation at our meetings. As such, discussion (including your film presentation) is worth 40% of the total course grade. The writing components of the class include weekly participation in an online Blackboard discussion (10%), a monograph synthesis (15%), a primary source analysis (15%), and a final capstone paper (20%).

Weekly online discussion – each week prior to our class meetings, you are responsible for logging into Blackboard and engaging with your peers in an informal online discussion of the next assigned readings. The topics for discussion are entirely up to you; you may post a thought or question, or respond to a classmate’s comment. This exercise is designed to get you acquainted with the readings, and allow you to formulate fully- or partially-formed ideas, before you arrive in class. The discussion board will close at noon preceding the class meeting.

Monograph synthesis – this assignment requires you to creatively compare and contrast Marcus Rediker’s Villains of All Nations and Peter Leeson’s The Invisible Hook. Your goal here is to make the readings speak to one another in insightful and thought-provoking ways. In what ways, for example, can we think of these two authors as in dialogue with one another? What do they agree/disagree about? Are their arguments entirely compatible or incompatible? Be creative, but back up your ideas with the texts too. A four-page rough draft is due October 7. Students will sign up to meet with me individually to discuss their drafts. A six-page final draft is due October 16.

Primary source analysis – this assignment requires you to research and analyze three primary sources of your choosing. You may select three sources that shed light on a particular person or moment in time, or three sources pertaining to a certain theme across time/place. We will devote attention in the second half of the semester to the identification and analysis of primary sources. In addition, Ms. Jennifer Starkey, reference librarian at Mudd Library, will lead an informational session for our seminar that will include an introduction to primary source research tools at the library. Paper length is five pages. A rough draft is due November 13, and will be workshopped in class. The final draft is due one week after your paper is workshopped.

Final capstone paper – here you will analyze Robert Louis Stevenson’s Treasure Island in light of what you learned about historical piracy throughout this course. Which historians’ depictions of piracy resonate in Stevenson’s classic novel? Which do not? What might the novel suggest about the ways Stevenson’s contemporary society perceived piracy? A six-page final draft is due during our scheduled final exam period.

Film presentation – once throughout the semester, you will facilitate a conversation centered on a short clip from a film of historical fiction about piracy. During your presentation, you must first briefly introduce the film and its basic plot, and explain what role your particular scene plays within the larger production. Offer your own insightful analysis of the segment. Does it suggest something about where/how piracy originates? Are viewers supposed to understand piracy as justifiable or inexcusable, purposeful or irrational, legitimate or illegitimate, and what indicates this? What does this scene suggest about our contemporary relationship with pirates and piracy in the past? Or make up your own questions. You have thirty minutes to show the film clip and facilitate a conversation.
Required Texts

Films
*The Island* (1980), Michael Ritchie
*The Pirate Movie* (1982), Ken Annakin
*The Buccaneer* (1958), Anthony Quinn
*The Crimson Pirate* (1952), Robert Siodmak
*The Boy and the Pirates* (1960), Bert Gordon
*Against all Flags* (1952), George Sherman
*Queens of the Langkasuka* (2008), Nonzee Nimibutr
*Pirates* (1986), Roman Polanski
*Cuthroat Island* (1995), Renny Harlin
*Blackbeard the Pirate* (1952), Raoul Walsh
*Pirates of Blood River* (1962), John Gilling
*Return to Treasure Island* (1954), E.A. Dupont
*Anne of the Indies* (1951), Jacques Tourneur
*Treasure Planet* (2002), Ron Clements
*Hook* (1991), Steven Spielberg

Academic Dishonesty
Please do your own work. Cheating on any written assignment will not be tolerated by either myself or the college. This includes plagiarism (using someone else’s work or ideas and passing them off as your own.) You will not, for example, copy another student’s work, anything off the internet, or anything from a book while claiming it as your own and not using proper citation. If you have further questions about how this policy applies to a particular assignment, please consult either myself or the Oberlin College Honor Code.

Miscellaneous
The use of electronic devices during class periods is strictly prohibited. This includes cell phones, computers, ipads, etc. Violating this policy will result in the lowering of one letter grade for the course per instance. If extenuating circumstances require that you use a computer in class, you must discuss this with me during the first week of class.

Grade Breakdown
A+ 97-100%; A 93-96%; A- 90-92%; B+ 87-89%; B 83-86%; B- 80-82%; C+ 77-79%; C 73-76%; C- 70-72%; D 60-69%; F 59% and below
Course Schedule

Week One – *Hostis humani generis* – Defining Piracy in Times Past

**August 31**
Introduction

**September 4**
Philip Gosse, “Foreword” and “Chapter 1: Pirates in General,” *The History of Piracy* (New York, 1932), vii-ix, 1-9


Week Two – Untangling Then and Now, Myth and History

**September 7** – No Class – Labor Day

**September 11**

Week Three – Social Banditry in Theory and Practice

**September 14**
Eric Hobsbawm, *Bandits* (New York, 2000), 1-45

**September 18**


Week Four – Plunder and Booty, Dollars and Sense

**September 21**


**September 25**
Peter T. Leeson, *The Invisible Hook: The Hidden Economics of Pirates* (Princeton, 2009), xiii-81

Week Five – Pirate and Proletariat in the Early Modern Atlantic

**September 28**
Peter T. Leeson, *The Invisible Hook*, 82-196
October 2
Marcus Rediker, *Villains of All Nations: Atlantic Pirates in the Golden Age* (Boston, 2004), 1-82

**Week Six – Hoisting Canvas: Exploring the Sea through Art**

**October 5**
Marcus Rediker, *Villains of All Nations*, 83-176

October 7 – Four-page rough draft of monograph synthesis due

**October 9**
Allen Art Museum visit

**Week Seven – Piracy vis-à-vis the Nation-State**

**October 12**

**October 16**

Six-page final draft of monograph synthesis due

October 19 – October 23 – No Class – Fall Recess

**Week Eight – Researching and Writing about Pirates**

**October 26**
Articles aboard Captain Bartholomew Roberts’ *Royal Fortune*, 1720, in *A General History of the Pyrates* [1724] (New York, 1999), 211-212
Articles aboard Captain John Phillips’ *Revenge*, 1723, in *A General History of the Pyrates* [1724] (New York, 1999), 341-343
“Chinese Pirate Pact of 1805,” in *Pirates in the Age of Sail* (New York, 2007), 122-124
“Sulu Slave Raiding, early nineteenth century,” in *Pirates in the Age of Sail* (New York, 2007), 146-148

**October 30**
Informational session with Ms. Jennifer Starkey at Mudd Library
Week Nine – X Marks the Spot: Locating Piracy with Maps
November 2

November 6
Robert C. Davis, “Counting European Slaves on the Barbary Coast,” *Past and Present* 172 (August, 2001), 87-124

Week Ten – Barbary Captives and Their Narratives
November 9
“John Foss’ Captivity in Algiers, 1793-96,” in *Pirates in the Age of Sail* (New York, 2007), 101-107

November 13
Rough draft of primary source analysis due

Week Eleven – Peer Review of Primary Source Analysis
November 16
Workshop Papers

November 20
Workshop Papers

Week Twelve – Peer Review of Primary Source Analysis
November 23
Workshop Papers
November 27 – No Class – Thanksgiving

**Week Thirteen – Pirates of the South China Sea**

**November 30**

- “Narrative of Richard Glasspoole’s Captivity, 1809,” in *Pirates in the Age of Sail* (New York, 2007), 126-131

**December 4**

- Dian Murray, “The Practice of Homosexuality among the Pirates of Late Eighteenth- and Early Nineteenth-Century China,” *Bandits at Sea: A Pirates Reader* (New York, 2001), 244-252
- “The Pirate Zheng Zhilong,” in *Pirates in the Age of Sail* (New York, 2007), 111-114
- “The Pirate Ah’moi,” in *Pirates in the Age of Sail* (New York, 2007), 138-142

**Week Fourteen – Piracy as a Literary Construct**

**December 7**


**December 11**

- Robert Louis Stevenson, *Treasure Island*, 93-151

**Final Examination Period** – TBD – Final capstone paper due