

Pirates & Power: A Global History

QUEST 1 THEME: Justice and Power | Fall 2021

I. COURSE INFORMATION

Meeting day/ time: MW 10:40 – 11:30 (Period 4)

Location: CSEE222 ([campus map](#))

Friday break-out sections – *consult One.Uf for time and location*

Professor Fernanda Bretones Lane (Dr. Bretones)

Email: f.bretones@ufl.edu

Office Hours: Weds. 3:00 – 4:00pm | Thurs. 8:30-10:30am | Grinter Hall 333

Online or in-person. Please consult Canvas for further details

Teaching Assistant: Danielle Barrientos | email: dbarrientos13@ufl.edu

Office Hours: Weds. 8:00-10:00am FLI room 9

Online or in-person. Please consult Canvas for further details



Image: Ye True Chart of Pirate Treasure. Courtesy of UF Libraries Special Collection

Document Sections:

- I. Course Information (1-6)
- II. Coursework & Schedule (7-12)
- III. Grading (12-16)
- IV. Quest Learning Experiences (16-18)
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Primary General Education designation: H

Writing designation: WR2000 words

A minimum grade of C is required for general education.

COURSE FORMAT

Following the University's mandate, this course is offered in-person (face-to-face in the classroom) at the scheduled times and place. However, due to the current context of the COVID-19 pandemic, instructors (Professor and T.A.) will offer a HyFlex *option* during the first five weeks of the class (from 8/23 to 9/24). This option is being offered so that students who have been withheld from campus by the Screen, Test, Protect initiative during the initial part of the semester, or who feel unwell, or otherwise have reason to believe they might have contracted COVID, can stay home while recovering without having to miss class. If you find yourself withheld from campus or sick after 9/24, you should also stay home. Please consult the attendance policy below (p.12-13) for details. The same option applies to students who want to get fully vaccinated before coming to campus in-person: you can get a full round of vaccines and attend lectures online during this period if you so choose. After these initial weeks, all class meetings will default to the primary modality only (that is, face-to-face in the classroom), unless I determine otherwise. I will make a decision on this regard in mid-September, based on the circumstances at that time. Students should not expect the course to have a HyFlex component through the duration of the semester, and must prepared to return to the classroom for face-to-face instruction starting 9/27.

COURSE DESCRIPTION

“Every Man has a Vote in Affairs of Moment; has equal title to the fresh Provisions, or strong Liquors, at any Time seized, and use of them at Pleasure, unless a Scarcity make it necessary, for the good of all, to Vote a Retrenchment.”

In popular imagination, pirates are most often depicted as robbers, murderers, and outlaws whose violent actions and plundering challenged established power structures. But as the excerpt above--extracted from the “Articles aboard Capt. Bartholomew Roberts’ Royal Fortune”*--demonstrates, pirates abided by their own set of morals and rules. While their exterior actions clearly conflicted with habitual definitions of justice (such as the laws of empires, international law, etc.), an examination of the ulterior logic behind pirates’ actions and their social organization reveals alternative understandings of justice and uncovers particular power dynamics within pirate communities. This course therefore raises a series of questions around the roles that justice and power played in shaping pirate communities and their actions across time and space. What motivated men and women to engage in pirate activities? Were pirates pariahs,

or were they vigilantes seeking justice against tyrant monarchs? Can pirate crews be classified as democratic? What are the similarities and differences between those classified as pirates during the “Golden Age of Piracy,” and contemporary pirate-like activities off the coast of East Africa? And to what extent is it accurate to use the term “piracy” to describe contemporary phenomena that circumvent copyrights and membership fees, such as online streaming and file sharing (Torrent, Sci-Hub, etc.)? This course examines these questions in a global framework, from the Ancient World to our own contemporary times.

*“Articles aboard Capt. Bartholomew Roberts’ Royal Fortune” (1720) in: Robert J. Antony, *Pirates in the Age of Sail* (Norton, 2007), 92.

REQUIRED BOOKS

Available at the UF Bookstore and other online vendors. Please obtain print copies of the indicated editions. Students who obtain electronic copies should note the “Policy Regarding Electronic Devices” below.

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

Kris Lane, *Pillaging the Empire: Global Piracy and the High Seas, 1500-1750* 2nd ed. (Routledge, 2015) ISBN-13: 978-0765638427

Marcus Rediker, *Villains of All Nations: Atlantic Pirates in the Golden Age* (Beacon, 2005) ISBN-13: 978-0807050255

Additional documents, articles, and chapters available via Canvas.

RESOURCES

Patrick Rael, “Reading, Writing, and Researching for History: A Guide for College Students.” Brunswick, ME: Bowdoin College, 2004. <https://courses.bowdoin.edu/writing-guides/>

Harvard College Writing Center. “A Brief Guide to Writing the History Paper.” https://writingproject.fas.harvard.edu/files/hwp/files/bg_writing_history.pdf

COMMUNICATING WITH THE INSTRUCTOR

Student Hours: The best way to reach me is during Student Hours (also known as “Office Hours.”). These are hours when the door to my office is literally open to you, students, to discuss any issues pertaining to the class (content questions, clarifications, requests for extensions, etc), or any other topics you may wish to talk about (for example, request for recommendation letters,

questions about going to graduate school, your general interests in pirates, Latin American and Caribbean history, or if you want to know more about my current and future research projects). This fall, I will be offering both in-person and on-line office hours. Please consult Canvas for further details. If my regular Student Hours conflict with your schedule, contact me via email to make an appointment at a time that works for both of us.

Electronic Communication (Email): If you have questions/concerns that have not been addressed in class and cannot be answered by consulting the syllabus, come see me during Student Hours. If you are unable to attend Student Hours and you have pressing concerns/questions that cannot wait for an alternative meeting time, send me an email at f.bretones@ufl.edu using your own @ufl.edu account. I generally check and respond to emails once daily during the workweek, between 8am-6pm. Please allow up to 24 hours for a response. I do not respond to work emails during the weekend. Please refrain from using your personal email account, as I will not respond to those.

Professors love to hear from students, but keep in mind that emailing your professors or T.A.s is not the same as emailing (or texting) your friends. For some useful tips on how to email Professors, see “[How to Email Your Professor \(Without Being Annoying AF\)](#)”.

Canvas Messages: If you need to communicate with me, please do so via email (see above). In general, I tend not to read individual messages sent to my Canvas inbox (it gets very cluttered!). I use Canvas messages to send general course-related messages that are addressed to the entire class (including reminders about upcoming deadlines, clarifications, notices, etc), or, if I deem relevant, to individual students. But for *you* to reach *me*, *email is strongly preferred*. It is the students’ responsibility to check messages on both Canvas and their UF email regularly for important information relating to the course, and to respond in a timely fashion when necessary.

Communicating About Grades: Students who wish to discuss their grades should wait 24 hours after receiving their grade to contact the instructor or T.A.. I am happy to offer further clarification on assignments, but please note that grades are only re-evaluated in case of mathematical error.

COURSE EXPECTATIONS

This course emphasizes skills essential to the historical discipline. Those include: reading, writing, and debating ideas in an informed and respectful way. Students should be prepared to read between 30-60 pages of text per week, to practice academic writing in writing-specific assignments, and to engage in conversations about the material and topics of the course with their peers and the instructor. This course is designated as WR2000, which means students should expect to produce *at least* 2,000 words of academic writing throughout the semester (see section II: Coursework below for an overview of the writing requirement distribution). Please note that though the reading journal is a writing assignment, it does not count toward the 2,000 word requirement. Because your journal writing is essentially a reflection assignment and not a

composition assignment, you will be graded on completion and not on writing skill. For that reason, you won't receive composition feedback and the assignment, therefore, does not (and cannot) count toward the 2,000 word Gordon rule writing requirement.

CLASSROOM ETIQUETTE AND EXPECTED PRACTICES

This course will ask students to engage in conversations related to the topics of study. Lively debates are welcome, but they should occur with respectful and courteous behavior. Uncourteous behavior will not be tolerated and may result in removal from a class period, or worse.

With the approval of the University administration and in response to COVID-19, the following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones:

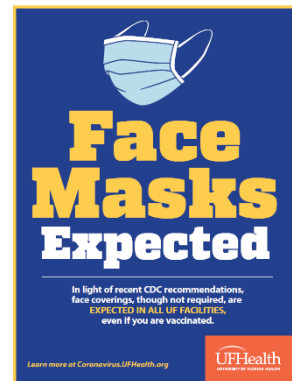
* If you are not vaccinated, get vaccinated. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit [this link](#) for details on where to get your shot, including options that do not require an appointment.. Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.

* You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.

-Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.

- Hand sanitizing stations will be located in every classroom.

* If you sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the [UF Health Screen, Test & Protect website](#) for more information.



CLASS POLICY REGARDING ELECTRONIC DEVICES

The use of computers and other electronic devices is not allowed in the physical classroom. Students attending lectures face-to-face section should plan accordingly, and bring pen and paper to lectures to take notes. This decision relies on pedagogical studies that show that, unless essential for the subject of the course, [multitasking](#) on a laptop during class hinders users and nearby peers' learning and can result in [lower testing grades](#). Studies also suggest that [taking notes in longhand](#) improves information processing and retention. Students should also be prepared to bring print copies of the required course materials.

Students attending the first five weeks of the course on-line while HyFlex is an option should use electronic devices to connect to the class via Zoom or for text-referencing purposes *only*. Please refrain from using your devices for other purposes during our class meetings (such as surfing the web, texting, or online shopping), and silence cellphones and all other devices not being used for class.

CLASS POLICY REGARDING IN-CLASS RECORDING

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

II. COURSEWORK AND SCHEDULE

The schedule is subject to change at any point in the semester. If changes are made, the instructor will notify students in advance, in class and via the course Canvas page. The same applies to other parts of the syllabus

Assignment	Description	Requirements	Points
Map Assignments (x3)	Create a map from a word bank (precision and creativity will be rewarded). Assmt. 1: Mediterranean; Assmt. 2: Atlantic World; Assmt. 3: Indian Ocean		3x30
Primary Source Analyses (x2)	Read and evaluate primary course (specific prompt to be distributed in class)	500 words	2x80
Tests (x2)	Test consisting of a combination of IDs, short answers, and essay.	Combination of multiple-choice questions, short answers, and mini-essays.	2x150
Active Reading Journal	Summarize and respond to assigned weekly readings		100
Capstone Project – preliminary steps	Select a work of fiction (novel, movie, TV show) for your capstone essay, and identify the relevant course material (readings and materials in Special Collections) that will help you analyze this work.	Guiding question for the assignment: How are pirates depicted in the work of fiction of your choosing?	50
Capstone Project –	Each student will select a work of fiction (novel, movie, TV show) and analyze it in light of the semester-long interactions with readings and materials in Special	1000-1500 words	200

Analytical Essay	Collections. (Discussion sections throughout semester prepare students by engaging literary and visual materials - i.e. short clips from popular movies, cartoons, paintings, etc.) Guiding questions for the assignment: How are pirates depicted in popular culture? What stereotypes are propagated in these fictional representations? To what extent do representations align with and depart from historical realities?		
Participation	Actively engage in class discussion and other in-class activities (small-group exercises, etc.)		100

WEEKLY COURSE SCHEDULE

Week 1. Introduction - Defining Piracy

Mon 8/23, Wed 8/25, Fri 8/27

Read: Rediker, *Villains of All Nations*, ch. 1, 1-18

Lane & Bialuschewski, "Global Piracy and European Law," in *Piracy in the Early Modern Era*, 1-8

UNIT 1: POWER IMBALANCES: CONFLICT on the MEDITERRANEAN

Week 2. Piracy in the Ancient & Early Modern Worlds

Mon 8/30, Wed 9/1, Fri 9/3

Read: Souza, *Piracy in the Graeco-Roman World*, 1-14

Lane, *Pillaging the Empire*, ch. 1, 7-28

**Map Assignment 1, on Wednesday, 9/1*

Week 3. Pirates and Corsairs in the Sixteenth-Century Mediterranean

Mon 9/6 ~~LABOR DAY~~, Wed 9/8, Fri 9/10

Read:

Antony, *Pirates in the Age of Sail*, doc. 10 "Maltese Corsairing License..." & doc. 11 "An Episode at Estampalia" & doc. 12 "European Renegade and Corsair John Ward"

Week 4. Portugal, Spain, and the Rise of Global Empires

Mon 9/13, Wed 9/15, Fri 9/17

Read: Lane, “Potosí Mines,” 1-15

Martin & Wasserman, “The Iberians’ New World,” ch. 8 in *Latin America and its People, volume 1: to 1830*, 96-111

Columbus, “Memorandum to Antonio de Torres, Isabela, 30 January 1494” in *Columbus on Himself*, 115-127

“Episode 81: The Trans Pacific Silver Trade and Early-Modern Globalization” at 15 Minute History

**Primary source Analysis 1 due Wednesday 9/15. Document: “Customs of the Algerian Corsairs” excerpt from An Early Modern Dialogue with Islam: Antonio de Sosa’s Topography of Algiers (1612), María Antonia Garcés ed. (2011). Full assignment instructions on Canvas*

UNIT 2: POWER and JUSTICE in the AGE of ATLANTIC EMPIRES

Week 5. Smugglers, Pirates, and Privateers: The Elizabethans

Mon 9/20, Wed 9/22, Fri 9/24

Read: Lane, *Pillaging the Empire*, ch. 2, 29-56

Antony, *Pirates in the Ages of Sail*, 61-64

Sir Francis Drake: A Pictorial Biography by Hans P. Kraus [hyperlink]

**Map Assignment 2, on Wednesday, 9/22*

Week 6. The Fight for Netherlands Independence and the Birth of the Dutch Sea Rovers

Mon 9/27, Wed 9/29, Fri 10/1

Read: Lane, *Pillaging the Empire*, ch. 3, 57-88

**Test 1 - Monday, 9/27*

Week 7. Case Study in Early Modern Globalization – The Spice War and *Mare Liberum*

Mon 10/4, Wed 10/6, ~~Fri 10/8~~ **HOME COMING**

Read: Lane, *Pillaging the Empire*, 152-168

Clulow, “The Violent Sea,” in *The Company and the Shogun*, 135-170

**Hand in Active reading journal for initial check on Wednesday, 10/6*

Week 8. Buccaneers of the Seventeenth-Century

Mon 10/11, Wed 10/13, Fri 10/15

Read: Lane, *Pillaging the Empire*, ch. 4 & 5, 89-151
Antony, *Pirates in the Age of Sail*, doc. 3 “The Manner of the Buccaneers”

**Map Assignment 3, due on Wednesday, 10/13*

**Students visit Special Collections with their sections on Friday 10/15*

UNIT 3: REGIMES of (IN)JUSTICE on the HIGH SEAS

Week 9. The Golden Age of Piracy in the Atlantic, part 1

Mon 10/18, Wed 10/20, Fri 10/22

Read: Rediker, *Villains of All Nations*, ch. 2-3, 19-59

**Capstone Project – Prelim. Due Wed. 10/20*

Week 10. The Golden Age of Piracy in the Atlantic, part 2

Mon 10/25, Wed 10/27, Fri 10/29

Read: Lane, *Pillaging the Empire*, ch. 7, 176-206
Antony, *Pirates in the Age of Sail*, doc. 4 “Deposition of Adam Baldrige” &
doc. 5 “John Dann’s Testimony against Henry Every” & doc. 6 “Captain William
Kidd’s Royal Commission, 1695”

Week 11. Economics and Ideology: (On Contraband, Free Trade, and Egalitarianism)

Mon 11/1, Wed 11/3, Fri 11/5

Read: Rediker, *Villains of All Nations*, ch. 4-5, 60-102
Rediker, “Hydrarchy and Libertalia,” in Antony, *Pirates in the Age of Sail*, 166-
179
Antony, *Pirates in the Age of Sail*, doc. 9 “Pirate Articles”

**Primary Source Analysis 2 due Friday 11/5*

Week 12. Life, Labor, (and Love?) on Ship and in Port

Mon 11/8, Wed 11/10, Fri 11/12

Read: Rediker, *Villains of All Nations*, ch. 6, 103-126

Stanley, “The Women Among the Boys,” in Antony, *Pirates in the Age of Sail*, 153-166.

Antony, *Pirates in the Age of Sail*, doc. 7 “Captain William Snelgrave’s Captivity, 1719” & doc. 8 “The Life of Mary Read”

Week 13. Popular Culture and the Waning Days of the Golden Age of Atlantic Piracy

Mon 11/15, Wed 11/17, Fri 11/19

Read: Rediker, *Villains of All Nations*, ch. 7, 8, conclusion, 127-177

UNIT 4: POWER CONVERGENCES in the SOUTH PACIFIC AND INDIAN OCEAN

Week 14. Three Great Waves: Piracy on the China Coast

Mon 11/22, ~~Wed 11/24, Fri 11/26~~ THANKSGIVING

Read: Antony, *Pirates in the Age of Sail*, I. iv, 32-43 & doc. 14 “Cases of Wakō Piracy...” & doc. 15 “The Pirate Zheng Zhilong” & docs. 17-19 on Cai Qian and 19th century piracy

Lane, *Pillaging the Empire*, 168-175

* Capstone Project – Analytical Essay Due Monday 11/22

Week 15. Raiders, Warriors, and Traders in Southeast Asia

Mon 11/29, Wed 12/1, Fri 12/3

Read: Antony, *Pirates in the Age of Sail*, I.v, 44-55

Antony, “Turbulent Waters: Sea Raiding in Early Modern South East Asia,” *The Mariner's Mirror* 99:1 (2013): 23-38

Antony, *Pirates in the Age of Sail*, doc. 23 “An Oral History of Sea Dayak Raiding” & doc. 24 “The Pirate Ah’moi”

Watch: *Raiders of the Sulu* (2013), [in order to stream from our library website, you must either be on campus, or use a VPN for off-campus access]

<https://uf.catalog.fcla.edu/permalink.jsp?20UF037275394>

Week 16. Global Piracy Today

Mon 12/6, Wed 12/8, ~~Fri 12/10~~ READING DAY

Read: Antony, *Pirates in the Age of Sail*, I. vi, 56-59
Alpers, "Piracy and Indian Ocean Africa," *Journal of African Development* 13,
no. 1 (2011): 17-38.

Watch: Documentary: *Captain Phillips* (2013)

*Test 2 - Monday 12/6

*Turn in reading journal for final check by end of the day on Wed. 12/8

III. GRADING

EXTENSIONS

Students in this course can ask for a one-week extension, no questions asked, for any *one* assignment, without incurring in any grade deduction. In order to benefit from this opportunity, the student must contact the instructor via email up to 24 hours prior to the assignment deadline*. Each student can take advantage of this policy *once* in the semester. Students who anticipate obstacles in meeting subsequent deadlines should contact the instructor before the deadline to inquire about possibly turning in late work. In these cases, acceptance of late work will occur at the discretion of the instructor. (In other words: I am happy to work with you to make it possible for you to successfully complete the course. Direct and clear communication is essential for making that happen. Please refer to the "Communicating with the instructor" section above, pp.3-4, for details about how to reach me). Please note that when late submissions occur, students must adjust their expectation regarding the timeline for instructor feedback. It may take the instructor and/or T.A. more time to provide feedback on late assignments, so please be patient.

*If a deadline falls on Monday, you should try your best to contact me before the end of business day the Friday prior, to plan ahead. There is lenience for emergencies occurring via the weekend.

ATTENDANCE AND PARTICIPATION

Attendance in all class meetings (lectures and break-out discussion sections) is highly encouraged. As the COVID-19 pandemic continues to rage in our community, during Fall 2021 I

will take attendance for record-keeping, but have relaxed grade policies in relation to attendance points. Some standards must be met, however. A student can miss up to TEN (10) class meetings during the semester (lectures and/or break-out sections) without any penalty and without the need to provide an excuse. Starting at the eleventh (11th) absence, further absences require official documentation, otherwise the student is at risk of failing the course. This generous attendance policy is in place to allow students who have been withheld from campus by the Screen, Test, Protect initiative, or who feel unwell, or otherwise have reason to believe they might have contracted COVID, to stay home while recovering. During the first five weeks of the semester, a student who finds her/himself in that position can attend class meeting via Zoom (see “Course Format,” p.2). After the initial five weeks, they should stay home and recuperate, and plan to meet with the instructor during office hours following their return to campus to discuss missed content and make-up work. There are minimal requirements for passing; students should be aware that poor attendance (40% or more of the semester) without communicating with the instructor for alternative arrangements is grounds for failing the course.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>. It is the students’ responsibility to know and follow the University’s policies regarding religious holidays, illness, and athletic or other extra-curricular activities. Please consult the link to become familiar with those, and contact the instructor if you have questions or concerns.

Class participation (100 points) includes: completion of assigned reading and consistent, informed, thoughtful, attentive courteous and professional engagement with class materials, fellow students and instructor/TA in class and/or office hours. Consistent high-quality class participation—in large and small groups—is expected. “High-quality” in this case means: informed (i.e., shows evidence of having done assigned work); thoughtful (i.e., shows evidence of having understood and considered issues raised in readings and other discussions), and considerate (i.e., takes the perspectives of others into account).

To align with my attendance policy, participation points are assessed holistically for the semester, and not per individual class meeting. It is not about how much (or little) you talk in class, but rather, the quality of your contribution when you are present. If you have personal issues that prohibit you from joining freely in class discussion, e.g., shyness, language barriers, etc., see the instructor as soon as possible to discuss alternative modes of participation.

In the absence of strong positive or negative indicators, participation grades will default to align with the student’s average overall grade on written work.

Participation Grading Rubric

	High Quality	Average	Needs Improvement
Informed: Shows evidence of having done the assigned work.			
Thoughtful: Shows evidence of having understood and considered issues raised.			
Considerate: Takes the perspective others into account.			

WR Statements and Grading Rubric

For courses that confer WR credit, the course grades have two components:

To receive writing credit, 1) a student must receive a grade of “C” or higher, and 2) you must turn in all essays totaling 2,000 words to receive credit for writing 2,000 words. The writing requirement ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.

PLEASE NOTE: a grade of “C-” will not confer credit for the University Writing Requirement.

The instructor and/or Teaching Assistants will evaluate and provide feedback on the student's written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. Conferring credit for the University Writing Requirement, this course requires that essays conform to the following assessment rubric. More specific rubrics and guidelines applicable to individual assignments may be delivered during the course of the semester. The instructor and/or Teaching Assistants will assess feedback and provide suggestions for improvement by the time of the second writing assignment. For additional assistance with writing, take advantage of the writing studio: writing@ufl.edu, at 2215 Turlington.

WRITING RUBRIC

GRADE	Introduction	Analysis	Organization	Clarity and Style

A	<p>Contextualizes the topic in a way that addresses the prompt.</p> <p>Lays out clearly what the essay will accomplish, and anticipates the overall conclusion.</p> <p>Includes a detailed organizational statement guiding the reader.</p>	<p>Equal analysis of all portions of the prompt. Essay provides crisp and insightful assessment of the evidence, and clearly connects the primary source to the week's topic and readings.</p>	<p>Logically organized and easy to follow. Paragraphs are united by topic sentences that are relevant, accurate, and specific</p>	<p>Virtually no grammar/spelling mistakes.</p> <p>Style is crisp and eloquent.</p> <p>Correct use of foreign words and words from other historical periods.</p>
B	<p>The Introduction either contextualizes the topic to which the prompt relates, OR it points to the main insights the reader will gain from reading this essay.</p>	<p>Thoroughly explains and analyzes relevant evidence. Addresses most (but not all) points laid out in the instructions.</p>	<p>Most paragraphs have topic sentences that are accurate, and contain analysis.</p>	<p>Small grammar/spelling mistakes. An occasional word is misused.</p>
C	<p>The introduction directly addresses the questions noted on the assignment's instructions, in a direct answer style rather than an essay format. It may not provide a broader introduction to the topic at hand. Introduction may imperfectly communicate specific time and place.</p>	<p>Some relevant explanation and analysis, but insufficient connection to the week's topic and readings.</p>	<p>EITHER exhibiting clear organizational pattern but no/few topic sentences, OR topic sentences, but ones <u>lacking analysis or specificity</u>. May stray from organizational pattern.</p>	<p>Essay format partially or not achieved. Despite repeated grammar/spelling errors, writing is still relatively clear. Several words may have been misused.</p>
D	<p>The introduction does not give the reader a clear idea of the purpose of the essay, and fails to</p>	<p>Analysis is irregular or generally lacking.</p>	<p>Topic sentences are attempted but are sometimes unclear, OR do not clearly</p>	<p>Paper is full of grammatical errors that may hinder comprehension.</p>

	contextualize the topic at hand.		answer respond to the prompt	Several words may have been misused.
E (failing)	There is no introduction	May contain accurate statements, but no analysis	No attempt to format as essay.	Paper is full of grammatical errors that hinder comprehension. Several words may have been misused.

Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100% of possible points		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

IV. QUEST LEARNING EXPERIENCES

Experiential Learning Component

Students will spend a class session working with the librarians and curators in UF's Special Collections and Map and Imagery Library. They will be introduced to and examine pirate-related

materials such as treasure maps, performance programs (Performing Arts and Popular Culture Collections), pirate chronicles (the Florida Literature section), and children's books (Baldwin Library). These items will be considered in light of historical documents from the Florida History Collection and Manuscripts Collection. Students will use the opportunity to gather material for their Capstone Project and be required to complete a directed entry for their Active Reading Journals.

[Note: faculty in the Department of History are in conversation with the librarians about using this course to create a WordPress site on the theme of Pirates and Piracy: Myths and Realities with student group contributions for images, blog entries, etc. The feasibility of this project will depend in part on the number of students in the class.]

Self-Reflection Component: Active Reading Journal

According to historian Mary Lynn Rampolla, author of *A Pocket Guide to Writing in History*: “To do your best work in history, you need to become an active reader. In contrast to passive readers, active readers are engaged in a dialogue with the text. They ask questions, make comments, and connect what they are reading to information they already know and texts they have already read. This kind of careful and critical reading is crucial both for active and intelligent participation in class discussion and for writing effective papers.”

Students will keep an Active Reading Journal for the semester. For some weeks, they will be given prompts based on the assigned readings and the week's topics; for others, they will be able to determine the nature of their entries. On occasion, the responses will be completed in sections in conjunction with discussions. Completion of the journal will allow you to:

- Keep up with the weekly reading
- Engage in a dialogue with the course materials, exploring what you think and why you think it
- Pose questions, explore new ideas, make connections across the reading
- Relate course materials, discussions, etc. to current events, your own experiences, and your intellectual development

Grading criteria: While this is a writing exercise and your expression needs to be clear, the journal will not be graded according to the formal writing rubric (see above). Rather, it will be graded in terms of your on-time submission, thoroughness, and level of engagement. Journal entries will not count toward the 2,000 word writing requirement.

V. General Education and Quest Objectives & SLOs

Objectives—Gen Ed Primary Area and Quest

Humanities Objectives	Quest 1 Objectives	This Course's Objectives (This course will....)	Objectives will be Accomplished By: (This course will accomplish the objective in the box at left by...)
<p>Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general.</p>	<p>Address the history, key themes, principles, terminologies, theories, and methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.</p>	<p>Explore the long and complex history of global piracy and privateering, examining the role of these activities in the building of imperial power structures and the construction of competing legal regimes.</p>	<p>Examining a variety of primary and secondary source readings, works of fiction, films, and television shows.</p>
<p>Students will learn to identify and to analyze the key elements, biases and influences that shape thought.</p>	<p>Present different arts and humanities disciplines' distinctive elements, along with their biases and influences on essential questions about the human condition.</p>	<p>Introduce students to how knowledge is produced and how historians interpret the past; use literary and visual analysis to explore representations of piracy, past and present; conduct analysis of laws concerning piracy; examine historical manifestations of pirate sociology.</p>	<p>Close and guided-reading of, discussion of, and writing about historical, literary, visual, and legal sources.</p>
	<p>Explore at least one arts or humanities resource outside their classroom and explain how engagement with it complements classroom work.</p>	<p>Expose students to primary sources in UF's Library and Special Collections and the ways in which librarians/archivists and historians work together to preserve, chronicle, and interpret the past.</p>	<p>Taking students to Library East where they will meet with librarians and archivists and study pirate-related items from the University's collections.</p>

These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.	Enable students to analyze and evaluate essential questions about the human condition clearly and effectively in writing and other forms appropriate to the discipline.	Engage with written and visual materials produced by actors of varied backgrounds.	Active reading journal: students will record their impressions regarding the course materials Weekly discussion: students will contribute their thoughts and assessment about the course themes and materials in oral form, in group discussions in the break-out sections
	Analyze the role arts and humanities play in the lives of individuals and societies and the role they might play in students' undergraduate degree programs and lives after college.	Present interdisciplinary approaches to studying the global history of piracy, allowing students to consider the importance of the arts and humanities in understanding issues of justice and power -- both in the past and present.	Writing assignments: Primary source analysis and final essay

This Course's Student Learning Outcomes (SLOs)—Gen Ed Primary Area and Quest

	Humanities SLOs Students will be able to...	Quest 1 SLOs Students will be able to...	This Course's SLOs Students will be able to...	Assessment Student competencies will be assessed through...

Content	Identify, describe, and explain the history, underlying theory and methodologies used.	Identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course.	Identify, describe, and explain the historical evolution of piracy, from Ancient Greece and the early modern Mediterranean, to the “Golden Age of Piracy” in the Atlantic World of the 17th and 18th centuries, and in the Indian Ocean, as well as contemporary manifestations of piracy.	Class participation, Tests 1 and 2, and Active reading journal.
			Identify and explain the intersections between piracy, justice, and power	Class participation, Tests 1 and 2, and Capstone project.
Critical Thinking	Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.	Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.	Analyze historical documents (primary sources) and scholarly texts (second sources) that depict and help to construct ideals of pirate identity using established practices appropriate to the arts and humanities.	Class participation, Primary Source Analyses 1 and 2, and Capstone project.
			Analyze popular culture representations of piracy and pirates (fictional texts and/or movies) and evaluate them against historical evidence and scholarship	Class participation and Capstone project

Communication	Communicate knowledge, thoughts and reasoning clearly and effectively.	Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course.	Formulate clear, focused, and effective arguments in written and oral form and support those arguments with relevant evidence.	Active reading journal; Primary source analysis; Capstone Project
Connection	N/A	Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond.	Think critically about questions of justice and power in their own lives, and think self-reflexively about the legacies of violence, marginalization, and inequality.	Active reading journal; Capstone Project

VI. REQUIRED POLICIES

Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.ua.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluer.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.ua.ufl.edu/public-results/>.

University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.