

ENG 300-02

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Office Hours: Weds. 9:30 a.m.-12:00 p.m.

(and by appointment)

Pirates and Mutineers: Treasure, Slavery, Rebellion, and MP3s

I. Description and Goals

As the swashbuckling Jack Sparrow in Gore Verbinski's *Pirates of the Caribbean: The Curse of the Black Pearl* (2003), Johnny Depp revives a long tradition of tantalizing pirate lore. Yet the incredible success of *Pirates* comes at a time when transnational entertainment giants like Universal, BMG, EMI, Warner Music Group, and Sony Music have spent millions of dollars to prosecute and convict college students and individuals who "pirate" MP3s. The explosion in pirated goods—from music and films to pharmaceuticals—have ignited heated global debates over intellectual rights and copyright law, and have gone to the Supreme Court. As technologies and global markets expand, so too grows the concern over cyber-piracy and knock-offs.

How have the representations of piracy and rebellion evolved alongside the laws that regulate global markets? In this course, we will examine literary, historiographic, and cinematic representations of pirates and mutineers in light of the legal and economic ramifications of their activities. This interdisciplinary approach will help us understand why battles against piracy are waged with as much intensity now as in the late 1700s and throughout the 1800s, when ships from the British Navy, which emerged as the most powerful in the world, scoured the Caribbean and the South Pacific Seas in search of infamous pirates like Blackbeard, women pirates like Anne Bonny, and the Chinese woman pirate Cheng I Sao. Navy ships also pursued mutineers who rebelled against the corporate discipline of the navy or merchant marine. Often considered "pirates" by the captains against whom they revolted, mutineers risked death by hanging to accomplish their vision of freedom as in the case of Fletcher Christian, who led the mutiny against Captain William Bligh in the *Bounty*, and Cinque, who led the mutiny in the *Amistad* to liberate himself and other Africans who were destined for slavery. We will look at the lives, deeds, and legal trials of these legendary pirates as well as 20th and 21st century representations of piracy and mutiny like *Mutiny in the Bounty* (1935) and Stephen Spielberg's *Amistad* (1997). Our course will end with a brief exploration of the contemporary debate on cyberpiracy and intellectual property.

Goals

- To understand the relationship between the representation of piracy and mutiny and its overlapping historic, scientific, and cultural contexts
- To analyze literature, art, and films that represent piracy and mutiny during the rise of global trade in the late 1700s and 1800s, and the relationship between contemporary trade and cyberpiracy
- To examine how piracy and mutiny have shaped the evolution of ideas about private property, law and order, and ideas of gender, power, and individuality
- To evidence constructive thinking in one's writing; that is, to go beyond recall and restatement to reorganize information and make one's own sense of it. Constructive thinking includes being able to:
 - >represent accurately what one has read and to make sense of that reading through processes such as analysis, synthesis, evaluation, interpretation, reflection, and problem-solving
 - >gather, select, and organize information and evidence from multiple sources with an eye to patterns, points of difference, and overlap; and
 - > work with ambiguity, indeterminacy, complexity.
- To compose a focused, coherent text that moves effectively between generalizations and details to achieve specific purposes and that has a logical overall line of development.
- To be aware of rhetorical context, particularly within a given discipline or related profession.

- To be conscious of audience and be able to adapt one’s writing – including language used – to accomplish a particular purpose with a particular audience.

II. Required Texts and Materials

Available at the UMass Textbook Annex.

Books

Bligh, William, and Edward Christian. *The Bounty Mutiny*. London: Penguin, 2001.
 Defoe, Daniel/Charles Johnson. *A General History of the Robberies and Murders of the Most Notorious Pirates* (1724). Ed. David Cordingly. London: Conway Maritime Press, 1998.
 Pennell, CR. *Bandits at Sea: A Pirate’s Reader*. New York: NYU Press, 2001.
 Johns, Adrian. *Piracy: The Intellectual Property Wars from Gutenberg to Gates*. Chicago: Chicago UP, 2009.

Course Pack

Adams, John Quincy. “Adams Letter on African Amistad.” Dec 1839.
 Borges, Jorge Luis. “The Widow Ching—Pirate.”
 Byron, George Gordon. “The Island”
 “The Captured Slaves.” *New York Herald* Sept 2, 1839.
 Davis, David Brion. “The Amistad Test of Law and Justice.” *Inhuman Bondage*. Oxford, Oxford UP, 2006.
 Rediker, Marcus. “Mendi.” *The Amistad Rebellion: an Atlantic Odyssey of Slavery and Freedom*. New York: Viking Adult, 2012.
 “Narrative of the Africans.” *New York Journal of Commerce* Oct. 10, 1839.
 “On Cinques.” *The Colored American* Oct 19, 1839.

Documents about the *Amistad* are from the excellent digital archive created by Mystic Seaport Museum of America and the Sea, < <http://amistad.mysticseaport.org/>>.

Materials

- Dedicated class journal
- Internet access and UMass email account. This community will be a classroom and virtual one. Please make sure you have reliable Internet and UMass email access for whatever announcements, assignments, and writing are to be posted on our Moodle site. Check your UMass email address regularly.
- Calendar

III. Assignments and Grading Policies ENG 300 is a JWYP course, so there are a variety of assignments designed to give you an opportunity to write throughout the course.

Assignment	Due Date	Length	Percentage of grade
Participation (Journal, Responses, Quizzes)	Ongoing as assigned	1 page-300 words (responses)	20%
Short analysis paper 1	Tuesday February 12	4 pages	15 %
Short analysis paper 2	Tuesday March 26	4 pages	15 %
Presentation Paper with short annotated bibliography for Panel	Panels 1. Thursday February 14 2. Thursday March 14	4 pages	20 %

	3. Thursday April 11 4. Thursday April 25		
Pre-Circulation Draft for Final Paper Peer Review	Thursday April 25	5-10	(See Final Paper)
Final Paper	Monday, May 9	10-15	30%

Participation As a college student you need to be proactive about your learning and take ownership of the material we will be discussing in class. Each of you has a vital role in making the class the best it can be. We will strive to create a community of learners who enhance each other's learning experience. To that end, please show up on time prepared to discuss your thoughts about the reading, while respecting the time and different opinions of this community.

Effective reading and writing requires that you consider the way you think, the way you communicate, and the way you learn. Your willingness and disposition to participate in class discussion, in-class writings, and teamwork will enrich the classroom and actively count towards your participation grade.

Response Papers, Journal, and Quizzes: These informal writing assignments provide an opportunity to focus your thinking and deepen the dialogue with peers and scholars beyond the immediate impression we get reading. Please note: Quizzes are student-authored and team oriented.

Short Analysis Paper As its name indicates, the short analysis paper is an opportunity for you to engage in close analysis of the text.

Student Presentations: These are ten-minute presentations on a topic of your choice, and we will follow the format of an academic panel. If you are interested in a related topic not listed here, let me know. More than one student may present on the same topic provided presentations are worked on individually.

Sample Topics

Pirates in Johnson's/Defoe's Book not covered in class, such as Henry Avery and Henry Morgan
 Grace O'Malley
 Jane Austen and the Navy
 Privateers
 Piracy in the East
 The Pirate's Code
 Articles of War
 Pirate weapons
 Piracy in Children's Literature
 Robert Louis Stevenson's *Treasure Island*
 Contemporary fiction about Piracy and Mutiny
 Naval Discipline
 Sexuality at Sea
 Captain Cook
 Joseph Banks & his influence on scientific voyages
 Joseph Adams and Society in Pitcairn Island
 Slavery and Piracy
 Hollywood Pirates (besides Johnny Depp)
 Napster in the Courts
 College Students and Music/Software Piracy
 Open Code & Software
 Knockoffs and Patents
 Pharmaceuticals, plants, & intellectual property

Final Paper: A 10-15 page paper that you develop based on your own research interests. For the final paper, you have the option of revising and developing one of the short analysis or presentation papers.

Presentation of Written Work Use MLA style and citation and documentation for your essays. Papers (even response papers) must be printed and have 1 inch margins, be typed, double-spaced, in Helvetica, Arial, Verdana, Palatino, Optima, or Times 12 point font. **I will not accept late papers or papers by email.** Please bring your paper to class the day it is due.

Assessment of Written Work What makes a good piece of writing? A good piece of writing takes writing and rewriting, sometimes involving a major overhaul of the paper. In general, a good paper has a clear thesis statement, good organization, appropriate development of ideas, credible evidence that is well documented, and language that is appropriate to the essay's audience. (See my grading rubric on Spark for specific grade criteria.)

>Attendance Policy We will start our discussions promptly and have a lot to do, so be on time. Lateness is disruptive to fellow classmates and the general flow of the discussion. If events beyond our control cause one of us to be late, discretion is key when making that entrance. We will close the door after 15 minutes; if you see the door closed, it will probably be more productive for you to go over the material with me during office hours. You are expected to make arrangements to acquire all materials and information covered during your absence.

Three late marks will count as one absence. If you are absent, you must give an excuse in writing from the physician, Health Service, or the Dean's Office for your absence. More than 3 absences will affect your final grade. Excessive undocumented absences will result in failure of the course.

Please note no electronic devices are allowed in class.

>Academic Conduct Plagiarism of any kind has to be reported to the Academic Honesty Board, and will result on an F in the assignment; it can also result on an F in the course. If you are having difficulty with a paper for whatever reason, I would rather you come to discuss it with me than resort to plagiarism.

Please take a moment to review the handout on avoiding plagiarism available from the writing program and familiarize yourself with the policies on Academic Honesty, listed in the following websites:

<http://www.umass.edu/writingprogram/geninfo/plagiarism.html>

http://www.umass.edu/dean_students/codeofconduct/acadhonesty/

IV. Other Course Policies and Resources In accordance with university policies, I will make reasonable accommodation to a student's religious observances and practices. If you must miss class because of a religious holiday, please let me know ahead of time and you can make up missed work. Students with disabilities are entitled to accommodations, and should contact the Office of Disability Services (5-0892) so that the needed documentation can be forwarded to me within the first two weeks of class. Please let me know if there are things that I can do to assist you, such as have you sit in the front row or face you as I speak.

Additional Resources

-The Writing Center, <http://writingprogram.hfa.umass.edu/writingcenter/writingcenter.asp>.

-W.E.B. Du Bois Library <http://www.library.umass.edu/>

-See our Moodle site for related websites and bibliographies.

©Contacting Prof. Almeida-Beveridge

If you have any questions about assignments, readings, or any part of the course please do not hesitate to stop by my office in Bartlett 285 during office hours or make an appointment by phone or email. My office phone number is 413-545-2976.

By email: Please note I read email twice between business hours, Monday-Friday 9:00-5:00 p.m.—once in the morning and once in the afternoon. If you write to me after that, I will not receive your email until the next business day. Plan accordingly.