

13-76

R-10/1/13

AP-10/15/13

### Undergraduate Distance Education Review Form

(Required for all courses taught by distance education for more than one-third of teaching contact hours.)

Senate - info - 11/5/13

#### Existing and Special Topics Course

Course: English 281 Special Topics: Nautical Film and Literature

Instructor(s) of Record: Tim Hibsman

Phone: 724-357-2261 Email: Thibsman@iup.edu

#### Step Two: Departmental/Dean Approval

Recommendation:  Positive (The objectives of this course can be met via distance education)

Negative

[Signature] 9/19/13  
Signature of Department Designee Date

Endorsed: [Signature] 9/25/13  
Signature of College Dean Date

Forward form and supporting materials to Liberal Studies Office for consideration by the University-wide Undergraduate Curriculum Committee. Dual-level courses also require review by the University-wide Graduate Committee for graduate-level section.

#### Step Three: University-wide Undergraduate Curriculum Committee Approval

Recommendation:  Positive (The objectives of this course can be met via distance education)

Negative

[Signature] 10/16/13  
Signature of Committee Co-Chair Date

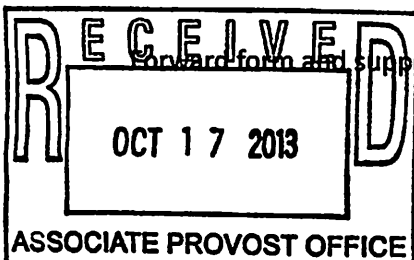
Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

#### Step Four: Provost Approval

Approved as distance education course  Rejected as distance education course

[Signature] 10/18/13  
Signature of Provost Date

Forward form and supporting materials to Associate Provost.



Received

OCT 16 2013

Liberal Studies

Received

OCT 4 2013

Liberal Studies

Received

SEP 25 2013

Liberal Studies

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Narrative Rationale for Items A1-A5

**1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?**

Dr. Hibsman received his doctorate in Educational Technology and has regularly used D2L in all the courses he has taught at IUP. Prior to coming to IUP, Dr. Hibsman worked for over eight years teaching and developing online courses as part of his full-time course load for undergraduate and graduate programs using several educational website platforms (D2L, Moodle, Blackboard, and ECollege). At IUP Dr. Hibsman participated in the Designing Your First Online Course: the Basics, Plus workshop offered in December 2011 by David Porter, Online Learning Specialist from the Office of Distance and Continuing Education. Dr. Hibsman has taught multiple online courses during the IUP summer sessions.

**2. How will each objective in the course be met using distance education technologies?**

ENGL 281 Special Topics: Nautical Film & Literature

Examines a variety of English and American literature and films in which the sea acts as the setting, a body of symbolism, a mystery, the agent of divine wrath, a human challenge, a means of escape, and a reason to reflect on the human relationship to nature. Study of the importance of the sea as a literary motif.

How each course objective will be met via distance education technologies is summarized below:

- A. Students will analyze a wide range of authors of different cultures and ages focusing on maritime subject matter.

Students will be introduced to multiple readings and movie viewings to a variety of nautical topics focusing on Voyages of Discovery, The Call of the Sea, Dangers of the Deep, and Survival at Sea. Students will get reading assignments from lesson modules in D2L and participate in the discussion forums that will provide students an opportunity to practice strong analytical writing skills while clearly expressing and defending their viewpoints. In all their online postings, assignments, and projects they will have to incorporate correct grammar, punctuation, and spelling. Students will be evaluated using D2L discussion forum and short writing assignments submitted by email or to the D2L Dropbox.

- B. Students will identify, interpret, and evaluate the different perspectives humans use to look at the sea: worshipfully, aesthetically, analytically, and scientifically.

Students will have to research and analyze diverse writings, paintings, and film and provide a different group perspective as assigned by the instructor. Students will share individual and group papers to the discussion area of D2L.

- C. Students will critique and analyze diverse literary genres--poetry, drama, novel and short story and the impact of genre on representations of the sea.

Students will have to determine how the literary genres present the best features and attributes of the work. The students will have the opportunity to evaluate the imagery displayed in each genre. A comparison between different genres, authors, and themes will be presented in their final portfolio.

- D. Students will illustrate, critique, and evaluate the important common issues which authors--in spite of their different backgrounds, cultures, and genres--often examine in the sea.

As we proceed through the different works, students will examine the author's approach in each work. What are the common characteristics that authors used in relation to the sea or the ships? What common imagery did the authors use throughout the term? How did the backgrounds of the authors affect their writing style, themes, and approach to story-telling? Final overview of authors will be placed in the course portfolio. Every week (day) students will have to critically analyze assigned readings and films. They must submit writing assignments for every module to the Drop Box and post their results and opinions to the Discussion area.

**3. How will instructor-student and student-student, if applicable, interaction take place?**

A variety of formal and informal interactions will be built into the course for the purposes of feedback and evaluation. As part of all weekly modules and assignments, students will be expected to participate in threaded discussions regarding course content. Furthermore, the student will collaborate with other group members via team discussion area and then document and present their interaction and group project to the instructor in D2L. The instructor's role in these discussions is to provide feedback to the students, to clarify information, to correct false assumptions, and to provide additional guidance in understanding the course content. The instructor will also assist students (through Skype or email) in preparing class projects that evaluate student ability to apply new concepts learned in this course. Additional teacher-student interactions will take place via e-mail, using Wimba, telephone and online office hours as needed.

Students will interact with one another through the threaded discussion forums and course e-mail. Within the discussion forum a specific topic is usually set aside for informal student interactions to discuss topic off topic, but to still build relationships and communication skills.

**4. How will student achievement be evaluated?**

Assignment and class participation – 70%: Students will complete at least twelve writing assignments throughout the weekly modules. Assignment breakdowns will be posted in the Content section of D2L with due dates and submittal location (DropBox and/or Discussion Area). Feedback will be provided to students so they can evaluate their understanding and enhance their papers prior to being placed in their course portfolio.

Discussion Threads—20% (Online Collaboration) – Students will post at least five of their assignments to a group discussion. Detailed descriptions and directions for the assignment will be provided on the D2L course page. Student discussion posts will complement their assignment and provide them differing views on how to complete the assignment. They must evaluate and critically analyze other student papers. Then they must take the remarks made to their papers and revise the assignment before placing it in their portfolio. The discussion threads will be evaluated by quantity, as well as, by quality.

Career Portfolio– 10%: The course portfolio will contain electronic versions of their revised work, Author Overview, Genre Breakdown, and final opinion paper.

**5. How will academic honesty for tests and assignments be addressed?**

Academic integrity will be maintained using a variety of methods. These methods include the use of informal writing assignments (to establish a norm) and testing controls available in D2L. Additionally, students will be informed of policies pertaining to academic integrity and expected to agree to a statement regarding course policies to assure their understanding. The following statement will be included among the course policies in the course syllabus:

*Academic Integrity Policy*

*Indiana University of Pennsylvania expects a full commitment to academic integrity from each student. This syllabus represents a contract between you and the*

*instructor of this course and that you agree to follow the rules and expectations set up therein. The following instances are considered violations of academic integrity:*

- *Providing or receiving unauthorized assistance in coursework, including papers, quizzes, and examinations.*
- *Using unauthorized materials and resources during quizzes and tests.*
- *Possessing course examination materials without the prior knowledge of the instructor.*
- *Plagiarizing which is the use of papers, dissertations essays, reports, speeches and oral presentations, take-home examinations, computer projects, and other academic exercises or the passing off of ideas or facts beyond common knowledge with attribution to their originators.*
- *Engaging behaviors that are disruptive or threatening to others.*
- *Using computer technology in any way other than for the purposes intended for the course.*

*Please note that IUP faculty use a variety of technologies and techniques to check the authenticity of student work. Violations of academic integrity will be handled per IUP's Academic Integrity Policy and Procedures. Failure to comply with the policies and procedures may result in a decrease in grade, involuntary withdrawal from an academic program, suspension, expulsion, or rescission of a conferred degree. IUP's "Academic Integrity Policy and Procedures" are available in the Undergraduate Catalog, which is available at <http://www.iup.edu/registrar/catalog/>.*

The methods to be employed for each type of assessment are included below.

Commitment to Course Policies—Students will be required to certify through the completion of a D2L quiz that they have read and understand the policies and procedures set out in the course syllabus. The instructor will monitor the scores to identify students who may not understand or be in agreement. The commitment statement is included below:

*I understand that the syllabus represents a contract between the professor of this course and myself. I have read the syllabus for Engl-215: Introduction to Legal Writing and understand my expectations and the course policies, including those regarding grading, course participation, and academic integrity. I also understand that the professor has the right to alter the syllabus as dictated by the needs of the course. By committing to this statement, I affirm that I understand the course rules and policies and that I have been given the opportunity to ask questions.*

- a. *I commit to the course policies and expectations outlined in the syllabus.*
- b. *I DO NOT COMMIT to the course policies and expectations outlined in the syllabus.*

Paper can be submitted to Turnitin.com for evaluation by the professor to avoid any plagiarism.

**Introductory Writing Assignment**—At the onset of the course, students will be required to introduce themselves, tell what discipline they are studying, what they know about technical writing, why they chose this course, and what courses, if any, they have taken online. If desired, students may also include a photograph in their discussion posts by using the attachment feature. This informal assignment will be used as a baseline writing sample to which to compare student written work through the remainder of the course for the purposes of detecting potential plagiarism and academic dishonesty.

## Syllabus

Tim Hibsman, Professor

Phone: (724) 357-3989

Office: Leonard Hall 114 D

Email: [thibsman@iup.edu](mailto:thibsman@iup.edu)

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Welcome to Nautical Film and Literature

### I. Catalog Description

English 281 Special Topics: Nautical Film & Literature

3 credits

Prerequisites: None

Examines a variety of English and American literature and films in which the sea acts as the setting, a body of symbolism, a mystery, the agent of divine wrath, a human challenge, a means of escape, and a reason to reflect on the human relationship to nature. Studies the importance of the sea as a literary motif.

### II. Course Outcomes

Students will

1. analyze a wide range of authors of different cultures and ages focusing on maritime subject matter.
2. identify, interpret, and evaluate the different perspectives humans use to look at the sea: worshipfully, aesthetically, analytically, and scientifically.
3. critique and analyze diverse literary genres--poetry, drama, novel and short story and the impact of genre on representations of the sea.
4. illustrate, critique, and evaluate the important common issues which authors--in spite of their different backgrounds, cultures, and genres--often examine in the sea.



## III. Course Outline (Winter Session/Online)

Week	Chapter Readings	Topics/Assignments
1	<p>Voyages of Discovery:</p> <ul style="list-style-type: none"> <li>✓ Doris Lessing, <i>Through the Tunnel</i></li> <li>✓ John Updike, <i>Cruise</i></li> <li>✓ Kurt Vonnegut, <i>The Cruise of The Jolly Roger</i></li> <li>✓ Patricia Highsmith, <i>One for the Islands</i></li> </ul> <p>The Call of the Sea:</p> <ul style="list-style-type: none"> <li>✓ Herman Melville, <i>John Marr</i></li> <li>✓ Isak Dinesen, <i>The Young Man with the Carnation</i></li> <li>✓ J. G. Ballard, <i>Now Wakes the Sea</i></li> <li>✓ Mark Helprin, <i>Sail Shining in White</i></li> </ul>	<p>Exercises:</p> <ul style="list-style-type: none"> <li>➤ Participation with all topics in the discussion area.</li> <li>➤ Film reviews and abstracts (TBA) <i>Moby Dick</i> (1956 Gregory Peck)</li> <li>➤ Group analysis paper on Kurt Vonnegut's <i>The Cruise of The Jolly Roger</i></li> <li>➤ Response paper to Herman Melville's <i>John Marr</i></li> <li>➤ Short essay on Mark Helprin's <i>Sail Shining in White</i></li> <li>➤ NIP IT (Nautical Images &amp; Pictures for Inspired Teaching) Assignment</li> <li>➤ Definition report on nautical terms</li> </ul>
2	<p>Dangers of the Deep</p> <ul style="list-style-type: none"> <li>✓ Ray Bradbury, <i>The Fog Horn</i></li> <li>✓ Rudyard Kipling, <i>A Matter of Fact</i></li> <li>✓ Edgar Allan Poe, <i>A Descent into the Maelstrom</i></li> <li>✓ Robert Louis Stevenson, <i>The Merry Men</i></li> <li>✓ Ernest Hemingway, <i>After the Storm</i></li> <li>✓ Saki, <i>The Treasure Ship</i></li> </ul>	<p>Exercises:</p> <ul style="list-style-type: none"> <li>➤ Participation with all topics in the discussion area.</li> <li>➤ Film reviews and abstracts (TBA) <i>Master &amp; Commander, The Far Side of the World</i></li> <li>➤ Analysis of Ray Bradbury's <i>The Fog Horn</i></li> <li>➤ Short answer handout on <i>After the Storm</i> by Ernest Hemingway</li> <li>➤ Perspective and mock' interview paper on</li> </ul>

		famous sea captains.
3	<p>Survival at Sea:</p> <ul style="list-style-type: none"> <li>✓ Stephen Crane, <i>The Open Boat</i></li> <li>✓ Jack London, <i>The House of Mapuhi</i></li> <li>✓ Joseph Conrad, <i>Youth</i></li> <li>✓ Robert Olen Butler, <i>Titanic Speaks through Waterbed</i></li> </ul>	<p>Exercises:</p> <ul style="list-style-type: none"> <li>➤ Participation with all topics in the discussion area.</li> <li>➤ Film reviews and abstracts (TBA) <i>Lifeboat</i> (1944, Alfred Hitchcock)</li> <li>➤ Role play exercise on Stephen Crane's <i>The Open Boat</i>.</li> <li>➤ Submittal of final portfolio.</li> </ul>

IV. Evaluation Methods

Assignment Titles		%		%
<p>Daily/weekly reports &amp; presentation</p> <ul style="list-style-type: none"> <li>➤ Analysis of Ray Bradbury's <i>The Fog Horn</i></li> <li>➤ Short answer handout on <i>After the Storm</i> by Ernest Hemingway</li> </ul>	<ul style="list-style-type: none"> <li>➤ Abstract submissions on selected film titles.</li> <li>➤ Perspective paper on Nautical Paintings and they relate to required readings.</li> <li>➤ Definition report on nautical</li> </ul>	70%	<p>Course Portfolio</p> <p>Discussion Topics/Threads</p>	<p>10%</p> <p>20%</p>

<ul style="list-style-type: none"> <li>➤ Group analysis paper on Kurt Vonnegut's <i>The Cruise of The Jolly Roger</i></li> <li>➤ Response paper to Herman Melville's <i>John Marr</i></li> <li>➤ NIP IT (Nautical Images &amp; Pictures for Inspired Teaching) Assignment</li> </ul>	<p>terms.</p> <ul style="list-style-type: none"> <li>➤ Perspective and mock interview paper on famous sea captains.</li> <li>➤ Role play exercise on Stephen Crane's <i>The Open Boat</i>.</li> <li>➤ Short essay on Mark Helprin's <i>Sail Shining in White</i></li> </ul>				
		70%		30%	100%

**V. Sample Grading Scale**

The final grade for this course will be determined as follows:

A = 90-100%

B = 80-89.9%

C = 70-79.9%

D = 60-69.9%

F < 60%

## VI. Course Attendance Policy

The attendance policy will conform to IUP's undergraduate course attendance policy.

## VII. Required Textbook

Tesdell, Diana Secker. *Stories of the Sea*. New York: Random House, 2010.

ISBN: 978-0-307059265-1

## VIII. Special Resources Requirements

None. (Internet access)

## IX. Bibliography

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Conrad, Joseph. *Typhoon and Other Stories*. London: William Heinemann, 1903.

Crane, Stephen. *The Open Boat*. Doubleday, NY, 1898.

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Defoe, Daniel. *The Life and Strange Surprizing Adventures of Robinson Crusoe, of York, Mariner*. Dublin: J. Gill, G. Grierson & R. Gunne, R. Owen, and E. Dobson Junior, 1719.

Exquemelin, Alexandre Olivier. *Bucaniers of America, or, A True Account of the Most Remarkable Assaults Committed of Late Years upon the Coasts of the West-Indies*. London: for W. Crooke, 1684-5.

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Harris, E.C. 1997, *Bermuda forts, 1612-1957*, Bermuda: Bermuda Maritime Museum Press.

Janes, Burton K. "A Newfoundland Titanic Mystery." *Newfoundland Quarterly*, LXXXVI, No. 1 (Fall 1990), 17-18.

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Mollat du Jourdin, Michel. *Europe and the Sea*. Translated by Teresa Lavender Fagan. Oxford and Cambridge, MA: Blackwell, 1993.

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Rodger, N. A. M. *The Safeguard of the Sea: A Naval History of Britain, 660f–1649*. New York: W. W. Norton, 1998.

Rose, Susan. *The Medieval Sea*. London and New York: Hambledon Continuum, 2007.

Scammell, Geoffrey V. *The World Encompassed: The First European Maritime Empires c. 800–1650*. Berkeley: University of California Press, 1981.

Smith, Hervey Garrett, The Arts of the Sailor, [New York, 1953, (reprinted by Dover, 1990)].

Steel, David. The Art of Sail-Making, as Practised in the Royal Navy. London, for David Steel, 1796.

Stevenson, Robert Louis. Treasure Island. New York: The Limited Editions Club, 1941.

Summers, John. "Wooden Ships and Iron Magazines: The Remarkable Rise of *WoodenBoat\**Material History Review, XXXVI (Fall 1992), 103-106.

Unger, Richard W. *The Ship in the Medieval Economy, 600–1600*. London: Croom Helm, 1980.

Wingood, J.A. 1982, *Sea Venture. An interim report on early 17th century shipwreck lost in 1609*, International Journal of Nautical Archaeology and Underwater Exploration. 11:4

Sample Assignments/Modules



Analysis of Stephen Crane's "The Open Boat" (1897)

**Discussion Questions:**

- 1.) Why is only the Oiler given a name (Billie)? Why are the others only referred to generally?
- 2.) Why is it that only the Oiler dies and not anyone else?
- 3.) What is the view of nature presented in this story?
- 4.) What is the view of the men presented in this story?
- 5.) How do the men in the open boat relate to each other?
- 6.) What "patterns" or "repetitions" do you find in the story? How are these important to understanding the story?
- 7.) Where does the narrator seem to "intrude" into the story? Is this distracting? Is it effective?
- 8.) What do you think about the ending to the story (after we find out that Billie the Oiler dies)? Is it truthful, or is the narrator being ironic?
- 9.) Why did Crane use the structure he did -- the seven sections with Roman numerals?

**Identify Patterns in "The Open Boat"**

1. Use of colors
2. Reference to nature
3. Reference to Animals
4. Repetition of Rowing
5. Repetition of Drowning
6. Use of Foreshadowing (Oiler)
7. Reference to Death

Submit to Drop Box



## Master and Commander

### Mini-Lecture: The World of Patrick O'Brian

On the foundations of an unlikely friendship that began with a dispute at a concert in Port Mahon, Patrick O'Brian has written a series of novels about the sea, history, the Royal Navy of Nelson's era, the early stirrings of modern science, and a whole raft of other subjects that rivals *The Iliad* for narrative sweep and has been compared, for its attention to detail and social nuance, to the work of Jane Austen.

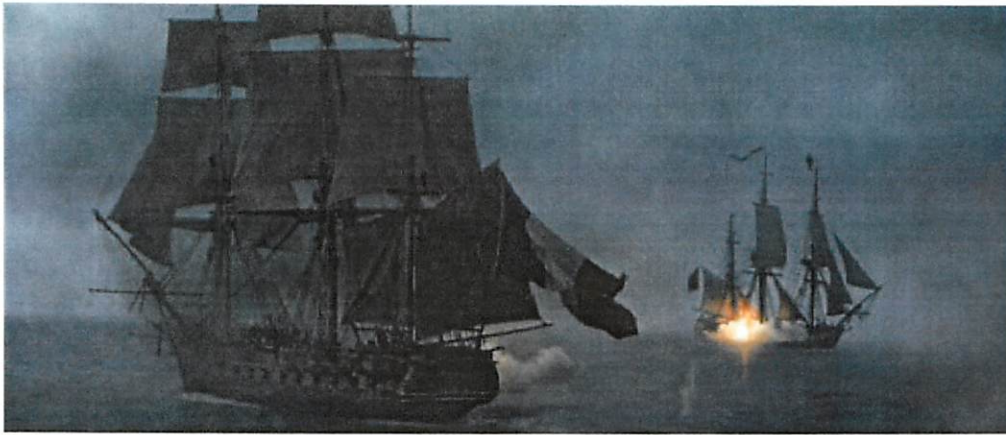
Richard Snow describes Patrick O'Brian's work in his celebratory 1991 article in the *New York Times Book Review*:

"Patrick O'Brian presents the lost arcana of that hard-pressed, cruel, courageous world with an immediacy that makes its workings both comprehensible and fascinating. All the marine hardware is in place and functioning; the battles are stirring without being romanticized (this author never romanticizes); the portrayal of life aboard a sailing ship is vivid and authoritative. But in the end it is the serious exploration of human character that gives the books their greatest power: the fretful play of mood that can irrationally darken the edges of the brightest triumph, and can feed a trickle of merriment into the midst of terror and tragedy. Mr. O'Brian manages to express, with the grace and economy of poetry, familiar things that somehow never get written down, as when he carefully details the rueful steps by which Stephen Maturin falls out of love. . . .begin with the first of them, *Master and Commander*, and there's a good chance you'll find yourself at the final installment all too soon. You will have read what I continue to believe are the best historical novels ever written. Along the way you'll not only have witnessed the



unfolding of a tremendous story, but the very beginnings of the world we now inhabit. In one of the books Maturin nearly propounds a theory of Freudian psychology; in another he falls just shy of the immense implications of evolution. His is the kind of questing mind that made the late 18th century such an age of revelation; his counterpart Jack Aubrey personifies the raw energy that fueled the epoch. On every page Mr. O'Brian reminds us with subtle artistry of the most important of all historical lessons: that times change but people don't, that griefs and follies and victories of the men and women who were here before us are in fact the maps of our own lives."—Richard Snow, *New York Times Book Review*, 1991

**Patrick O'Brian** is the author of the critically acclaimed 20-volume Aubrey/Maturin series. He has also written biographies of Pablo Picasso and Sir Joseph Banks, and has translated both the novels and the memoirs of Simone de Beauvoir. His first novel of the sea was *The Golden Ocean*, a fictionalized account of Commodore Anson's expedition to the Pacific to disrupt Spain's gold shipments, which O'Brian says he wrote "in six weeks, laughing much of the time." He published *Master and Commander*, the first of the Aubrey/Maturin series, in 1970 and *Blue at the Mizzen*, the final volume, in 1999. Patrick O'Brian passed away in January 2000 at the age of 85.



### Discussion Questions

1. Jack and Stephen meet in awkward circumstances; indeed it is very nearly a fatal encounter. What hints can you find in this scene of the friendship that will blossom between them?
2. What is the secret connection between Stephen Maturin and James Dillon? And why does Dillon so despise Jack?
3. The master of the Sophie, Mr. Marshall, has a secret as well. What is the official attitude of the Royal Navy towards homosexuality? How does it differ from Jack's attitude, and Stephen's?
4. Jack's military judgment in the second half of the book seems to border on recklessness. What combination of motives explains his audacious attacks?
5. Mowett, the midshipman, fancies himself a poet. Are his artistic impulses out of place in the Royal Navy? Is his poetry any good?

6. For such a successful commander, Jack seems to have quite difficult relations with his commanding officers. Why should this be so?

Post your Discussion Questions to the Discussion area, as well as, to the Drop box. Make sure you follow Discussion Feedback instructions and respond to, at least, two other student papers.







All seas, all ships.



As stated in D2L, your group should develop ten discussion questions. Once you pick your questions, make sure you agree upon the answers before submitting your paper to the entire class.

Note: Make sure the Instructor gets a copy before the end of the week and before you submit it to the class.

## Welcome to Week 1



Welcome to Nautical Film and Literature.

Each week it is important to read the Welcome message and check the Content section in D2L to make sure you understand the scope of all the work that is required.

Many of the assignments will ask for analyses, opinions, judgment calls, etc. it is important to state your ideas clearly and use your personal experiences to clarify the point. You may not be a sea captain, but you will be able to relate to many of the experiences the characters faced.

I look forward to “sailing through” this course with you.

## Lectures

We have two lectures this week.

Lecture 1: The Sea in Nineteenth-Century English and American Literature

Lecture 2: Nautical Literature (American History Through Literature)

## Discussion Forum

Every week we will have multiple topics to respond to. Make sure you check the Discussion area every week on our D2L site. There will be an initial topic and then follow-up questions and subjects. Three postings a week is minimum (That is average...). You will have to exceed that to get a better than average grade.

Make sure there is some substance to your postings. Put some thought into it. Ask some relevant questions. Quote some specific line from our readings. Do some quick research and post your findings. Posting a website or URL is great.

## Assignments

1. Leadership Analysis
2. Stephen Crane’s “The Open Boat”

Every week we will have approximately five written assignments. Make sure these are all turned in to the Dropbox by Sunday night (midnight) of the week they are assigned.

Every assignment will have a description and some key criteria. It is essential that all the criteria are incorporated in your assignment.

Creativity: If you want to go above and beyond in this class, I highly encourage it. If you want to add special graphics, or mentions other literary works or films—go for it. I will not take any points off for this. I will comment on whether I thought it was effective.

## Test & Quizzes

This week are all writing assignments.

## Final Portfolio

The final portfolio will be a combination of several of your assignments, overall perspective paper and other assignments. More details will be provided in our final week. All of your assignments may be placed in the Appendix to keep a complete record of everything you did in this course.



Good luck and welcome to the course.



Lecture # 1:

## The Sea in Nineteenth-Century English and American Literature

Throughout its development in both England and the United States, sea literature has traditionally involved three elements: the sea, the sailor, and the ship. At various times, any one of these has emerged as the dominant of the three. The ship has symbolized life itself—representing the background against which many youths, who looked to the sea for adventure and excitement, matured into independent men. The ordinary seaman has held a place of honor, acting as a first-hand witness to the realities of labor exploitation and the brutal conditions at sea. Yet the sea has inspired the greatest amount of interest among writers. Endowed with human qualities, the sea has been portrayed as indifferent, hostile, welcoming, and fickle. It has generated stories involving the challenge of the sea as a force to be conquered and overcome. It has afforded writers the material for adventurous tales of romance and courage. It has been celebrated for its beauty, honored for its mystery, and likened to a mother who offers security to those who seek refuge upon her “heaving bosom.” The sea has provided a vast and powerful landscape for American and English writers alike, and although the histories of the two countries differ, their emphasis on these basic themes is quite similar.

Known in its early history as a seafaring nation, England has had its identity shaped in large part by the sea. Having established and defended a naval empire throughout the course of its history, the nation by the eighteenth century took great pride in its navy, considering it an agent of God. The English seaman, too, was revered as courageous, just, and moral, and considered a prime example of the best of his race. These attitudes were reflected in the novels of Tobias Smollett (1721-1771), one of the country's dominant literary figures of the time, who in such works as *The Adventures of Peregrine Pickle* (1751) and *The Life and Adventures of Sir Launcelot Greaves* (1762) focused his nautical writing—although limited in extent and rather satirical—on the Royal Navy.

Toward the end of the eighteenth century and the turn of the nineteenth century, English writings about the sea were influenced greatly by the Romantic movement, which found writers and artists looking to nature for inspiration. The Romantic poet Samuel Taylor Coleridge (1771-1834) wrote his masterwork *The Rime of the Ancient Mariner* (1798) during this time. A supernatural story of guilt and punishment, retribution and repentance, *The Ancient Mariner* narrates the sea voyage of an old sailor who kills an albatross near the South Pole. This act is an affront to the spirit of Nature, who relentlessly pursues and torments the Mariner. Serving as a living warning to others who would defy divine law, the Mariner is doomed to relive his experience through the continual retelling of it throughout the remainder of his life. Romantic poet Percy Bysshe Shelley (1792-1822) treated the theme of man versus nature in his gothic “A Vision of the Sea” (c. 1820), a gruesome narrative of a doomed ship's voyage and the ghastly deaths of its crew.

By the first part of the nineteenth century, English novelists like Captain Frederick Marryat (1792-1848) were writing picaresque narratives based on their firsthand experiences. Marryat, who went to sea at the age of fourteen, spent over two decades aboard ship. Writing in the tradition of Sir Walter Scott (1771-1832), whose Scottish novels revealed an intimate knowledge of his country's history and people, Marryat included in his sea stories real geographical and nautical details. Popular with young Victorian boys in particular, his adventure tales such as *Mr. Midshipman Easy* (1836) and *Masterman Ready* (1841), written with a vivid imagination and an eye toward providing accurate information for his youthful audience, opened up the world of the British naval service to the English. By the latter part of the Victorian era, the English love of the sea was flourishing. Building upon the romanticism of the late eighteenth and early nineteenth century, the Victorians developed mythic notions of the sea, including its symbolic association with Christian redemption and spiritual rebirth and the assigning of female qualities to the water—based on its mystery, emotion, and sense of restlessness.

The early history of the original thirteen colonies of North America was heavily dependent on water as well. Transplants from England were accustomed to maritime enterprises and relied on the sea for imports and exports—specifically shipping timber from the New World to shipbuilders across the Atlantic—and for the growing whaling and fishing industries. By the late eighteenth century, the newly formed United States entered what has been called the “heroic age.” Lasting from 1775 to 1815, this national era saw the U.S. at war with Great Britain during both the Revolutionary War and the War of 1812, making maritime activity on the Atlantic hazardous. However, as a result of the need to seek new trading relationships because of trade embargoes and blockades, the U. S. began to emerge as a powerful shipper to the world. After 1812 the maritime industry flourished, buoyed by immigration, westward expansion (including the gold rush), and the overall growth of the world trade market. By the beginning of the Civil War, U.S. ships accounted for about three-quarters of the world's ships. By World War I, however, this number had dropped substantially due to the increased self-reliance of the country.

Early American sea literature is believed to have begun with the oral traditions of Native Americans, who recited stories of the common experiences of whaling and fishing, cultural folklore of how the land had been created from the great waters, and seminal encounters with others from across the sea. Early American settlers wrote of their experiences at sea—recalling their treacherous journeys across the ocean in poems, narratives, and journal entries. By the first half of the nineteenth century, the sea occupied the same place in the American psyche as the American frontier occupied after 1850. Seen as a place of freedom and soul-searching for the individual, the sea was largely romanticized by Americans who heralded it as a safe haven far from the evils and distractions of society. This romantic view extended to the life of the sailor, a way of life that seemed to offer adventure, freedom, and escape from the increasing industrialization of society. In reality, the majority of seamen, many of whom signed on as inexperienced youngsters, were hardly prepared for the harsh environment onboard ship, and accompanying low wages. In fact, most sailors made one trip and never went to sea again. One of the most significant nineteenth-century pieces of literature documenting these truths is *Two Years Before the Mast* (1840) by Richard Henry Dana, Jr. (1815-1882). A sailor from 1834 to 1836, Dana recounted his transformation from a bookish, effete young man into a self-reliant and mature individual during his years at sea. More importantly, however, Dana spoke of labor



abuses toward merchant seaman, including the serving of bad food, the harsh physical punishments meted out for minor infractions, and the abuses of authority onboard ship. Ultimately, Dana claimed that the seamen were considered nothing more than indentured servants or slaves.

It was the romantic view of the sailor and of life at sea that prevailed throughout this first half of the nineteenth century, however, and it was during this time that American sea fiction was born. Known as the originator of the genre, James Fenimore Cooper (1789-1851) dominated American sea fiction, eventually writing twelve maritime sea novels. Cooper was a well-educated and wealthy young man when he went to sea as a common sailor at age sixteen, after having been expelled from Yale for misconduct. Five years later, in 1811, he resigned his commission and in 1824 published his novel *The Pilot*, which scholars agree marked the beginning of the genre. As a forerunner to Herman Melville, Cooper wrote during the height of the Romantic movement in America, and these romantic, idealized notions were reflected in his novels. To Cooper, the sea was a positive force, offering freedom and building character in those who chose to experience maritime life.

Although Cooper is remembered for establishing the genre, Melville (1819-1891) is arguably the best known writer of American sea fiction. With several years of experience at sea—including two years as a harpooner on a whaling ship in the southern Pacific—Melville used many of the settings and events from his own life in his novels, reshaping them as fiction in an effort to understand the world around him. Melville published his masterpiece, *Moby-Dick*, in 1851. In essence an epistemological quest, the novel is, on the surface, the story of Ahab the mad captain of a whaling ship and his zealous search for the great albino whale who had maimed him earlier. With *Moby-Dick*, scholars have argued that Melville provided a romanticized and inaccurate picture of the whaling industry, depicting a world in which men traded the monotony of their lives in the city for the excitement and adventure of the sea. In reality, most whalers led lives that were monotonous, dirty, and even brutal.

From the mid-nineteenth century to the turn of the twentieth century, sea fiction reflected several significant changes in the American social and cultural landscape: the end of the use of sailing ships, the closing of the Western frontier, and the publication of Charles Darwin's controversial *On the Origin of Species* in 1859. Sea literature was most profoundly affected by this latter development, with attention turned toward investigating the biological origins of man and attempting to resolve the conflict between the theme of brotherhood among seamen and the question of survival of the fittest. Furthermore, in abandoning romantic notions of a coming to terms between man and the natural power of the sea, late nineteenth-century writers of sea fiction took the position that man was no match for the powerful, hostile, and unfeeling natural environment. During this realist-naturalist period, from 1870 to 1910, writers such as reporter and journalist Stephen Crane (1871-1900) portrayed the gloomy and disheartening view of the individual as helpless against the forces of nature. In his short story "The Open Boat" (1898), Crane told a tale of shipwreck and survival, recounting the narrative of four men of varying intellectual and physical powers who are stranded on a boat in the ocean. Not one of the men is able by his own powers to overcome the hostility of the sea—only chance or fate can save them.

Themes in American maritime literature changed after the writing of *Moby-Dick* as the focus shifted from the recounting of adventures at sea to the contemplation of questions of consciousness. Walt Whitman (1819-1892), for example, in his *Sea-Drift* sequence of poems (first published in the 1881 edition of *Leaves of Grass*), examined the theme of individual identity. In poems such as “Out of the Cradle Endlessly Rocking,” “On the Beach at Night,” and “As I Ebb'd with the Ocean of Life,” Whitman addressed the narrator's experience with the power and vastness of the sea, exploring questions of the known and unknown and the mysteries of the natural world. By the end of the nineteenth century and into the early twentieth century, sea literature shifted again, as writers like Jack London (1876-1916), Richard Matthews Hallet, and Archie Binns began again to recount their own adventures at sea.

## Representative Works

Kate Chopin

*The Awakening* (novel) 1899

Samuel Taylor Coleridge

*The Rime of the Ancient Mariner* (poem) 1798; published in *Lyrical Ballads*

Joseph Conrad

*The Mirror of the Sea: Memories and Impressions* (essays) 1906

James Fenimore Cooper

*The Pilot: A Tale of the Sea* (novel) 1823

*The Red Rover: A Tale* (novel) 1827

*The Water Witch; or, The Skimmer of the Seas: A Tale* (novel) 1830

*The Two Admirals: A Tale of the Sea* (novel) 1842

*Afloat and Ashore; or, The Adventures of Miles Wallingford* (novel) 1844

*The Sea Lions; or, The Lost Sealers* (novel) 1849

Stephen Crane

“The Open Boat” (short story) 1898; published in *The Open Boat and Other Tales of Adventure*

Richard Henry Dana, Jr.

*Two Years Before the Mast: A Personal Narrative of Life at Sea* (prose) 1840

Archibald Duncan

*Mariner's Chronicle, Being a Collection of the Most Interesting Narratives of Shipwrecks, Fires, Famines, and Other Calamities Incident to the Life of Maritime Enterprise* 2 vols. (nonfiction) 1804

Philip Freneau

*The British Prison Ship* (poetry) 1781

Washington Irving

“The Voyage” (short story) 1819; published in *The Sketch Book of Geoffrey Crayon, Gent* No. 1

## Nautical Literature (American History Through Literature)

The United States in the first half of the nineteenth century was a country that looked to the sea. The largest towns were seaports. These acted as the economic engines of the country, controlling exports, distributing imports, and accumulating and investing capital. This is the context in which the American novel developed. It comes as no surprise, therefore, that James Fenimore Cooper, for instance, most celebrated for his tales of frontier life, also wrote over a dozen works of nautical fiction. What is surprising is just how effectively such nautical novels tackled questions about the emerging nation.

### JAMES FENIMORE COOPER

There have always been sea stories, but Cooper (1789-1851) invented the sea novel, a work in which, in the words of Thomas Philbrick, "the principal characters and action are defined by the oceanic environment that surrounds them" (Introduction, p. ix). Cooper's first work, *Precaution* (1820), was a novel of manners, but in his first sea novel, *The Pilot* (1823), he starts to say something really significant about American life. The "Pilot" commands a frigate off the coast of England; his mission is to capture prominent Englishmen in order to force a modification of the British policy of impressment. What is striking in Cooper's novel is the sense of the Pilot as an American hero, a romantic individual outside any conventional social order. This connects with motifs repeatedly evident in American nautical novels: a sense of landlessness, of having no roots, which develops into an impression of the vastness of the sea and the isolation of the mariner. With its English setting, however, *The Pilot* seems to be still caught up in the past; it is as if the United States at this point is still defining itself in relation to Britain.

If *The Pilot* hints at the difficulties involved in forging a new identity, it is in *The Red Rover* (1827) that Cooper really explores the problem. The hero, a pirate, has rejected the past and become an outlaw. But a sense of American identity here involves far more than just an endorsement of rebelliousness. The Rover is happiest in command of his ship, where he feels liberated; the ship is free and represents freedom. In a similar way, his crew delight in the challenge of the voyage. The complication is that the Rover displays a callous disregard for life, imposing extreme forms of physical abuse upon his crew. The novel allows its readers to appreciate that, as against a simple idea of freedom, the reality of the United States is a set of contradictions; that is to say, the country's democratic ideal is at odds with the way in which it actually conducts itself. One way in which this is apparent in Cooper's novels is in his references to race; he returns repeatedly to the paradox of the existence of slavery in a country committed to liberty.

The setting of a ship provides an ideal stage for posing such dilemmas. It is an environment where a body of men have come together for their mutual advantage; men from different backgrounds must work together as they venture forth to places that are still waiting to be fully explored. But the structured regime of the ship, and the possibility of the abuse of power, raises questions about how authority is exercised in a democracy. Within this framework, Cooper confronts a range of issues, and issues that changed during his lifetime. By the time of *Afloat and Ashore* (1844) both Cooper and the United States had moved on. The novel has two main

characters: Miles, who chooses a career at sea, and Rupert, who enters a lawyer's office. Cooper's focus here is on competing images of the nation's identity: the risk-taking existence of a sailor and the more cautious life that has evolved on the shore. But this is only one aspect of Cooper's grasp of the divisions in American society in the years before the Civil War. Slavery is again an issue in *Afloat and Ashore*, as is class. The sailor Smudge is a character who oversteps the mark; Miles is a gentle person, but in his position of authority he does not hesitate to hang Smudge. This and other events in the novel repeatedly demonstrate that it is clearly impossible to reconcile the variety of America with a unified vision of America.



*The Capture.* Illustration by F. O. C. Darley from *Afloat and Ashore*, 1844, by James Fenimore Cooper. The hero of the novel, Miles Wallingford, is attacked by Indians while serving aboard a ship anchored off the west coast of what is now British Columbia, Canada.

## ADVENTURES AT SEA

Nautical novels look at the society Americans have created, but they also look to the future. A repeated impression of venturing into the unknown, and at the same time a sense of establishing an American empire, is most obvious in land-based narratives of the first half of the nineteenth century, where the travelers take possession of the American continent. A similar impression is evident in nonfictional nautical texts of the era, such as Owen Chase's *Narrative of the Most Extra-Ordinary and Distressing Shipwreck of the Whale-Ship "Essex"* (1821), Charles Stewart's *A Visit to the South Seas* (1831), Edmund Fanning's *Voyages round the World* (1833), and Francis A. Olmsted's *Incidents of a Whaling Voyage* (1841). Of particular interest is Charles Wilkes's five-volume *Narrative of the United States Exploring Expedition* (1845). The motivation in the voyages described by these texts might ultimately be economic but also present in all these narratives is what Bert Bender describes as "the essential motive for all literary voyages: the desire for renewal, discovery, light" (p. 4). Such qualities are especially prominent in Richard Henry Dana's *Two Years before the Mast* (1840); by the end of his tale, Dana is glad to leave the sea, but before this his experience is one that brings an idea of freedom, a sense of space, and a spirit of adventure.

Inevitably, however, darker notes intrude in such sagas; Dana's work also conveys, for example, the autocratic, bullying regime on the ship. In Edgar Allan Poe's *The Narrative of Arthur Gordon Pym of Nantucket* (1838) the immediate impression is of an adventure story set aboard a merchant ship sailing to the South Seas, but the work quickly becomes a disturbing fantasy in which Poe confronts the tensions that characterized his native South. What consistently informs such works is the consciousness of a gap between the original, innocent and inspiring conception of the United States and how the country has actually developed. For example, Cooper's final nautical novel, *The Sea Lions* (1848), constructs a sense of the world spinning out of control, a feeling prompted by the author's unease with what he sees as the downward-leveling tendencies of democracy.

## HERMAN MELVILLE

Herman Melville (1819-1891) is a preeminent figure in the tradition of American nautical literature. In the five works that precede *Moby-Dick* (1851) the protagonists are all wanderers on the ocean. *Typee* (1846), *Omoo* (1847), and *Mardi* (1849) are suffused with a tantalizing sense of venturing into the unknown. This is particularly true in *Mardi*, in which the narrator abandons his ship, establishes a relationship with a young woman, and then, when she is kidnapped, embarks upon a kind of allegorical exploration of the world. *Redburn* (1849) is much more straightforward as an account of a young man's first sea voyage on a trader bound for Liverpool, his experiences onboard and in England, and his return to the United States. *White-Jacket* (1850), set on a man-of-war, is based on Melville's experience of service on the *United States* in 1844 and focuses on the degrading conditions on the *Neversink*. The narrator is the maker and wearer of the white jacket that throughout the journey causes him grief.

Melville writes in a tradition of nautical fiction, but he is clearly a writer in a different league: his works always move beyond our framework of expectations. *White-Jacket*, for example, is a powerful indictment of conditions and leadership in the U.S. Navy. As such, it poses the kinds of questions about the abuse of power that are aired repeatedly in nautical novels. By focusing on a brutal regime Melville, like Dana (Dana encouraged Melville to develop his experiences on the *United States* into a work of fiction), constructs an implicit analysis of the condition of the United States at a crucial stage in its expansion and development. The text operates powerfully at this level. The regime on the *Neversink* is oppressive, with extreme punishments for minor misdeeds. And perhaps even more disconcerting is the general air of indifference in relation to the sailors' lives. The most appalling example is the unnecessary amputation of the leg of a sailor by the ship's doctor, an act of brutality that results in the man's death. As always in nautical fiction, abuse of the body undermines any pretence of a reasonable social order. More specifically in an American context, the impression of the ordinary seaman as disposable is obviously incompatible with the notion of a society that has broken away from the European social model.

As powerful as Melville's critique is, however, this is not the most striking feature of the work. What is most likely to challenge the reader's expectations is the significance of White Jacket himself. Dressed so distinctively, he appears to be a symbolic figure, but it is difficult to be sure what effect is intended. In a puzzling way, White Jacket actually seems superfluous to the

critique of the navy that the work offers. As such, he becomes a wild card, a figure that unsettles the narrative. His presence is consistent, however, with a more general impression that many of the incidents and details in *White-Jacket* cannot be accommodated within any coherent or convincing overall interpretation of the text. Rather than explain White Jacket, therefore, it seems more reasonable to suggest that the character evades comprehension.

Whereas *White-Jacket* is often strange, *Moby-Dick* (1851) is much stranger, and even more baffling. It was written at a significant moment, when whaling was still the United States's leading industry. Yet even as the novel was being written, the United States was turning its back on the sea, with the land as the new and only frontier that really mattered. A great deal of criticism of Melville's works since the late twentieth century has focused on just how sharp his analysis is of the economic, social, and cultural conditions of the country, at a time when the agricultural economy was being overtaken by an industrial economy. Whaling was part of the new industrial order of the United States, but, with an imminent collapse of the demand for whale oil, it was on the verge of becoming an activity associated with the past. When *Moby-Dick* is seen in this context, it becomes possible to account for the novel's baffling nature. As the maritime frontier lost its central role in the American imagination, the nautical story seemingly began to lose its commanding capacity to make sense of the country; inexplicable elements started to intrude into the story. Indeed, it is as if Melville uses the form of the novel to exploit a sense of the vastness and mysteriousness of the ocean in a way that subverts all attempts at explanation. The novel repeatedly sets the unpredictability of the sea, the voyage, and life in general against the human impulse to assume command, to explain and to understand. This irresolvable tension is anticipated in *White-Jacket*: it offers a damning and coherent critique of the U.S. Navy, but at the same time there is a sense of much that is elusive in the text.

The classic American nautical novel was never just a story about the sea and sailors. It was, unavoidably, a story about the whole structure of a trading nation and the social and cultural order that evolves in such a society. In the United States of 1820-1870, a series of books attempt to make sense of the nation through an examination of the maritime activity that was so central in determining the character of that nation. But in Melville, as the maritime frontier loses its central role in the American economy and imagination, the form of the nautical tale is stretched to its limits in trying to sustain its traditional role. After *Moby-Dick* the nautical novel was no longer a distinctive feature of American literary culture; consequently, Melville's masterwork stands as the final extravagant, even self-parodying, flourish of the genre.

*See also* Maritime Commerce; *Moby-Dick*; *Two Years before the Mast*

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## Understanding Nautical Leadership Through Film



A sea captain (also called a captain or a master or a shipmaster) is in ultimate command of the vessel. The captain is responsible for its safe and efficient operation, including cargo operations, navigation, crew management and ensuring that the vessel complies with local and international laws, as well as company and flag state policies. All persons on board, including officers and crew, other shipboard staff members, passengers, guests and pilots, are under the captain's authority and are his ultimate responsibility.

In the corporate world the sea captain can be compared to your boss or manager. But there seems to be a special glamour or prestige when you talk about the master or captain of a sailing vessel. Why is that? We will discuss this more in our discussion area.

Pick one of the films listed below and analyze the characteristics of the captain. You can compare or contrast these with the Principles of naval leadership listed below.

### PRINCIPLES OF NAVAL LEADERSHIP

#### 1. Know yourself and seek self-improvement.

- Make an honest evaluation of yourself to determine your strong and weak personal qualities.
- Seek the honest opinions of your friends or superiors to show you how to improve your leadership ability.
- Learn by studying the causes of success or failure of other leaders.
- Develop a genuine interest in people.
- Have specific goals and definite plans to attain them.
- Have a systematic personal reading program that emphasizes not only professional subjects but also includes topics to help you understand people, both as individuals and in their functioning groups.

#### 2. Be technically and tactically proficient.

- Know what is expected of you and then expend time and energy on becoming proficient at those things.
- Form an attitude early on of seeking to learn more than is necessary.
- Observe and study the actions of capable leaders.
- Spend time with those people who are recognized as technically and tactically proficient. Learn as much as you can from them.
- Seek feedback from technically and tactically competent people concerning your own performance. Be willing to change.

- Seek opportunities to apply knowledge through the exercise of command. Good leadership is acquired only through practice.
- Prepare yourself for the job of the leader at the next higher rank.

### **3. Know your subordinates and look out for their welfare.**

- Put the welfare of the women and men for whom you are accountable before your own welfare.
- See the members of your unit and let them see you so that every one of them may know you and feel that you know them. Be approachable.
- Let them see that you are determined to fully prepare them for the accomplishment of all missions.
- Concern yourself with the living conditions of the members of your unit.
- Know your unit's mental attitude; keep in touch with their thoughts.
- Ensure fair and equal distribution of rewards.
- Provide sufficient recreational time and insist on participation.

### **4. Keep your subordinates informed.**

- Whenever possible, explain why tasks must be done and any pertinent amplifying instruction.
- Arrange to get sufficient feedback to assure yourself that immediate subordinates are passing on necessary information.
- Be alert to detect the spread of rumors. Stop rumors by replacing them with the truth.
- Build morale and esprit de corps by publicizing information concerning successes of your unit.
- Keep your unit informed about current legislation and regulations affecting their pay, promotion, privileges and other benefits.

### **5. Set the example.**

- Show your subordinates that you are willing to do the same things you ask them to do.
- Be physically fit, well groomed and correctly dressed.
- Maintain an optimistic outlook.
- Conduct yourself so that your personal habits are not open to criticism.
- Exercise initiative and regard the spirit of initiative of your subordinates within your unit.
- Avoid showing favoritism to any subordinate.
- Delegate authority and avoid over supervision, in order to develop leadership among subordinates.

### **6. Insure the task is understood, supervised and accomplished.**

- Issue every order as if it were your own.
  - Use the established chain of command.
- 38
- Encourage subordinates to ask questions concerning any point in your orders or directives they do not understand.
  - Question subordinates to determine if there is any doubt or misunderstanding in regard to the task to be accomplished.
  - Supervise the execution of your orders.
  - Exercise care and thought in supervision. Over supervision hurts initiative and creates resentment; under supervision will not get the job done.

### **7. Train your unit as a team.**

- Study, prepare and train thoroughly, endlessly.

- Encourage unit participation in recreational and military events.
- Do not publicly blame an individual for the team's failure or praise just an individual for the team's success.
- Ensure that training is meaningful, and that the purpose is clear to all members of the command.
- Train your team based on realistic conditions.
- Insist that every person understands the functions of the other members of the team and the functions of the team as a part of the unit.

#### **8. Make sound and timely decisions.**

- Developing a logical and orderly thought process by practicing objective estimates of the situation.
- When time and situation permits, planning for every possible event that can reasonably be foreseen.
- Considering the advice and suggestions of your subordinates before making decisions.
- Making sure your people are familiar with your policies and plans.
- Considering the effects of your decisions on all members of your unit.

#### **9. Develop a sense of responsibility among your subordinates.**

- Operate through the chain of command.
- Provide clear, well thought out directions.
- Give your subordinates frequent opportunities to perform duties normally performed by senior personnel.
- Be quick to recognize your subordinates' accomplishments when they demonstrate initiative and resourcefulness.
- Correct errors in judgment and initiative in a way which will encourage the individual to try harder.
- Give advice and assistance freely *when it is requested by your subordinates*.
- Let your people know that you will accept honest errors without punishment in return.
- Resist the urge to micro manage.
- Be prompt and fair in backing subordinates.
- Accept responsibility willingly and insist that your subordinates live by the same standard.

#### **10. Employ your command in accordance with its capabilities.**

- Avoid volunteering your unit for tasks that are beyond their capabilities.
- Be sure that tasks assigned to subordinates are reasonable.
- Assign tasks equally among your subordinates.
- Use the full capabilities of your unit before requesting assistance.

#### **11. Seek responsibility and take responsibility for your actions.**

- Learn the duties of your immediate senior, and be prepared to accept the responsibilities of these duties.
- Seek a variety of leadership positions that will give you experience in accepting responsibility in different fields.
- Take every opportunity that offers increased responsibility.
- Perform every task, no matter whether it be top secret or seemingly trivial, to the best of your ability.
- Stand up for what you think is right. Have courage in your convictions.
- Carefully evaluate a subordinate's failure before taking action against that subordinate.
- In the absence of orders, take the initiative to perform the actions you believe your senior would direct you to perform if present.

[http://www.au.af.mil/au/awc/awcgate/navy/leadership\\_principles.pdf](http://www.au.af.mil/au/awc/awcgate/navy/leadership_principles.pdf)



## Discussion Questions:

What unique qualities did the captains display in these films?

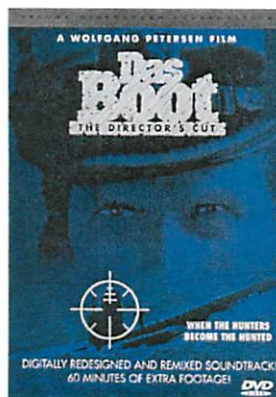
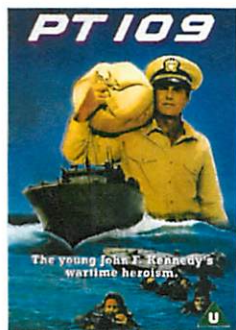
Did the captains follow the 11 criteria stated above?

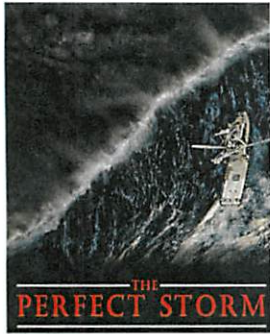
Which captain would you want to serve under?

Which captain do you think is most effective (under what circumstances)?

What weaknesses did you see?

How did the captains use support groups?





Check with me if you are picking another film.

### Stephen Crane, "The Open Boat" (1897)

Submit the first nine questions to the Drop Box by Wed.

Be ready to discuss the other questions/topic in our Discussion area.

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#### Assignment Questions:

- 1.) Why is only the Oiler given a name (Billie)? Why are the others only referred to generally?
- 2.) Why is it that only the Oiler dies and not anyone else?
- 3.) What is the view of nature presented in this story?
- 4.) What is the view of the men presented in this story?

- 5.) How do the men in the open boat relate to each other?
- 6.) What "patterns" or "repetitions" do you find in the story? How are these important to understanding the story?
- 7.) Where does the narrator seem to "intrude" into the story? Is this distracting? Is it effective?
- 8.) What do you think about the ending to the story (after we find out that Billie the Oiler dies)? Is it truthful, or is the narrator being ironic?
- 9.) Why did Crane use the structure he did -- the seven sections with Roman numerals?

**Pathways to Interpretation:**

1. Consider the biographical context and connections
2. Consider the historical context and connections
3. Consider the "literary periods" and similar works.
4. Use the "elements of fiction."
5. Look for "patterns."
6. Always Ask Questions!

**Patterns in "The Open Boat" -- (note: the page numbers are for the NAAL 6th ed.)**

1.) Uses of and references to COLORS:

2.) References to NATURE:

- 903
- 909 -- also "fate"
- esp. 914 -- 3rd paragraph of section VI
- esp. 917 -- top of page

3.) References to ANIMALS:

- 904 -- the boat
- 905 -- the gulls
- 908 -- the boat
- 909 -- the mouse (!)
- 912 -- branded (!)
- 913 -- babes

- 914 -- the shark
- 916 -- the shark

4.) The RELATIONSHIP of the Men:

- 905
- 907 -- the "best experience"

5.) Repetition of ROWING passage:

- 906
- 910
- 912

6.) Repetition of DROWNING passage:

- 909
- 912
- 914 -- adds idea of injustice
- 917
- 918

7.) Use of the name BILLIE for the Oiler:

- 911 -- Willie?
- 912 -- Billie
- 913 -- Billie x2
- 916 -- Billie x4
- 917 -- Billie
- He's the only one with / given a name (by Crane)
- He's the only one who drowns
- WHY?

8.) Hints or Clues or Foreshadowing about the Oiler:

- 197 -- the Oiler is practical, pragmatic, grounded
- 200 -- none of them were prepared for the shipwreck
- 200 -- the Oiler is even more tired -- a very "off hand" comment, no?
- 206 -- the Oiler overdoes it
- 209 -- the Oiler overdoes it
- 211 -- the Oiler overdoes it

9.) References to DEATH or DEAD SLEEP:

- 910

- 913
- 916
- 919 x2

**Other Notes and Questions:**

10.) The ENDING -- are they really "interpreters"?

- 904 -- they know very little; they are restricted
- 906 -- they can't see their progress
- 908 -- they celebrate too early
- 909 -- Narrator: they know nothing! they talk without knowledge!
- 915 -- does he understand about the soldier of the Legion at Algiers?
- 919 -- the ending: haughty? arrogant? they are sadly mistaken?

11.) Do the men in "The Open Boat" overcome nature, or are they spared by nature?

12.) Viewed from above / outside -- p. 904

13.) Approximates average experience? -- p. 904 -- NO!

14.) Use of the phrase "Willy Nilly" -- p. 904



1. What does *The Open Boat* say about the perceptions and observations of men in a crisis (men facing death)? Why are the men enraged at being near the shore?
2. What is the effect of our being told early in the story that the men are not near a rescue station?
3. Why does Crane deliberately place the dinghy's crew in sight of land in the story? What does the serenity of the scene on land emphasize about their situation and about humanity's relation to Nature?
4. How does the realism in this story compare to the realism in other works we have studied?
5. *The Open Boat*, according to one critic, represents Crane's vision of "a universe essentially indifferent to man." Do you agree? Why?
5. How does the indifference of nature affect the correspondent's view of life and the relationships of the men?
6. Many works of literature deal specifically with Nature and humanity's relations with it. How does Crane's work differ from others on this theme? Consider, for instance, the dependence upon Nature (and the distrust of man) evident in Twain and Whitman in connection with the view implicit, and often explicit, in Crane.
7. Why has *The Open Boat* been called an impressionistic masterpiece? How does understatement contribute to the general effect of the story? What moral effect does it have that an objective newspaper account of the incident would not have?
8. How does Crane's view of the human community arise out of his view of the nature forces surrounding and working upon men? What elements of naturalistic writing are evident in this story?