

# IAHIS 3888: The Art and Archaeology of Pandemics

## Summer 2020

Professor Ryan H. Collins

Office: A studio in Boston

Course Location: Any Preferred Digital Interface

[rcollin8@lesley.edu](mailto:rcollin8@lesley.edu)

Office Hours: By Appointment M-F

Credits: 3.00

*\*\*\*Synchronous Zoom Lectures are held on Fridays from 12:30 to 1:00pm; once available, recorded lessons are posted on Blackboard for asynchronous viewing. \*\*\**



"A Litany in Time of Plague"

Adieu, farewell earths blisse,  
This world uncertaine is,  
Fond are lifes lustful joyes,  
Death proves them all but toyes,  
None from his darts can flye;  
I am sick, I must dye:  
Lord, have mercy on us.  
Thomas Nashe – 1592

### Course Objectives

Given our current global health crisis (and the associated social crises), the words epidemic and pandemic conjure immediate concerns over health and well-being, critical lifestyle changes, and a marked difference in how we collectively conceive, confront, and represent the future. Yet, the impact on human civilization triggered by epidemic crises is nothing new. In this course, we will study the effects of epidemics and pandemics on different cultures throughout history. Towards this end, we will examine how art and design have served to forge community bonds; how visual culture has changed in times of crisis; and how communities across the world, in different times and spaces, eventually find resilience in fundamentally altered worlds. Case studies will consider recent archaeological projects and art historical research that are causing scholars to reevaluate the ways in which diseases have prompted both cultural upheavals and artistic transformations. These case studies will include the Plagues of the Ancient Mediterranean World, the 14th century Black Death, the 16th century Great Dying, the Spanish Flu of 1918, AIDS and the current COVID-19 crisis.

### Learning Outcomes

- Engage in critical dialogue regarding the impact of global crises on both culture and society.
- Demonstrate an understanding of how visual and material culture serve as a means for representing and confronting crises such as epidemics and pandemics.
- Analyze cultural and historical events from an interdisciplinary and/or multidisciplinary perspective.
- Employ historical case studies as tools for understanding and reevaluating the present.
- Understand how art and visual culture relates to our current pandemic.

### Meeting Times and Location

Due to the current epidemic, the global materiality of course engagement is undergoing considerable reorganization. Our class will operate with a Blended Learning Design approach – integrating asynchronous and synchronous learning strategies. The most important consideration to keep in mind is that all synchronous class meetings will be recorded and posted on blackboard for asynchronous learning (they also provide an additional mode of reflection).

There are three sessions held each week: **one** 30-minute Lecture and **two** 30-minute Discussion Sessions.

Students are not required to attend synchronous sessions though I do encourage active attendance in one of our discussion meeting times or through regular office hour appointments. Active attendance to course sessions enables me to get to know each student, gain a sense of participation, and progress. Attendance also gives students the opportunity to vocalize questions, build community, and have fun.

*Synchronous lectures will be held at 12:30pm EDT on each Friday from July 10<sup>th</sup> through August 28<sup>th</sup>.*

*Synchronous discussions will be held on Thursdays from 6:00 to 6:30pm and again on Fridays from 12:00 to 12:30pm (just before lecture).*

*Office Hours Are by Appointment Only, Monday through Friday.*

Students may attend either synchronous discussion (or even both). Midday on Fridays allows for most students to attend, while other students may find the Thursday evening time more preferable to their schedules.

---

## Course Zoom IDs

### Thursday Discussion Meeting (6pm) Link:

<https://us02web.zoom.us/j/84611003727?pwd=R3FQQVhWeURkbU1PMlpScERtMHhmZz09>

Meeting ID: 846 1100 3727

Password: 7AYcr0

### Friday Discussion Zoom Meeting (12pm) Link:

<https://us02web.zoom.us/j/84960166613?pwd=dWJwcHVXTk1XTXdlelNDRmQvYzkyZz09>

Meeting ID: 849 6016 6613

Password: 5USgDM

### Friday Lecture Zoom Meeting Link:

<https://us02web.zoom.us/j/81455225234?pwd=QjVqRzMvd0JPeXp4MWNKZXNIT3VqUT09>

Meeting ID: 814 5522 5234

Password: 2KRSm7

---

## RESPONSE TO EMAILS (*Prioritizing Health and Wellbeing*)

Because this class is asynchronous and hosts students in several time zones around the globe, I expect flexibility and autonomy with when and how students work. The world is your oyster! But, the “always-on” nature of the coursework, does make it important for one to establish boundaries for health and wellbeing. That being said, emails received by me on Mondays through Fridays between the hours of 8:00 am, and 8:00 pm EDT will receive priority on a given day. Within this 12-hour window, you can expect a response in most cases within a half-hour to one-hours’ time. Emails received by me outside of that window can expect a response when the next window opens (usually the next day). Know that I am happy to respond to emails, questions, or concerns over the weekend. I am even happy to host appointment office hours. But my response times will vary on weekends as I prioritize time to disconnect from the computer, enjoy a long-distance run, or explore remote trails out in nature. Students may wish to schedule in their own time for wellness (and I encourage you to do so).

<b>Schedule + Course Texts</b>
--------------------------------

All course texts and digital media are available through provided links and or PDF’s all loaded on Blackboard under the left side tab of Course Management and Content Collection, within the folder labeled “Readings”.

There are no required textbooks or additional course materials.

Should a student ever encounter an issue of access with course text or media, please contact the instructor. Texts are listed below in the course schedule under the weeks when they are assigned.

## **Week 1: Pandemics in Art and Archaeology – Getting to Know Things**

Context, Terminology, and an Introduction to Paleopathology

### **Readings:**

1. Gell, Alfred 1998, Chapter 1. The Problem Defined: The Need for an Anthropology of Art. In, *Art and Agency: An Anthropological Theory*, Oxford University Press.
2. O’Grady, Megan 2020, What Can We Learn From the Art of Pandemics Past? From the playground game ring-around-the-rosy to the short stories of Edgar Allan Poe, the scars of illnesses throughout history are still visible today. *The New York Times*, April 8<sup>th</sup>, 2020.  
<https://www.nytimes.com/2020/04/08/t-magazine/art-coronavirus.html?action=click&module=Features&pgtype=Homepage>
3. Roberts, Charlotte, Gabriel Wrobel and Michael Westaway, 2020, What the archaeological record reveals about epidemics throughout history – and the human response to them. *The Conversation*. <https://theconversation.com/what-the-archaeological-record-reveals-about-epidemics-throughout-history-and-the-human-response-to-them-138408>

## **Week 2: Material Evidence of the Earliest Epidemics**

Myths, Histories and Urban/Agrarian Living Realities

### **Readings:**

1. The Science of the 10 Plagues. *Live Science*, April 11<sup>th</sup>, 2017.  
<https://www.livescience.com/58638-science-of-the-10-plagues.html>
2. Allen, Brian 2020, Plague Art, to Rivet, Horrify, or Heal. *National Review*, April 25<sup>th</sup>, 2020.  
<https://www.nationalreview.com/2020/04/art-review-plague-art-to-rivet-horrify-or-heal/>
3. Hodder, Ian 2012, Chapter 1. Thinking about Things Differently. In, *Entangled: An Archaeology of the Relationships Between Humans and Things*, Wiley-Blackwell.
4. Rott, Nathan 2020, 'Like Poking a Beehive': The Worrisome Link Between Deforestation And Disease. NPR: SPECIAL SERIES Environment And Energy Collaborative  
[https://www.npr.org/2020/06/22/875961137/the-worrisome-link-between-deforestation-and-disease?utm\\_campaign=storyshare&utm\\_source=facebook.com&utm\\_medium=social](https://www.npr.org/2020/06/22/875961137/the-worrisome-link-between-deforestation-and-disease?utm_campaign=storyshare&utm_source=facebook.com&utm_medium=social)

## **Week 3: Myths and Histories: Epidemics Across the Hellenistic World**

When can we start keeping our records straight? It’s complicated, but interesting!

### **Readings:**

1. Kelaidis, Katherine 2020, What the Great Plague of Athens Can Teach Us Now: Disease changed the course of the war, and shaped the peace that came afterward, planting the seeds that would destroy Athenian democracy. *The Atlantic*, March 23, 2020.  
<https://www.theatlantic.com/ideas/archive/2020/03/great-plague-athens-has-erie-parallels-today/608545/>

- Littman, Robert J. 2009, The Plague of Athens: Epidemiology and Paleopathology. Mount Sinai Journal of Medicine. Sep/Oct2009, Vol. 76 Issue 5, p456-467. 12p.
- Mackie, Chris 2020, Thucydides and the plague of Athens - What it can Teach us Now. The Conversation, March 19<sup>th</sup>, 2020. <https://theconversation.com/thucydides-and-the-plague-of-athens-what-it-can-teach-us-now-133155>

#### Week 4: Pandemics of Imperium Romanum

In this unit we will focus on the Roman Empire, its networks, architecture, and infrastructure that helped keep epidemics at bay, for a time, before enabling them.

#### Readings:

- Harper, Kyle 2017, 6 Ways Climate Change and Disease Helped Topple the Roman Empire. Vox, Nov. 4<sup>th</sup>, 2017. <https://www.vox.com/the-big-idea/2017/10/30/16568716/six-ways-climate-change-disease-toppled-roman-empire>
- Mordechaia, Lee, Merle Eisenberga, Timothy P. Newfieldd, Adam Izdebskif, Janet E. Kayh, and Hendrik Poinar 2020, The Justinianic Plague: An inconsequential pandemic? PNAS, v.116 n.56, December 17<sup>th</sup>, 2019. <https://www.pnas.org/content/116/51/25546>
- Rapp Learn, Joshua 2020, These 4 Pandemics Changed the Course of Human History: COVID-19 isn't the first disease to upend daily life. Discovery Magazine, June 18<sup>th</sup>, 2020. <https://www.discovermagazine.com/health/these-4-pandemics-changed-the-course-of-human-history>
- Watts, Edward 2020, What Rome Learned From the Deadly Antonine Plague of 165 A.D.: The outbreak was far deadlier than COVID-19, but the empire survived. Smithsonian Magazine, April 28<sup>th</sup>, 2020. <https://www.smithsonianmag.com/history/what-rome-learned-deadly-antonine-plague-165-d-180974758/>

#### Week 5: The Great Dying - Life during the Black Death

How well do we really know the diseases responsible for the global event known in the 14<sup>th</sup> Century *The Great Dying*? What Changed?

#### Readings:

- Goldiner, Sigrid 2001, "Art and Death in the Middle Ages." In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000-. [http://www.metmuseum.org/toah/hd/deth/hd\\_deth.htm](http://www.metmuseum.org/toah/hd/deth/hd_deth.htm)
- Bichell, Rae Ellen 2017, Iconic Plague Images Are Often Not What They Seem. NPR, Goats and Soda – Stories of Life in a Changing World. August 18<sup>th</sup>, 2017. <https://www.npr.org/sections/goatsandsoda/2017/08/18/542435991/those-iconic-images-of-the-plague-thats-not-the-plague>

3. Addley, Esther 2020, Mass grave shows how Black Death devastated the countryside. The Guardian, February 18<sup>th</sup>, 2020. <https://www.theguardian.com/society/2020/feb/18/mass-grave-shows-how-black-death-devastated-the-countryside>
4. Collett, Richard 2020. How the Black Death Gave Rise to British Pub Culture. Atlas Obscura, May 22, 2020. [https://www.atlasobscura.com/articles/what-is-the-oldest-pub?utm\\_source=Atlas+Obscura+Daily+Newsletter&utm\\_campaign=ae363dcb46-EMAIL\\_CAMPAIGN\\_2020\\_05\\_27&utm\\_medium=email&utm\\_term=0\\_f36db9c480-ae363dcb46-71285085&mc\\_cid=ae363dcb46&mc\\_eid=23050ff8ea](https://www.atlasobscura.com/articles/what-is-the-oldest-pub?utm_source=Atlas+Obscura+Daily+Newsletter&utm_campaign=ae363dcb46-EMAIL_CAMPAIGN_2020_05_27&utm_medium=email&utm_term=0_f36db9c480-ae363dcb46-71285085&mc_cid=ae363dcb46&mc_eid=23050ff8ea)
5. Toth Stub, Sara 2020, The Black Death in Venice and the Dawn of Quarantine: Archaeological research is unearthing how the Italian city created a vast public health response 700 years ago. Atlas Obscura, May 11, 2020. <https://www.atlasobscura.com/articles/black-death-venice-quarantine>

### Week 6: Identifying Cocoliztli - Plagues of Early Globalization

Cocoliztli was the Nahuatl (or Aztec) word for the diseases that accompanied American Colonization in the 16<sup>th</sup> Century. What do we now know about this Great Dying?

#### Readings:

1. Acuna-Soto, et al. 2002, Megadrought and Megadeath in 16th Century Mexico. *Emerg Infect Dis.* 2002 Apr; 8(4): 360–362.
2. Koch, A. et al. 2019, Earth system impacts of the European arrival and Great Dying in the Americas after 1492. *Quaternary Science Reviews*, Volume 207, March 1st, 2019, Pages 13-36
3. Miranda, Carolina A. 2020, How a vital record of Mexican indigenous life was created under quarantine. The Los Angeles Times, March 26<sup>th</sup>, 2020. <https://www.latimes.com/entertainment-arts/story/2020-03-26/coronavirus-florentine-codex-mexican-indigenous-life-smallpox-quarantine>
4. Vagene et al. 2018, Salmonella enterica genomes from victims of a major sixteenth-century epidemic in Mexico. *Nature Ecology and Evolution*, 2:520-28

### Week 7: Pandemics of Industry

Spoiler Alert: John Snow saves London with a magic map. Yes, really.

#### Readings:

1. Oswaks, Molly 2020, People Have Gone Full 1800's: In the midst of quarantine, flower pressing, natural dyeing and other activities from Victorian times have made a comeback. The New York Times, April 30<sup>th</sup>, 2020. <https://www.nytimes.com/2020/04/30/style/victorian-era-crafts-coronavirus.html?searchResultPosition=1>

2. Park and Park 2010, Fear and Humour in the Art of Cholera. J R Soc Med 2010: 103: 481–483. DOI 10.1258/jrsm.2010.100069 <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2996527/>
3. Rosenberg, Matt 2019, A Map Stops Cholera. ThoughtCo. July 19<sup>th</sup>, 2019. <https://www.thoughtco.com/map-stops-cholera-1433538>
4. Willford 2008, How Epidemics Helped Shape the Modern Metropolis. The New York Times, April 15<sup>th</sup>, 2008. <https://www.nytimes.com/2008/04/15/science/15chol.html>
5. White, April 2020, How the Influenza Pandemic Popularized Lemons. Atlas Obscura, May 28, 2020. [https://www.atlasobscura.com/articles/foods-that-protect-against-viruses?utm\\_source=Atlas+Obscura+Daily+Newsletter&utm\\_campaign=6877d165b2-EMAIL\\_CAMPAIGN\\_2020\\_06\\_01&utm\\_medium=email&utm\\_term=0\\_f36db9c480-6877d165b2-71285085&mc\\_cid=6877d165b2&mc\\_eid=23050ff8ea](https://www.atlasobscura.com/articles/foods-that-protect-against-viruses?utm_source=Atlas+Obscura+Daily+Newsletter&utm_campaign=6877d165b2-EMAIL_CAMPAIGN_2020_06_01&utm_medium=email&utm_term=0_f36db9c480-6877d165b2-71285085&mc_cid=6877d165b2&mc_eid=23050ff8ea)

### Week 8: Pandemics of the Information Age

We have always been with Epidemics. What lessons can we learn (and remember) from the 1918 Influenza, Smallpox, Polio, HIV/AIDS, MERS, SARS-Cov 1, Ebola and SARS-Cov 2?

#### Readings:

1. Art, Aids, and Activism – Visual AIDS Gallery <https://visualaids.org/gallery/detail/340>
2. Howell, Robert and Nosmot Gbadamosi 2016, Fever rising: How an illustrator's images helped the fight against Ebola. CNN, September 20, 2016. <https://www.cnn.com/2016/09/20/africa/african-artist-who-helped-in-fight-against-ebola/index.html>
3. Miller, M. H. 2020, Two Exhibitions Respond to Art in the Age of Anxiety and Distance. The New York Times, April 24<sup>th</sup>, 2020. <https://www.nytimes.com/2020/04/24/t-magazine/george-condo-rashid-johnson-art.html>

**(Video)** Mark Honigsbaum, Lecture on his new book, “The Pandemic Century: One Hundred Years of Panic, Hysteria, and Hubris.” [https://www.norton.com/common/mplay/6.11/?p=/marketing/college/Online\\_Resource\\_Videos/&f=Honigsbaum\\_Webinar\\_PandemicsAndCivilization&ft=mp4&cdn=1&cc=1](https://www.norton.com/common/mplay/6.11/?p=/marketing/college/Online_Resource_Videos/&f=Honigsbaum_Webinar_PandemicsAndCivilization&ft=mp4&cdn=1&cc=1)

### For Further Interest (NOT ASSIGNED)

Chirikure, Shadreck 2020, Archaeology shows how ancient African societies managed pandemics. The Conversation, May 14<sup>th</sup>, 2020. <https://theconversation.com/archaeology-shows-how-ancient-african-societies-managed-pandemics-138217>

Cohen, Jon 2016, Meet the scientist painter who turns deadly viruses into beautiful works of art. Science Magazine, April 11<sup>th</sup>, 2019. <https://www.sciencemag.org/news/2019/04/meet-scientist-painter-who-turns-deadly-viruses-beautiful-works-art>

Ehrenkranz and Sampson 2009, Origins of the Old Testament Plagues: Explications and Implications. Yale J Biol Med. 2008 Mar; 81(1): 31–42. **(PDF on Blackboard)**

Figes, Lydia 2020, Remembering artists impacted by the 1980s AIDS Crisis. ArtUK.  
<https://artuk.org/discover/stories/remembering-artists-impacted-by-the-1980s-aids-crisis>

Hassett, Brenna 2017, How plagues help scientists puzzle out the past. Popular Science, May 15<sup>th</sup>, 2017.  
<https://www.popsci.com/plagues-bioarchaeologists/>

Than, Ker 2014, Two of History's Deadliest Plagues Were Linked, With Implications for Another Outbreak Scientists discover a link between the Justinian plague and the Black Death. National Geographic, January 31<sup>st</sup>, 2014. <https://www.nationalgeographic.com/news/2014/1/140129-justinian-plague-black-death-bacteria-bubonic-pandemic/>

McBride, Adam 2020, The Black Death led to the demise of feudalism. Could this pandemic have a similar effect? – Salon, April 26<sup>th</sup>, 2020.  
<https://www.salon.com/2020/04/26/the-black-death-led-to-the-demise-of-feudalism-could-this-pandemic-have-a-similar-effect/>

Mulhall, John 2020, Milan's medieval response to the plague holds lessons for today. The Washington Post, April 27, 2020. <https://www.washingtonpost.com/opinions/2020/04/27/milans-medieval-response-plague-holds-lessons-today/>

<b>Additional Resources</b>
-----------------------------

COVID-19 Resources for Artists and Arts Organizations  
<https://www.arts.gov/covid-19-resources-for-artists-and-arts-organizations>

Medieval European Art Inspired by The Plague - The History of Art And The Curious Lives of Famous Painters [http://www.historyofpainters.com/plague\\_art.htm](http://www.historyofpainters.com/plague_art.htm)

Mapping the Cholera Epidemic of 1854 – National Geographic  
<https://www.nationalgeographic.org/activity/mapping-cholera-epidemic-1854/>

Trade and the Black Death – National Geographic  
<https://www.nationalgeographic.org/activity/trade-and-black-death/>

World Health Organization – COVID-19 Coronavirus Disease Pandemic:  
<https://www.who.int/emergencies/diseases/novel-coronavirus-2019>

Even during COVID-19, art 'brings us closer together than ever' – UN cultural agency  
<https://news.un.org/en/story/2020/04/1061802>

RESPONDING TO COVID-19'S IMPACT ON BOSTON'S ARTS AND CULTURE SECTOR  
<https://www.boston.gov/news/responding-covid-19s-impact-bostons-arts-and-culture-sector>



## TEACHING METHODS AND PHILOSOPHY

I believe that the classroom can be an exploratory forum for intellectual growth and an empowering platform for community building. It can also be a safe space to be candid, allowing students to test and develop emerging skill sets. To develop critical thinking, I have designed this class with an emphasis on scaffolding to first cultivate and then apply the toolkits students will develop over the course of the quarter. Many of my assignments have a creative and experimental component pushing students to pursue research and fieldwork outside of the classroom. These situations grant students much autonomy, empowering them to navigate challenging situations, and providing invaluable opportunities to engage in creative problem-solving. Thus, experiential learning plays a prominent role in my approach to teaching because I believe students learn best when activities are hands-on and transcend traditional classroom boundaries. Thus, our typical sessions include a mix of lecture, discussion, small group work, active learning, web-based learning, and experiential learning, and outside research.

## CONSENT TO RECORD

### (1) Consent to recording of course and group office hours

- a) I affirm my understanding that this course and any associated group meetings involving students and the instructor, including but not limited to scheduled and ad hoc office hours and other consultations, may be recorded within any digital platform used to offer remote instruction for this course;
- b) I further affirm that the instructor owns the copyright to their instructional materials, of which these recordings constitute a part, and distribution of any of these recordings in whole or in part without prior written consent of the instructor may be subject to discipline by Lesley University up to and including expulsion;
- c) I authorize Lesley University and anyone acting on behalf of Lesley University to record my participation and appearance in any medium, and to use my name, likeness, and voice in connection with such recording; and
- d) I authorize Lesley University and anyone acting on behalf of Lesley University to use, reproduce, or distribute such recording without restrictions or limitation for any educational purpose deemed appropriate by Lesley University and anyone acting on behalf of Lesley University.

### (2) Requirement of consent to one-on-one recordings

By enrolling in this course, I hereby affirm that I will not under any circumstance make a recording in any medium of any one-on-one meeting with the instructor without obtaining the prior written consent of all those participating, and I understand that if I violate this prohibition, I will be subject to discipline by Lesley University up to and including expulsion, as well as any other civil or criminal penalties under applicable law.

## Summer 2020 Evaluation

**In 2020 for Summer semester and Summer 1 and 2 terms, all courses will be graded on a Pass/Fail format, following Lesley University's existing [Catalog Definition](#) for Pass/Fail Grading which notes that a passing grade for undergraduates is C- or higher, and for graduate students is a B- or higher.**

Some students may require a letter grade for the purposes of external funding requirements, employment, licensure requirements or other reasons, or simply may prefer a letter grade. Students may choose an A-F letter grade for a single course, or multiple courses. **Please remember that the default grading will be Pass/Fail, and that students will need to "opt in" to a letter grade by notifying their faculty member.** Students should notify your faculty member by email or through Blackboard stating your wish to opt in for letter grades **no later than July 20, 2020** for Summer 2 courses (8-week term).

## Assignments and Rubric Evaluation

### **Weekly Media Responses (20%) – Responses Due Weekly on Fridays by 8pm EDT**

Reflection is an essential part of the learning process. Intentionally attempting to synthesize abstract ideas and articulate key lessons is more effective than learning only through experience. Each week, students are tasked with posting a written Media Response to questions provided by the Instructor. *Weekly Instructor Questions (Modules) will be posted to Blackboard in announcements on each Monday, beginning July 6<sup>th</sup> and ending August 24<sup>th</sup>.*

Media Responses (always due by 8pm EDT on Fridays) should make reference to insights generated from assigned readings, videos, podcasts, class discussion or relevant outside materials. Students would do well to consider the strategy of tailoring their Media Responses to build into the focus of your research \*Projects\*.

*Grading will be done on a scale of 0 – 2.5.* A successful Media Response will be between 250 and 500 words, answer the weekly Instructor Questions fully, cite the weekly assigned media, and show critical thought. Remember, responses need to do more than summarize the ideas or argument of an author.

### **Weekly Peer Critique (20%) – Peer Critiques Due Mondays by 8pm EDT**

In addition to writing a Media Reflection each week (due on Fridays), you will also be tasked with a short Peer Critique of one student (due on the following Monday). Each week, you will critique one peer (ideally a new student). This process is meant for you to engage other students' work in meaningful ways. Your feedback should emphasize key points of connection, helping students build upon their ideas in a productive way.

*Grading will be done on a scale of 0 – 2.5.* A successful Peer Critique will be between 50 and 150 words, offering constructive (or affirmative feedback) and help fellow students build upon their ideas in a productive way.

### **Project Proposal: Art+Design and Pandemics (15%) – DUE July 24<sup>th</sup> by 8pm EDT**

Over the course of the semester, students are tasked with constructing a research project that will augment their learning development. Project topics must focus on the theme of Art and Design in the Time of Pandemics. Within the parameters of the project theme, students have a great degree of flexibility on research of their projects. Areas of research could connect with art and material culture – perhaps relating to change before and after pandemics. That being said, while this class blends history, culture, and archaeology there is also a contemporary (and even future focused) component of this course. As such, *where* and *when* students choose to focus is open ended (past, present, or even future). Students may even wish to choose to focus on how COVID-19 may impact their own work as artists and designers.

Students may choose to focus on changes to culture and material culture through fashion, technology, education, art, writing, record keeping and so on. As stated above, you might choose a change over time perspective (How did the Black Death Change European Painting or Literature), or perhaps you might instead choose a compare and contrast emphasis (Pros and Cons of Medieval Plague Masks in the Time of COVID). Or, connecting directly to the present, Pandemics change Art, design, and even Fashion, what might we expect to see in the Post-COVID world?

The goal of the Project to Proposal is to establish a research foundation. Proposals should articulate a clear research question, focus, or statement. Proposals must be at least two full paragraphs, illustrating a research plan. In addition, Proposals must also cite two works of inspiration. Cited media could include literature, journalism, peer-reviewed scholarship, videos, podcasts or anything else that is relevant to the chosen research design.

*Project Proposals will be evaluated on a 0 – 15 grading scale:*

**(5) Creativity** – Your proposal demonstrates an imaginative, well - considered approach to the assignment.

**(5) Critical Thinking** – Your topic is well developed and detailed, showing evidence of your perspective and position.

**(5) Mechanics** – Sentence structure, grammar, organization, 11p Calibri/Arial or 12pt Times New Roman font, consistent citations standards, page numbers (when applicable).

---

**Presenting your \*Project\* Research (15%) – Due Week 7 Aug. 17<sup>th</sup> – 21<sup>st</sup>**

“...Brevity is the soul of wit...” – Lord Polonius, in William Shakespeare’s Hamlet (1602)

During the seventh week of class (August 17<sup>th</sup> – 21<sup>st</sup>), students will have the opportunity to engage their peers in a presentation or digital media project. How students choose to present is their preference, as are synchronous and asynchronous presentation choices. Asynchronous productions will be housed on Blackboard for student access.

Creativity is always encouraged. PowerPoints or Prezi presentations over Zoom are welcome that help students articulate their research findings over the semester. Conversely, students may also produce a media presentation that will be shared with the class (including video formats or audio productions, like podcasts). Student presentations must discuss the chosen research, encountered revelations, show the importance and relevance of the work while also connecting back to the COVID crisis today. Most importantly, you are encouraged to have fun. This is your time to shine.

Because presentations occur during the seventh (and not the final eighth) week of class, students will have a final opportunity for instructor feedback. Presentations will be evaluated on the following scale:

*Project Presentation will be evaluated on a 0 – 15 grading scale:*

**(5) Creativity** – Your presentation demonstrates an imaginative, well - considered approach to the assignment.

**(5) Critical Thinking** – Your topic is well developed and detailed, showing evidence of your perspective and position.

**(5) Visual and Audio Mechanics** – Visuals and audio engage the audience, maintaining a balance with presentation voice. For PowerPoint and Prezi, necessary text is clear and not cumbersome. Presentation media is complete and polished.

---

**Project Paper/Digital Media Project (30%) – Due Friday August 28<sup>th</sup> by 8pm EDT**

The final assignment represents the culmination of student research and critical reflection during this course. This final is more open ended and can take different forms. Some students may wish to create a more in-depth digital media, design, or artistic project that may work into their own portfolio. Others may choose to write an essay. If a student chooses to do a creative project they must work closely with the instructor to ensure the project meets course standards.

You will write a focused paper building on the guidelines of the semester long project (*minimally 8 full pages, no more than 12 full double-spaced pages*; this does not include figures, images, or citations). The final project must cite two readings or media from class. In addition, the final project must also cite a minimum of ten outside references obtained through independent student research. Peer-reviewed sources and primary sources are preferred, though secondary sources, like journalism, podcasts, and other media are also encouraged and should be included as relevant.

**(6) Creativity** – Essay demonstrates an imaginative, well-considered approach to selecting precedents

**(6) Critical Thinking** – Arguments in your essay are well-developed and show evidence of your perspectives and position

**(6) Mechanics** – Sentence structure, grammar, organization, 11p Calibri/Arial or 12pt Times New Roman font, consistent citations standards, page numbers (when applicable).

**(6) Fulfills the Assignment** – You followed the directions and process outlined, citing sufficient amount of sources.

**(6) Communication** – Essay or presentation expresses ideas clearly.

<b>Student Support Services</b>
---------------------------------

**Tutoring For All Students**

The CAA provides **individual, one-on-one, virtual peer tutoring** (on Teams or Zoom) to help students understand course content, improve their academic writing skills, and developing strategies for learning online. This service is available on weekdays until August 28. Students can schedule their own appointments by logging on to [Lesley WOnline](https://www.lesley.edu/wc) . Any questions related to scheduling can be sent to [caa@lesley.edu](mailto:caa@lesley.edu) or [amulla@lesley.edu](mailto:amulla@lesley.edu) .

In addition, *Brainfuse Live Help* is available to students for content support. This service is available 24/7. Students may log into [Brainfuse](https://www.brainfuse.com) using their Lesley email credentials. Additional instructions on how to access Live Help are in the attachment to this email entitled “Brainfuse – Live Help.”

**Writing Support**

Student can also **submit drafts of their writing assignments** to [onlinetutoring@lesley.edu](mailto:onlinetutoring@lesley.edu), an asynchronous, email-based service, where tutors review papers using the “track changes” editing tool and send them back to the student for revision. Instructions on how to submit a paper to the CAA’s Online Tutoring Service are in the attachment entitled “OLT Guidelines 2020.”

In addition, *Brainfuse Writing Lab* is available to students for writing support. Students may log into [Brainfuse](https://www.brainfuse.com) using their Lesley email credentials. Additional instructions on how to access the Writing Lab are in the attachment entitled “Brainfuse – Writing Lab.” Any questions related to scheduling can be sent to [amulla@lesley.edu](mailto:amulla@lesley.edu)

### **Lesley University Library Services**

The Library Research Portal ([www.research.lesley.edu](http://www.research.lesley.edu)) provides access to multiple services and authoritative resources for academic research, including books, articles, tests, visual media, and teaching resources. The Lesley University Library encourages students and faculty to use these academic resources for their assignments.

Our Ask-A-Librarian page lets you chat, text, call, e-mail, or request a meeting with a librarian!  
Sherrill Library, the main university library, Brattle Campus, 617-349-8850  
Moriarty Library, the art library, Porter Campus, 617-349-8070

### **Academic Dishonesty**

Academic dishonesty comes in many forms. The following list is not meant to be exhaustive, and a student may be charged and found guilty of violating the University's Academic Integrity Policy for an offense not enumerated below. Academic dishonesty includes cheating, plagiarism, fabrication and falsification, multiple submissions, abuse of academic materials, complicity/unauthorized assistance, lying/tampering/theft. Please review the student handbook for details:  
<http://www.lesley.edu/academic-integrity-policy/>

### **Learning Community Statement**

Faculty, staff and students are all responsible for advancing a campus and classroom climate that creates and values a diversity of ideas, perspectives, experiences and identities. As such, we aspire to engage together in a community where each person is respected and empowered to express themselves and be heard.

We commit to creating an environment and developing course content that recognizes the learning experience of every student with dignity and respect, regardless of differences that include, but are not limited to: race, socio-economic status, ethnicity, indigenous background, immigration status, nationality, gender identity/expression, language, abilities and accommodations, religion/spirituality, sexual orientation, veteran status or membership in uniformed services, political views, age and physical appearance.

Lesley University's Mission Statement ([lesley.edu/about/mission-history](http://lesley.edu/about/mission-history)) states that "...Lesley prepares socially responsible graduates with the knowledge, skills, understanding and ethical judgment to be catalysts shaping a more just, humane, and sustainable world." Among many experts in the field, Diane Goodman has described the following competencies: (1) Building self-awareness, (2) Understanding and valuing others, (3) Knowledge of societal inequities, (4) Interacting effectively with a diversity of people in different contexts, and (5) Fostering equity and inclusion. Our mission and these competencies are embedded in our curricula and our classrooms. They provide a foundation for transformative teaching and learning, and approaches to social justice.

### **Disability Statement**

Lesley University is committed to ensuring that all qualified students with disabilities are afforded an equal opportunity to participate in and to benefit from its programs and services. To receive accommodations, a student must have a documented disability as defined by Section 504 of the Rehabilitation Act of 1973 and the ADA Amendments Act of 2008, and must provide documentation of the disability. Eligibility for reasonable accommodations will be based on the documentation provided.

If you are a student with a documented disability, or feel that you may have a disability, please contact the appropriate disability administrator.

*For On-Campus Students with Learning Disabilities, Attention Disorders and Asperger Syndrome:*

Kimberly J. Johnson, Director LD/ADD Academic Support Program  
Doble Hall, 2nd floor  
Phone: 617.349.8462 • Fax: 617.349.8324  
[kjohnso7@lesley.edu](mailto:kjohnso7@lesley.edu)

*For On-Campus Students with Physical, Sensory, and Psychiatric Disabilities:*

Daniel Newman, Lesley University ADA/504 Coordinator  
Doble Hall, 2nd Floor  
Phone: 617.349.8572 • Fax: 617.349.8324 • TTY: 617.349.8544, 617-349-8198  
[dnewman@lesley.edu](mailto:dnewman@lesley.edu)

*For All Off-Campus Students:*

Daniel Newman, Lesley University ADA/504 Coordinator  
Doble Hall, 2nd Floor  
Phone: 617.349.8572 • Fax: 617.349.8324  
[dnewman@lesley.edu](mailto:dnewman@lesley.edu)

The contact persons play the role of facilitator between the student's needs, faculty requirements, and administrative guidelines of the University. Disability-related information is not shared without the permission of the student.

<b>Equal Opportunity and Inclusion Policy</b>
---

Lesley University remains committed to a policy of equal opportunity, affirmative action, and inclusion for all current and prospective faculty, students, and staff and to eliminating discrimination when it occurs. Lesley University does not discriminate on the basis of race, color, religion, sex, national origin, age, veteran status, disability, or sexual orientation in admission to, access to, treatment in, or employment in its programs and activities. Lesley will not ignore any form of discrimination, harassment, or sexual harassment by any member of the Lesley community. Moreover, Lesley does not condone any form of retaliation against any person who brings a complaint of discrimination, harassment or sexual harassment or against anyone who cooperates in a complaint investigation.

For more information, visit [www.lesley.edu/students/policies/equal-opportunity-and-inclusion-policy](http://www.lesley.edu/students/policies/equal-opportunity-and-inclusion-policy) or contact:

Dr. Nathaniel Mays, Dean of Student Life and Interim Title IX Coordinator  
617.349.8539 or [dsa@lesley.edu](mailto:dsa@lesley.edu)  
Associate VP for Human Resources  
617.349.8785 or [hr@lesley.edu](mailto:hr@lesley.edu)