

ARTH 200-001 Survey of Western Art Part 1
Syllabus, Spring 2020
Monday and Wednesday 12:00-1:15 PM
Robinson Hall B113
Professor Gustafson

Contact information and Office Hours:

Email: egustafs@gmu.edu **Please use your GMU email address for school business.**

Art History Department Phone: 703-993-1250

Office: Robinson B: 348

Come chat with the professor in his office times: Tuesdays 4:30-5:00 pm, or by appointment

Find your Discussion Group on your Blackboard page for this course!

Your Response Group is:

Course Description:

This course will introduce students to the art and architecture of the ancient and medieval Mediterranean and European world. Through slide lectures, reading, assigned exercises, and discussions we will examine key monuments and artists. We will explore the role of painting, sculpture, and architecture in the formation and communication of cultural identity. This course has no prerequisites and presumes no prior knowledge of Art History. This course fulfills the University General Education requirement in the Arts.

Course Goals and Objectives:

In this course, students will:

- Learn to analyze and discuss art and architecture.
- Learn the standard major periods of ancient and medieval western art.
- Learn to recognize major monuments from each period.
- Study the relationship between the history and visual culture of each period.
- Apply archeology and primary texts to art history;
- Become familiar with some of the area's museums.

COURSE REQUIREMENTS

- Class attendance and in-class discussion exercises with notes to be handed in.
- Assigned readings, including websites and documents on the Internet.
- One (or more) self-guided visit to an art museum.
- One short paper based on a museum visit, with a graded first draft outline to be revised.
- Two tests and a final exam.

1. CLASS MEETINGS AND PARTICIPATION

Class meets twice a week. Daily attendance and participation are essential and will contribute to your final grade. Each class will be structured as part discussion and part lecture, and I will depend on students to engage actively - respond to questions, challenge assertions in the

textbook, comment on what you see, and ASK QUESTIONS. In order for you to participate intelligently, it will be essential for you to have done the assigned reading before class.

2. WRITTEN ASSIGNMENTS

You will write seven 1-page **Response Papers** across the semester. The class will be divided into four groups, with the members of each group writing responses every four classes, as noted on the schedule of classes. These are not group assignments to be written together; each individual will write their own response, focusing on the Target Object of that class session. The point of the papers is for you to prepare for leading discussion at the start of class. These are not research papers; instead, they should consist of **two short parts: 1)** a formal analysis briefly considering how the object is composed visually; and **2)** a short section posing questions about how the composition affects the viewer, and further about the history, use, and cultural context of the building. These questions you will then bring up in class to help drive our discussion of the Target Object at the start of class. **Response Papers must be handed in on the day they are due! Late Response Papers will be penalized following the Late Written Work policy as explained at the end of this syllabus, losing 5 points per day late.**

There will also be one **short paper (3-5 pages)** based on visiting an object in one of three area art museums. The Draft Outline is due **March 2** and the final paper is due **April 13**. The paper will be an analysis of how a written story is translated into a visual story. A detailed paper assignment will be posted on Blackboard. **The Outline and Paper will be not accepted as email attachments. You must bring a printed version of each to class on the due date.** Again, see the Late Written Work policy at the bottom of this syllabus.

3. EXAMS

There will be two exams (**February 17 and March 30**) and a final exam (**May 11**), based on the images you have seen in class, class discussion, and the assigned reading. For each exam, you will be required to memorize 20-30 images. Two weeks before each exam I will give you a list of these images. Make-up exams will only be given in the event of a documented emergency.

Each exam consists of four components:

- 1) Identifications: Identify the name of the work, place of origin, date and artist (when known), plus 2-3 sentences that tell us something significant about the culture in which it was made.
- 2) Short answer comparisons: Identify the two images and briefly explain the theme or idea that connects them. Questions will build upon issues raised in lectures, class discussions and reading.
- 3) Unknown: Briefly explain what you think the subject matter, place, and approximate date might be of an object we have not looked at together in class.
- 4) Essay: Answer a thematic question synthesizing issues and material from various class lectures, discussion and reading.

EXTRA CREDIT

Extra Credit will be given for each extra, non-required Response Paper handed in, as well as for response papers written about your own museum visits, either on specific objects or entire galleries that you found interesting.

Each week, one additional extra credit reading assignment is included in the Class Schedule below. **Major Extra Credit** will be awarded for a completed “Critical Reading Worksheet” (available on Blackboard) for each of those reading assignments. These extra credit Critical Reading Worksheets will be worth significantly more than extra response papers, and will only be accepted on the day for which they are assigned.

Technology Requirements:

- GMU email accounts—only GMU accounts will get announcements and grading access.
- Ability to find and print on-line text documents from the Internet and Blackboard.
- Computerized word-processing with spell-checkers and decent printers for all written work.

Required TEXTBOOK: Marilyn Stokstad and Michael Cothren, *Art History, Part 1*

You can purchase the **6th edition, Part 1**, as a digital book through the GMU bookstore. You can also find used paperback versions available online if you prefer a physical copy. **But please feel free to use any older edition of Stokstad’s *Art History* you can find—textbooks are expensive!** This textbook is also on reserve in the Gateway Library in the Johnson Center, where you can read or scan/photocopy sections as you need.

PLEASE NOTE: Stokstad’s *Art History* Part 2 is **not** appropriate for this course because it covers later periods. Stokstad & Cothren’s *Art: A Brief History* is also **not** appropriate for this course. You need *Art History*, Part 1; or if you like, get the whole thing, Parts 1 & 2, in one big hardcover volume.

If you are not sure how to talk about or write about art, find and use Anne D’Alleva’s *Look! The Fundamentals of Art History*, 3rd Ed, Prentice Hall 2010. She gives some great suggestions for **how to write about art**, and some other **great tips like how to study for art history exams**.

LECTURE AND READING SCHEDULE
(Students will be notified of any changes in advance)

Assigned reading should be done before the lecture.

“Stokstad” is short for: **Marilyn Stokstad & Michael Cothren, *Art History*, 6th edition, Part 1.** (If you are using an older edition of Stokstad, *Art History*, find the appropriate chapters, which are numbered a differently.)

Week 1 1/22: Introduction

Wednesday, Jan 22 - Introduction

Reading: Stokstad, “Starter Kit” and “Introduction,” XVII-XXXVII

Week 2: 1/27 and 1/29: The Ancient Near East

Monday, Jan 27 – The Ancient Near East to c. 1200 BCE

Target Object: Carved Vessel from Uruk

Response Groups: A, B, C, D

Required Reading:

- Stokstad, Chapter 2: “The Art of the Ancient Near East,” 27-39

Wednesday, Jan 29 – The Ancient Near East after c. 1200 BCE

Target Object: Assurbanipal and his Queen in the Garden

Response Groups: A, B, C, D

Required Reading:

- Stokstad, Chapter 2: “The Art of the Ancient Near East,” 39-47

* Extra Credit Reading:

- Amy Rebecca Gansell, “Images and Conceptions of Ideal Feminine Beauty in Neo-Assyrian Royal Contexts, c. 883-627 BCE,” in *Critical Approaches to Ancient Near Eastern Art*, ed. by Brian Brown & Marian Feldman, 391-420 (Berlin: De Gruyter, 2014). (BLACKBOARD)

Tuesday, January 28th: Last day to add classes without tuition penalty.

Week 3: 2/3 and 2/5: Pharaonic Egypt

Monday, Feb 3 - Egypt and the Old & Middle Kingdom

Target Object: Menkaure and a Queen

Response Group: A

Required Reading:

- Stokstad, Chapter 3: “Art of Ancient Egypt,” 49-66

* Extra Credit Reading:

- Florence Dunn Friedman, “Notions of Cosmos in the Step Pyramid Complex,” in *Studies in Honor of William Kelly Simpson*, ed. by Peter der Manuelian, 337-351 (Boston: Museum of Fine Arts, 1996). (BLACKBOARD)

Wednesday, Feb 5 - Egypt, the New Kingdom and Beyond

Target Object: Hatshepsut Kneeling

Response Group: B

Required Reading:

- Stokstad, Chapter 3: “Art of Ancient Egypt,” 66-81

Week 4: 2/10 and 2/12: The Origins of Greece

Monday, Feb 10 - The Aegean and Archaic Greece

Target Object: Anavysos Kouros

Response Group: C

Required Reading:

- Stokstad, Chapter 5: "Art of Ancient Greece," 103-122

* Extra Credit Reading:

- Anna Satraki, "The Iconography of Basileis in Archaic and Classical Cyprus: Manifestations of Royal Power in the Visual Record," *Bulletin of the American Schools of Oriental Research* 370 (2013): 123-144. (BLACKBOARD)

Wednesday, Feb 12 - Review for test on material covered through 2/12

Tuesday, February 11th: Last add drop period with tuition penalty.

Week 5: 2/17 and 2/19: First Test and the Rise of Greece

Monday, Feb 17 - **Test 1**

Wednesday, Feb 19 - Classical Greek Culture

Target Object: Aphrodite of Knidos

Response Group: D

Required Reading:

- Stokstad, Chapter 5: "Art of Ancient Greece," 122-144

* Extra Credit Reading:

- Nanette Salomon, "Making a World of Difference: Gender, Asymmetry, and the Greek Nude," in *Naked Truths: Women, Sexuality, and Gender in Classical Art and Archaeology*, ed. by Ann Olga Koloski-Ostrow & Claire Lyons, 197-219 (Abingdon: Routledge, 1997). (BLACKBOARD)

Week 6: 2/24 and 2/26: The Hellenistic Mediterranean

Monday, Feb 24 - Hellenistic Greek Cultures

Target Object: Dying Gaul

Response Group: A

Required Reading:

- Stokstad, Chapter 5: "Art of Ancient Greece," 144-157

* Extra Credit Reading:

- Kimberly Cassibry, "The Tyranny of the *Dying Gaul*: Confronting an Ethnic Stereotype in Ancient Art," *The Art Bulletin* 99, no. 2 (2017): 6-40. (BLACKBOARD)

Wednesday, Feb 26 - The Roman Republic and Early Empire

Target Object: Wall Painting of the "Ixion Room," House of the Vettii

Response Group: B

Required Reading:

- Stokstad, Chapter 6: "Etruscan and Roman Art," 159-187

Week 7: 3/2 and 3/4: Imperial Rome

Monday, Mar 2 - Rome, Imperial Capital

Outline of paper due 3/2 (see guidelines on Blackboard)

Target Object: Forum of Trajan Complex

Response Group: C

Required Reading:

- Stokstad, Chapter 6: "Etruscan and Roman Art," 187-203

Wednesday, Mar 4 - The Late Empire

Target Object: Constantine the Great Colossus

Response Group: D

Required Reading:

- Stokstad, Chapter 6: "Etruscan and Roman Art," 204-215

* Extra Credit Reading:

- Elizabeth Marlowe, "Framing the Sun: The Arch of Constantine and the Roman Cityscape," *The Art Bulletin* 88, no. 2 (2006): 223-242. (BLACKBOARD)

Spring Recess 3/9 - 3/15

Week 8: 3/16 and 3/18: Rome, From Pagan to Christian Empire

Monday, Mar 16 – The Early Christian World

Target Object: The Good Shepherd and the Story of Jonah Catacomb Fresco

Response Group: A

Required Reading:

- Stokstad, Chapter 7 "Jewish and Early Christian Art," 217-235

* Extra Credit Reading:

- Michael Peppard, "Was the Presence of Christ in Statues? The Challenge of Divine Media for a Jewish Roman God," in *The Art of Empire: Christian Art in its Imperial Contexts*, ed. Lee Jefferson & Robin Jensen, 225-269 (Minneapolis: Fortress Press, 2015). (BLACKBOARD)

Wednesday, Mar 18 - The Rise of Byzantium

Target Object: The Transfiguration of Christ, Mount Sinai

Response Group: B

Required Reading:

- Stokstad, Chapter 8 "Byzantine Art," 237-251

Week 9: 3/23 and 3/25: The Late Antique Mediterranean

Monday, Mar 23 - The Islamic World until the Mongols

Target Object: Great Mosque of Damascus

Response Group: C

Required Reading:

- Stokstad, Chapter 9, "Islamic Art," 269-282," "Arts of Africa," 422-425.

* Extra Credit Reading:

- Nasser Rabbat, "The Dialogic Dimension of Umayyad Art," *RES* 43 (2003): 78-94. (BLACKBOARD)

Wednesday, Mar 25 - From Barbarian Hordes to Civilization in the North

Target Object: Hinged Clasp from the Sutton Hoo Burial Ship

Response Group: D

Required Reading:

- Stokstad, Chapter 15, "Early Medieval Art in Europe," 441-455

Week 10: 3/30 and 4/1: The Second Test and the European Barbarians

Monday, Mar 30 - Test 2

Wednesday, Apr 1 - Middle and Late Byzantine

Target Object: Anastasis Apse, Monastery of Christ in Chora

Response Group: A

Required Reading:

- Stokstad, Chapter 8 "Byzantine Art," 252-267

* Extra Credit Reading:

- Rossitza Schroeder, "Prayer and Penance in the South Bay of the Chora Esonartheos," *Gesta* 48, no. 1 (2009): 37-53. (BLACKBOARD)

Week 11: 4/6 and 4/8: The Central Middle Ages

Monday, Apr 6 – Charlemagne and the Holy Roman Empire in the North

Target Object: Equestrian Portrait of Charles the Bald

Response Group: B

Required Reading:

- Stokstad, Chapter 15, "Early Medieval Art in Europe," 456-469

*Extra Credit Reading:

- Adam Cohen & Anne Derbes, "Bernward and Eve at Hildesheim," *Gesta* 40, no. 1 (2001): 19-38. (BLACKBOARD)

Wednesday, Apr 8 – The Classic 'Romanesque' in Northern Europe

Target Object: Reliquary Statue of Sainte Foy

Response Group: C

Required Reading:

- Stokstad, Chapter 16, "Romanesque Art"

Week 12: 4/13 and 4/15: The Central Middle Ages

Monday, Apr 13 – Queens and International Culture: 'Romanesque' and the Mediterranean

Final Paper due 4/13

Target Object: Christ in Majesty from Sant Climent in Taull

No Response Paper Due

Required Reading:

- Stokstad, Chapter 16, "Romanesque Art"

Wednesday, Apr 15 - The Islamic World after the Mongols

Target Object: Mamluk Glass Oil Lamp

Response Group: D

Required Reading:

- Stokstad, Chapter 9, "Islamic Art," 282-297

* Extra Credit Reading:

- Christiane Gruber, "Between Logos (Kalima) and Light (Nur): Representations of the Prophet Muhammad in Islamic Painting," *Muqarnas* 26 (2009): 229-262. (BLACKBOARD)

Week 13: 4/20 and 4/22: From the "Romanesque" to the "Gothic" World

Monday, Apr 20 - French Cathedrals and Classic Gothic

Target Object: Rose Window and Lancets, North Transept, Chartres Cathedral

Response Group: A

Required Reading:

- Stokstad, Chapter 17, "Gothic Art of the 12th and 13th Centuries"

Wednesday, Apr 22 - Finishing First Wave Gothic

Target Object: St. Maurice, Magdeburg Cathedral

Response Group: B

Required Reading:

- Stokstad, Chapter 17, "Gothic Art of the 12th and 13th Centuries"

* Extra Credit Reading:

- Geraldine Heng, "An African Saint in Medieval Europe: The Black Saint Maurice and the Enigma of Racial Sanctity," in *Sainthood and Race: Marked Flesh, Holy Flesh*, ed. by Molly Bassett & Vincent Lloyd, 18-44 (New York: Routledge, 2015). (BLACKBOARD)

Week 14: 4/27 and 4/29: What's the Difference Between Renaissance and Gothic?

Monday, Apr 27 - Italian Art and the "Proto-Renaissance"

Target Object: Ambrogio Lorenzetti, Allegory of Good and Bad Government

Response Group: C

Required Reading:

- Stokstad, Chapter 18, "Fourteenth Century Art in Europe"

* Extra Credit Reading:

- Adrian Hoch, "Duecento Fertility Imagery for Females at Massa Marittima's Public Fountain," *Zeitschrift für Kunstgeschichte* 69, no. 4 (2006): 471-488. (BLACKBOARD)

Wednesday, Apr 29 – No Class

Week 15: 5/4: The Late "Gothic" World

Monday, May 4 - Northern Europe and the late Gothic

Target Object: Ivory Chest with Courtly Romance Scenes

Response Group: D

Required Reading:

- Stokstad, Chapter 18, "Fourteenth Century Art in Europe"

* Extra Credit Reading:

- Paula Mae Caerns, "Compilatio in Ivory: The Composite Casket in the Metropolitan Museum," *Gesta* 44, no. 2 (2005): 69-88. (BLACKBOARD)

Monday, May 11 - Final Exam, 10:30-1:15

Dates to remember:

2/17 Test #1

3/2 Outline of paper due

3/30 Test #2

4/13 Final Paper due in class

5/11 Final Exam

Extra credit may be handed in any time until the Final Exam

CLASS POLICIES

Attendance is necessary; much of the material will only be covered in our lectures. You are responsible for getting notes, and for all consequences of missed classes. **Class participation will affect your grade.** I will be making spot checks of attendance.

Classroom atmosphere. Courtesy and common sense, please. Talking during lectures, wandering in and out, cell phones, and browsing the internet are all badly distracting to everyone else. **Disruptive individuals can be asked to leave, according to GMU policy.**

Written work is a major part of the course, and will count heavily towards your final grade. Please study the explanation of my writing standards. In short: **Papers must be written in good formal English, with full documentation** in Chicago-style standard format. **All students are expected to use word-processors with spell-checkers. Spelling and grammar count – but don't take the computer's word for it. Ex: "Throne" and "thrown" are not the same word.** Please submit papers typed, double-spaced, and PROOFREAD. **Badly written work will be downgraded, returned for a rewrite, or flunked** at my discretion.

No email submissions of papers, except in special cases with my prior permission. **Written work is due in hard copy in class on the due date.** Papers will not be considered "on time" unless and until I receive hard copy.

Laptop computers are fine for taking notes in class. No Facebook, Solitaire, etc. **Phones** will be turned off at all times, of course, as a courtesy to all. **No computers or telephones may be used during tests unless special permission is obtained due to a specific disability (see below).**

Late work will be graded down five points per weekday and ten points over a weekend. Plan ahead--last-minute hard-disk and printer failures do not constitute legitimate excuses. **By the final exam, all missing work becomes F work.** Make-up tests and elaborate medical excuses will require verification with a physician's or associate dean's excuse. There will be no make-up final exams.

English as a Second Language: If English is not your first language, I will be happy to help you do your best in the writing assignments. The final result must be written in good standard English. Please work with **The Writing Center**. See their web page for English language help, at: <http://writingcenter.gmu.edu/> . Look for the ESL (English as Second Language) tab.

Learning disabilities. If you are a student with disabilities, and you need academic accommodations, please see me *and* contact the Office of Disabilities Resources (ODS) or 703-993-2474. Website: <http://ods.gmu.edu>. All academic accommodations must be arranged through that office.

Religious holidays. This syllabus is arranged according to the George Mason University calendar. If you observe a religious holiday that the University does not, please let me know and I will make necessary accommodations for you (but not for the whole class).

Auditors are welcome to sit and listen, if there is room. If they would like to participate more actively, that's fine with me *if (!)* you are keeping up with the assigned class reading.

Academic honesty is expected in all tests and writing, according to the GMU Honor Code. "Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work," according to the official website, <http://oai.gmu.edu/the-mason-honor-code-2/> Please respect the Honor Code, our classroom standards, your fellow students, and yourself. Please report violations to the Honor Committee, using the procedures explained in the website. See the explanation of plagiarism, and how to avoid it, in the guidelines for writing.

Plagiarism means using words, opinions, or factual information from another source without giving that source credit. Writers give credit through the use of accepted documentation styles, such as parenthetical citation, footnotes, or endnotes; a simple listing of books, articles, and websites is not sufficient. To avoid plagiarism, meet the expectations of a US Academic Audience, give their readers a chance to investigate the issue further, and make credible arguments, writers must:

- put quotation marks around, and give an in-text citation for, any sentences or distinctive phrases (even very short, 2- or 3-word phrases) that writers copy directly from any outside source: a book, textbook, article, website, newspaper, song, baseball card, interview, encyclopedia, CD, YouTube video, movie, etc.
- completely rewrite—not just switch out a few words—any information they find in a separate source and wish to summarize or paraphrase for their readers, and also give an in-text citation for that paraphrased information.
- give an in-text citation for any facts, statistics, or opinions which the writers learned from outside sources (or which they just happen to know) and which are not considered "common knowledge" in the target audience (this may require new research to locate a credible outside source to cite).
- give a new in-text citation for each element of information—that is, do not rely on a single citation at the end of a paragraph, because that is not usually sufficient to inform a reader clearly of how much of the paragraph comes from an outside source.

If student writers ever have questions about a citation practice, they should ask their instructor!

Any incident of plagiarism will receive a 0 (zero) on the assignment, and will be reported to the Office of Academic Integrity as a violation of the Honor Code. A second incident will result in a 0 for the semester.

GRADING POLICIES

TESTS must be taken on the scheduled date. If there has been an emergency, it must be documented by a note from the dean's office or your doctor. In those cases, there will be one make-up test scheduled. Tests will be graded by percentage.

FINAL GRADES

Based on the average of your assignments, tests, and class participation grades:

Class Participation: 10%
Test 1: 10%
Test 2: 20%
Response Papers: 10%
Paper Outline 10%
Paper, final version 15%
Final exam: 25%

Final grades may be raised or lowered from strict average in the following circumstances:

Class participation improves/deteriorates

Reliability is stellar (always on time, always prepared, etc) or poor (bad attendance, never prepared)

Significant improvement over the semester (Student begins semester poorly but then does better)

Grades will be calculated as follows:

A = 100% to 93%, or 4.00

A- = 92% to 90%, or 3.67

B+ = 89% to 87%, or 3.33

B = 86% to 83 %, or 3.00

B- = 82% to 80 %, or 2.67

C+ = 79% to 77 %, or 2.33

C = 76% to 73 %, or 2.00

C- = 72% to 70 %, or 1.67

D = 60% to 66%, or 1.0

F = below 60% receives no credit

I may award a final A+ in rare instances: 4.0 average *plus* unusually good writing and class participation.

WRITTEN WORK may be graded by points, or by the following criteria, as appropriate:

A = Startlingly good, exceeding expectations, and well-written. Must be imaginative; NOT given for simply following directions.

B = Good effort with a good result.

C = Perfunctory; or, tried but missed the point; or, good idea but careless or sloppy.

D = Warning: accepted under protest; or, did something but it wasn't the assignment.

F = Unacceptable as college-level work.

Paper grades will be lowered for lateness, sloppiness, lack of proofreading, bad English, lack of necessary documentation/supporting evidence/footnoting, faulty logic, or failure to follow directions for the assignment. Please study the directions for writing assignments, elsewhere in this syllabus.

Late written work: Papers are **due in class in hard copy** on the day specified. After that, late papers will be lowered five points a day, or half a grade, during the work week (Mon-Fri) and lowered ten points over a weekend. Note that this makes even "A" work into "F" work after ten

days. **If you need an extension, you must ask for it *before* the due date** if you want to avoid a penalty.

Class participation grade:

“A” Level: Great class participation—student demonstrates understanding of subject and the ability to think critically about it, makes connections with other students and encourages friendly and positive discussion, no “one-upping.”

“B” level: Normal class participation—student shows up on time, keeps up with classwork, participates in group activities, does not cause problems

“C” level: Student shows poor class attendance, does not pay attention, is not up to date with reading, is disruptive, etc.

“D-F” level: Student will get a D-F in class participation automatically if they use their personal technology devices in any way that is not connected to the classroom. IE no Facebook, Tinder, Snapchat, etc etc etc. You are allowed to monitor emergency campus alerts of course.

THE MUSEUM PAPER MUST BE TURNED IN TO PASS THE CLASS. If no draft of the paper is received by the final exam, then don’t even bother to show up at the final exam. Course failed.

TWO PIECES OF GRADED WORK MISSING WILL BE GROUNDS FOR FAILING THE COURSE REGARDLESS OF YOUR PRECISE AVERAGE.

IF YOU FLUNK THE FINAL EXAM, WITH AN F ON ANOTHER MAJOR (20%) PIECE OF WORK, YOU WILL RECEIVE A FAILING GRADE FOR THE WHOLE COURSE. To pass this course **you must demonstrate mastery of the material from all parts of the course.**

Outside of this classroom:

If you or anyone you know has been subjected to any form of harassment (due to race, religion, gender, sexual orientation, etc), please consider a visit to GMU’s Office of Compliance, Diversity, and Ethics. They will be supportive and discreet. GMU is proud of its diverse student body and committed to protecting the rights and the dignity of all students.

GMU Office of Compliance, Diversity, and Ethics Website: <http://diversity.gmu.edu>