

Grisham Master Teacher Award and Alumni Association Teaching Excellence

Rachel McCann / **Description and Evidence of Teaching Method  
and Assessment of Student Learning**



Table of Contents

1	ENGAGEMENT OF STUDENTS IN LEARNING
5	ASSESSMENT OF TEACHING AND LEARNING
7	CLARITY
8	VARIABILITY
	ENTHUSIASM

Rachel McCann / School of Architecture

**ENGAGEMENT OF STUDENTS IN LEARNING**

**Evidence that students are actively engaged in the learning process. Evidence of student activities that are conducive to learning. Evidence of my efforts in encouraging student-teacher interaction.**

To engage students in learning is synonymous with having them take charge of their own education. This requires that they continually assess and adjust their learning. Therefore, many of the points below combine **student engagement** and **student self-assessment**.



**Studio.** The architectural design studio is the perfect setting for engaging students actively in the learning process. We assign reiterative design projects in which learning takes the form of conceiving and making. Drawings, models, and full-scale constructions form the basis for group and individual critiques, and professors engage with each student during the learning process. With the aim of achieving beautiful work, however, the studio too often becomes a highly directed environment in which student learning collapses into following a tightly defined set of instructions. My studios engage students in learning at a deeper level with these strategies:



- Assign **open-ended projects** that allow each beginning design student to develop an individual path to understanding the fundamentals of inhabited space. (Image 1 shows the 1st-year design studio in the midst of an open-ended materials project. Images 5 and 6 show a 1st year project seeking the constructional and spatial logic of two materials.)



- Require **repeated iterations** of beginning design projects, provide rubrics for self-critique and outside criticism to inform subsequent project iterations. (Image 1 shows many iterations of the project on each student's desk. Images 5 and 6 show 2 out of dozens of iterations of the materials project by a single student.)

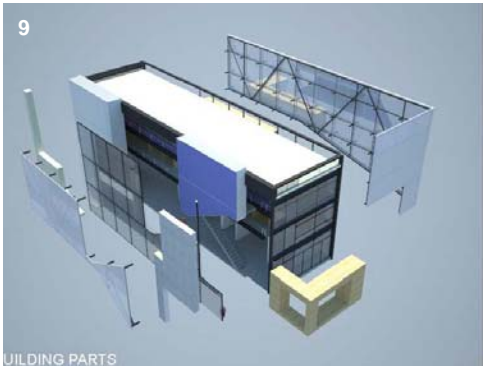


- Require students to **critique** their work and their classmates' work repeatedly in public reviews. Each student designates a classmate to take notes during formal reviews so that he/she will have a written record of the critique. The review process encourages student-teacher interaction in a setting of public debate. (Images 2 and 3: formal project reviews)



- Take students on **field trips** to experience, sketch, and analyze world-class architecture. For a full week during each academic year, I am with the students every waking hour as we travel and absorb the lessons of these buildings. (Image 4: field trip to Toronto)

- Within the framework of a common overarching idea (ex: alterity and kinship in modern society) allow each upper-level design student to **select** one aspect to explore and to **propose** a building type as the vehicle. (Images 8 and 10: art installation and family medical center by one student exploring issues of transparency and layering)



- Require each upper-level design student to **set specific goals** and to **propose a methodology** to achieve them. Critique the work repeatedly through the lens of these self-set goals, in both group and individual settings. (Images 7 and 8: art installations exploring issues subsequently developed in building design. Images 9-12 show buildings based on individually developed design methods by three different students: an exploded axonometric drawing consistent with one student's modular system of design, a rendered night perspective consistent with another student's focus on transparency and layering, and two high-contrast drawings consistent with a third student's focus on a high-contrast shadow condition.)

- Require beginning design students to keep a **daily journal** that analyzes their progress and critiques their decisions. (Images 21 and 22) Require upper-level design students to develop a **studio book** that details project intentions and achievements. (Images 23 and 24) Read more about these under **ASSESSMENT OF TEACHING AND LEARNING**.

**History, Theory, and Philosophy.** Lecture courses typically engage students to a lesser degree than the studios, so I employ a number of strategies to shift the students to an active mode of learning.

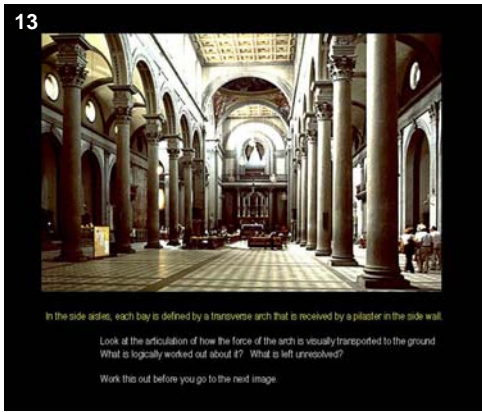
#### History of Architecture.

- Replace the traditional survey lecture format's passive learning with a **discussion/critique format**. I post weekly history lectures online (content equal to three days' lecture), each lecture presenting principles and work from a period or aspect of architectural history. These lectures are **original syntheses** of a number of historical sources and my own analysis. (Images 13-15 are images from online lectures.)

Each lecture sets out principles of the period and then leads the students to **analyze** specific buildings in the light of those principles. Text from Image 13 (one of 76 images from the History II lecture on Early Italian Renaissance) continues an analysis of Brunelleschi's San Lorenzo: "In the side aisles, each bay is defined by a transverse arch that is received by a pilaster in the side wall. *Look at the articulation of how the force of the arch is visually transported to the ground. What is logically worked out about it? What is left unresolved? Work this out before you go to the next slide.*"

Text from Image 14 (one of 62 images from the History II lecture on English and American Gothic Revival architecture) summarizes the main principles of A.W.N. Pugin and then enframes them with this text: "Note the rational basis Pugin established for his ideas. He is appealing to reason, not emotion or passion or divine truth, to validate Gothic architecture. Note also the emphasis on underlying principles. *What does this argument have in common with the Great Chain of Being? Where the Renaissance architect is giving divine order to mute stone, what is the Victorian architect giving to it?*"

Text from Image 15 (one of 43 images from the History III lecture on Current Streams: Chaos) enframes a 21st-century Tokyo mid-rise



building within postmodernism's use of fragmented geometry: "In Ito's design, structure and skin blend to form a complex, patterned boundary. Yet he typically holds the volumes of his buildings to regular, flat, orthogonal shapes. The result is a space whose regular confines are often overwhelmed by the complex patterning of its boundaries. Can you call Ito's work deconstructivist? Why or why not?"

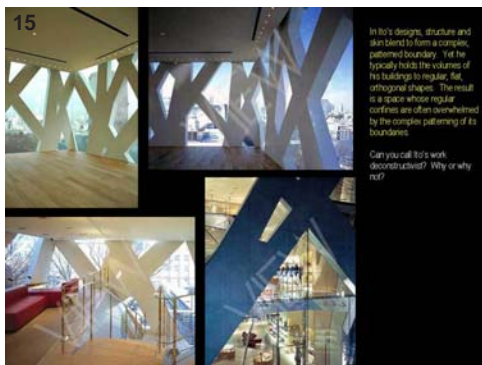
- Students answer **homework questions** requiring original, synthetic thought. (See three sample homework questions below.)

- Meet for lecture discussion one day a week to **discuss selected points** from the lecture. In this meeting, I **pose questions** rather than present information--the online lecture did the presenting, and the homework prepared students for discussion. Students learn through debating ideas.



- Deepen each student's understanding of course content with two 6-week **research projects**, each analyzing the work of a single architect in the context of the architect's historical period. In History III, the final research project examines a 21st-century building, allowing each student to understand how an architect practicing today incorporates the principles of history into design.

Each student pins up **research progress work** weekly for **group critique**. These pin-ups feature photocopied "found" articles and chapters, marked and annotated to show tracks of each student's search. As the project progresses, "found" work morphs into original work: original drawings by the students, analytical markings layered on found photographs and drawings, and original text.



Images 16-18 show pages from weekly pin-up critiques. Image 16 analyzes the proportions, decorative surfaces, and light sources of John Soane's Bank of England. Image 17 investigates the unusually placed altar in the German Baroque Vierzenheiligen Church. In Image 18, the student analyzes the spatial sequence in Vierzenheiligen. Student notes: "This large space dwarfs the transept arms." "You


**History II Homework Question:** Carefully sketch a quadrant (1/4) of Bramante's 1st plan for St. Peter's by lightly sketching his grid onto paper and then pochéing the masses. Make the sketch completely by eye, without tracing or measuring, to get a feel for the interior proportions and the sculptural qualities of the masses. (8 points)

Next, sketch the same quadrant of his 2nd scheme. Annotate to point out 4 instances where you think the design is improved or worsened and give your reason why. You may address such various issues as function, spatial clarity or hierarchy, spatial integration or unity, and/or spatial experience. (12 points)

**History III Homework Question:** Name two ways Frank Gehry's later work continues his earlier themes. Name two ways it transforms them. Support your ideas with four details from a later building. (8 points)

**History II Homework Question:** In general, High Renaissance architecture works out the compositional problems of the early Renaissance and refines its compositional details. It also tends to be more massive and three-dimensional.

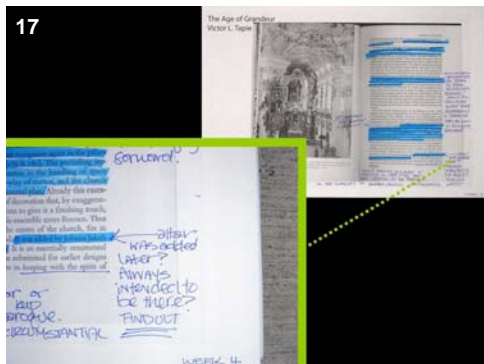
Annotate the sketch of Bramante's cloister at S. Maria della Pace to show 5 ways it does these things. Make it clear what each feature achieves. (10 points)



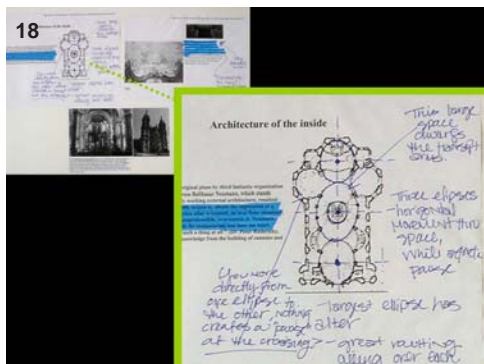


move directly from one ellipse to another--nothing creates a pause at the crossing." "Three ellipses -- horizontal movement through space. Largest ellipse has altar. Great vaulted ceiling over each."

At the end of the project, each student writes a **300-word summary** and produces a **4-5-page graphic/written summary** of the main points of the research. Image 19 shows one of five final summary pages on Thomas Jefferson's Virginia State Capitol. Image 20 shows one of five final summary pages on Schinkel's Altes Museum.



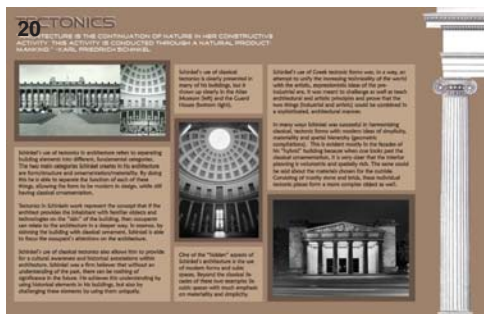
**Theories of Architecture.** Replace the traditional lecture format with **readings, homework, and two days of group discussion.** Each Tuesday, students discuss selected theoretical readings in this required course. Because the material is conceptually challenging, homework questions ask students to restate or summarize the authors' ideas as well as explore how the readings' concepts might apply to their own design work. I lead the class in a discussion of the readings, requiring them to give voice to their understanding and to engage in a **debate of ideas.** We spend a week with each set of readings. Tuesdays, building on their reading and homework, students solidify their understanding of theoretical ideas through **group discussion.** Thursdays we discuss students' responses to a few **synthetic questions** that put the ideas in the context of other thinkers or the student's own design work. It is impossible to hide in this class, and daily grades on class participation encourage students to engage. (See sample homework question below middle.)



**Philosophy of Architecture.** Provide **cross-fertilization between two fields** to enlarge the understanding of each. This cross-disciplinary elective course puts architecture and philosophy students together in a discussion of modern and postmodern philosophers' writings on architecture, led by Professor of Philosophy Michael Clifford and myself. **Weekly homework, in-class debate of ideas, a field trip, and a semester-long research project** combine to engage students actively in learning. (See sample homework question below right.)



**Phenomenology of Architecture.** Worked with Bryan Norwood on two **independent study courses**, reading and discussing seminal works on French phenomenologist Maurice Merleau-Ponty. Bryan produced two papers from these courses, one of which was accepted to an **international professional philosophy conference** in Sofia, Bulgaria, and is scheduled for **publication** in an upcoming book.



**Architecture Theory Homework Question:** What is the principal danger of information technology, and how can we form architectural education to respond to this danger? (7 points)

**Modern and Postmodern Philosophy of Architecture Homework Question:** Adorno proposes a contradiction: utilitarian form/ornament is insufficient to make art, but correcting this insufficiency with imagination, which is external to the work, only brings back decoration. How can the artist transcend this problem? (4 points)

## ASSESSMENT OF TEACHING AND LEARNING

### 1 of 14 questions added to the end-of-term evaluation in Design I-B/Spring 2005:

"What positive benefits did you get from the studio's emphasis on independent and self-motivated learning? What problems did it cause you? Specifically: a) the lack of specific assignments and due dates, b) the obligation for you to seek out crits and the longer time between crits, c) the way you got to choose your own direction, d) the way the professors responded to your ideas rather than setting an agenda for you, e) your self-led and advised exploration of the library, f) your connection with outside critics and with your classmates as critics."

### 4 of 5 questions added to the end-of-term evaluation in History of Architecture II/Fall 2005:

"What should you be getting out of architectural history?" "How did it affect your learning to replace the 3-lecture-a-week format with online lectures, homework, and one discussion a week?" "How did the research project affect your learning?" "Which course format would you like to take next semester? Check one box" (followed by 5 format choices and an open choice).

### Evidence of regular assessment of teaching and learning

- Offer **expanded course evaluation** forms to students. (See sample questions in two boxes at left.)
- Prepare **pre-project-review questions**. Before project reviews, I prepare a list of questions to help students clarify their ideas and evaluate their projects. (See sample questions in two boxes below.)

### 3 of 9 questions from a course handout preceding final project reviews in Design I-B/Spring 2008:

"How does your construction satisfy your team's original intentions? How does it fall short? What positive things does it achieve that you didn't anticipate?" "How could it be better built? How is it structurally strongest?" "How did the project build on the knowledge you gained last semester? How did it take that knowledge forward?"

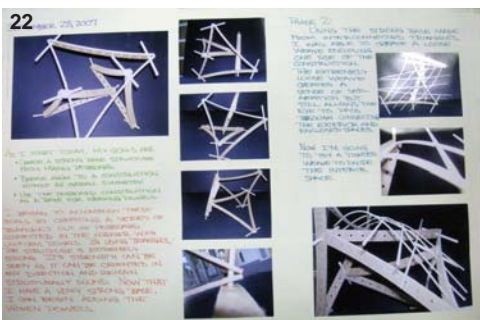
### 4 of 9 questions from a course handout preceding mid-term project reviews in Design IV-A/Fall 2008:

"What are the architectural issues of the project, and what spatial conditions are you seeking to develop?" "What are your educational goals for this project--in what ways are you seeking to develop as a designer through the vehicle of this project?" "By what criteria should your work be evaluated?" "What do you most want criticism about in this review?"

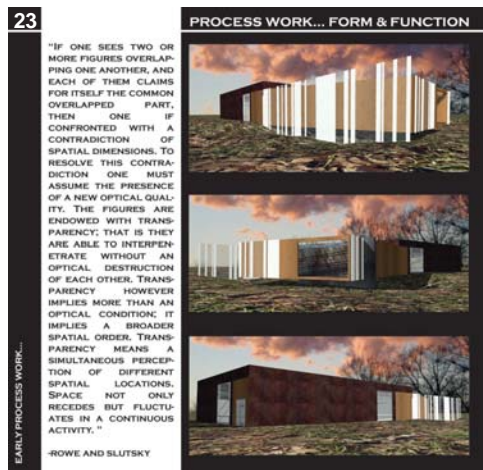
- Require **design journals** in 1st year studio. As mentioned under **ENGAGEMENT**, these journals are **analytic** rather than merely descriptive. They require students to analyze their design progress and examine their design methods, and a positive correlation exists between analytic quality of journal and design quality of final projects. Images 21 and 22 show sample journal pages from a single student.



Excerpt from Image 21: "For this construction, I had two goals: to eliminate symmetry and to elevate the triangle off the ground. Although I somewhat accomplished them both, the overall construction is not pleasing to the eye nor does it capture space effectively. Not really sure how to make this better without a total reconstruction, I may focus on some of my previous structures and strengthen them."



Entire text from Image 22: "As I start today, my goals are: Create a strong base structure from mainly pegboard. Break away to a construction without an overall symmetry. Use the pegboard construction as a base for weaving dowels. I began to accomplish these goals by creating a series of triangles out of pegboard connected in the corner with uniform dowels. By using triangles, the structure is extremely strong. Its strength can be seen as it can be oriented in any direction and remain structurally sound. Now that I have a very strong base, I can begin adding the woven dowels. Phase 2: Using the strong base made from interconnected triangles, I was able to create a loose weave enclosing one side of the construction. The extremely loose weave creates a sense of separation but still allows the eye to pass through, connecting the exterior and enclosed spaces. Now I'm going to try a tighter weave to divide the interior space."



- Require a **studio book** in 4th year studio that summarizes design intentions and achievements from the semester. Images 23 and 24 show sample pages from the book of one student who investigated issues of phenomenal transparency and layering.

Text from Image 23 outlines the underlying concept of the design: "If one sees two or more figures overlapping one another, and each of them claims for itself the common overlapped part, then one is confronted with a contradiction of spatial dimensions. To resolve this contradiction, one must assume the presence of a new optical quality. The figures are endowed with transparency; that is, they are able to interpenetrate without an optical destruction of each other. Transparency, however, implies more than an optical condition; it implies a broader spatial order. Transparency means a simultaneous perception of different spatial locations. Space not only recedes but fluctuates in a continuous activity.' -- Rowe and Slutzky"



Text from Image 24 evaluates the student's progress: "At this point in the project I realized that while the interior might be layered to a sufficient degree, the facade had almost no layering at all, other than a system of transparent and translucent panels. To address this, a system of shifting panels made of both stone, glass, and a translucent screen was assembled. It had the flexibility to allow for multiple degrees of privacy and enclosure while still bringing in light and defining space on both the inside and outside. I realized after the completion of this facade that it inherited certain complexities and problems (water shed, human scale, roofline, etc.), all of which needed to be addressed further on in the project.... It was also pointed out in my juries that I needed to spend more time contemplating the difference between phenomenal transparency vs. translucency, something I had not yet considered."

- Hold **public project reviews** at intervals throughout the design process. (Images 2 and 3, discussed under **ENGAGEMENT OF STUDENTS IN LEARNING**)
- Engage in **in-class peer critique** on a regular basis. During every class period (except for the final 2-3 weeks in upper-level studios), informal review of the developing work is discussed before the entire studio. This discussion takes the form of me both posing questions that allow the students to critique the work of themselves and their peers, and delivering my own critique of the work.

### Evidence of efforts to incorporate assessment results to improve teaching and learning

- I have **further modified the new history format to respond to suggestions** by students in the expanded end-of-term evaluations. Example: reduced 3 research projects to 2, adjusted the 2nd research project schedule to avoid conflict with end-of-term studio demands. During the first semester of the new format, I ran a "**control**" section in exam format to compare results of the two teaching methods. Students in the new homework/research format showed better evidence of learning and a much lower incidence of failure in the course.
- I am in the process of **modifying my upper-level studio format to respond to suggestions** by students and outside critics. Example: running the art installation and building design projects simultaneously rather than successively so that they can better cross-fertilize.
- I have **responded to peer critique** of the history and studio courses by faculty colleagues who attended my pedagogical paper presentations. Example: increase emphasis on ideational content of beginning design projects to complement the emphasis on sensuous content.

### **Evidence that my teaching accomplishments have been recognized by students, faculty, and others**

- ACSA Creative Achievement Award (with David Lewis and Wanda Dye for a team-taught studio), awarded by the premier North American organization for architectural pedagogy, for a studio emphasizing self-motivation and independent learning.
- MSU Alumni Association Excellence in Undergraduate Teaching Award, 2009. Short piece in *MSU Alumnus* magazine featuring my teaching, summer 2009.
- CAAD Faculty Teaching Award--1st recipient, awarded by College administration.
- Two Tau Sigma Delta Faculty Teaching Awards (2006-07 and 2008-09), awarded by MSU architecture students.
- Two IMAGE (Improving Minority Access to Graduate Education) Mentoring Commendations, awarded by MSU architecture students.
- Three ACSA Special Focus Sessions on Teaching the Beginning Design Student presentations, selected by national faculty peers.

### **CLARITY**

#### **Evidence that I am well organized and prepared to teach.**

- Design studio syllabus and project handouts outline overarching themes for the studio and direct students into open-ended investigation. (See appended studio overview, page 11.)
- Detailed syllabi for studio, history, theory, and philosophy outlining course content, goals, policies, and evaluation methods. (See appended history syllabus page 12.) Detailed handouts for history and philosophy research projects.
- Weekly handouts for History I, my one course still in standard lecture format, outlining each lecture's content and concepts. (See appended weekly lecture handout, page 13.)
- Weekly online lectures and homework for History II and III, posted on MyCourses. (See Images 13-15 and sample homework questions on page 3.)
- Weekly summaries of theory and philosophy readings to prepare myself for discussion, with 30-40 detailed homework questions to guide students through the readings. Students are required to answer only 8-10 questions from each handout; the other questions guide students through the readings but are not answered for a grade. (See sample homework question under **ENGAGEMENT OF STUDENTS IN LEARNING**.)

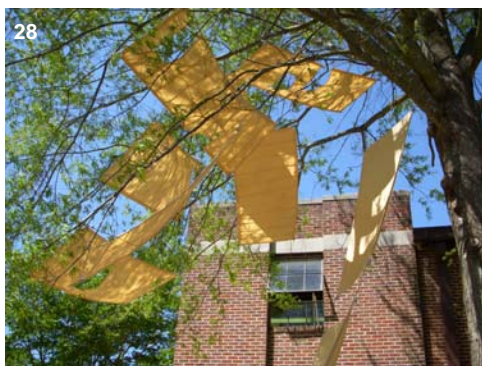
#### **Evidence of my extra efforts in enhancing transfer of knowledge to students**

- Weekly small-group history research critiques give me 6 contact hours per week for a 3-hour course.
- Detailed marking of student papers. (See appended document, page 15 bottom.)
- Evening and weekend critiques in studio on a regular basis.
- Morning-to-evening formal project reviews involving students, faculty peers, practicing architects. Example: brought in award-winning practitioners Brigitte Shim, Roy Decker, and Anne Decker for near-final project reviews, Design IV-A/Fall 2008 (Image 2).
- Bound copies of theory readings assembled and made available to students.



## Evidence that my expectations are high and clearly communicated to students

- Detailed history research journal assignment and grading rubric. (See appended rubric, page 14.)
- Course contract outlining reciprocal responsibilities of professor and students, distributed to students to sign and return. (See appended "course responsibilities" document, page 15 top.)



## VARIABILITY

**Evidence that I incorporate a variety of teaching methods, techniques, and media.**

**Evidence that I incorporate a variety of learning assessment tools.**

**Evidence of my approach to diversity in learning styles.**

The varied teaching methods listed below have been described in detail under **ENGAGEMENT OF STUDENTS IN LEARNING** and **ASSESSMENT OF TEACHING AND LEARNING**. The list below recaps the varied teaching methods and learning assessment tools in each course.

- Studio: drawing, modeling, full-scale construction, analysis of work through journaling or book publication, group and individual critique, readings and discussion, formal public project reviews, field trips.
- History: online lectures, weekly homework questions, weekly discussion of lecture content, weekly pin-up critiques of individual research, final group discussion of research projects.
- Theory: weekly readings, homework questions, discussion of authors' ideas, individual and team presentations applying theoretical ideas to the students' own work.
- Philosophy: weekly readings, homework questions, reading discussions, individual research projects, field trip.

## ENTHUSIASM

**Evidence that I demonstrate genuine interest in teaching and in students.**

- **Student evaluations: scores on enthusiasm.** My scores on enthusiasm average 4.7 out of 5.0. Out of 147 students who have evaluated my enthusiasm since it became a question in Fall 2006, all but 2 checked "agree" or "strongly agree" that I am enthusiastic in teaching (the remaining 2 were neutral). 112 checked "strongly agree."
- **Email from parent** of 1st year student (name withheld). The email below from the student's father expresses a parent's gratitude at my spending the entire night in the emergency room with his son, who was taken ill on a field trip to Dallas.

Text from 4-24-08 email written by a **student's father** to VP for Student Affairs Bill Kibler, CAAD Dean Jim West, and SARC Director Caleb Crawford:

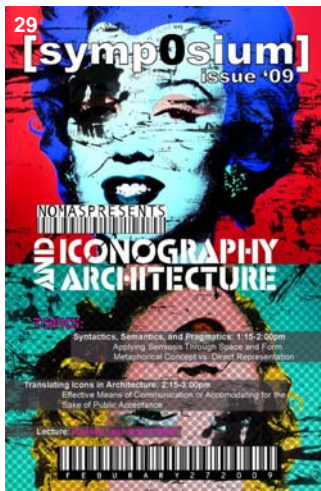
Dear Sir:

I just wanted to take a minute and tell you as a parent of a first year architecture student how pleased I am and how impressed I was with the handling of a dicey situation involving my son Dennis on the recent architecture field trip to Dallas/Ft. Worth. Dr. McCann's handling of and the nurturing to my son during his alarming illness brought me to my knees thanking God for such a dedicated faculty member. Dennis was scared. His had muscles contracting and was hypo ventilating but Mrs. McCann stood firm and by his side. I arrived in Dallas at Baylor ER around 4:30 in the morning and she was still there, by his side. She called me several times during the long drive to keep me informed and provided Dennis with the security he needed. I have raised five boys, the last three by myself after their mom was killed. I know the juices needed to bring calm and assurances. Your team on all level surpasses all I could have wished for my child (the youngest will always be special). They continue to challenge him and stretch him. He will do well because of them. Please convey to your faculty, my esteem for them and to Mrs.. McCann my love for her care of Dennis. If I can provide any service to you, your faculty, or your students, please do not hesitate to call on us.

Blessing and much success for the year,

(name withheld by RM to respect privacy)  
 Congregational Care & Prayer Pastor  
 First Baptist Church  
 (city and state withheld)  
 (phone number withheld)

### Evidence that my high excitement for teaching creates an environment where students are excited to learn.



- Students often take on **ambitious and exuberant projects** that occupy the building and grounds of Giles Hall with enthusiasm and pride. Example: 1st-year 3-minute "space and light" plays were performed before the entire architecture student body (Image 25), 1st-year site projects covered the grounds (Images 26-28), and 4th-year artistic installations covered the building interior (Image 7 and 8).
- Several students took ideas from my philosophy class as the **ideational basis** for their studio design projects. Cory Lowery recrafted his philosophy research paper into a submittal to a **professional architecture conference** on Sacred Space. This paper, done on his own time for no academic credit, was the only undergraduate submission considered (wait-listed) for acceptance.
- NOMAS (National Organization of Minority Architecture Students) crafted a **public symposium** last month featuring students, faculty, and a guest lecturer, built around ideas from my theory class (Image 29).
- In two independent study courses with me, Bryan Norwood generated two papers, one of which was presented at an **international professional philosophy conference** in Sofia, Bulgaria and is scheduled to be **published** in an upcoming book, as detailed under **ENGAGEMENT OF STUDENTS IN LEARNING**. In my History of Architecture II course, Bryan also generated two papers, one of which won several **awards** and was **published** in *Logos*, the Cornell undergraduate journal of philosophy.
- Brought two **international architecture and philosophy conferences** to the School of Architecture (2009) that featured four keynote speakers, twelve presentations about student architecture projects, and an award-winning presentation by an alumnus that packed the room with architecture students.

## SCHOLARSHIP OF TEACHING

### Evidence that I am committed to improve my teaching skills and those of others.

- **Mentored beginning studio teachers** in team-taught 1st-year studio: (4 names withheld), sharing my knowledge about studio organization, method, and content.
- **Brought in and mentored two minority studio adjuncts:** (2 names withheld). David Lewis and I tutored these adjuncts in a formal series called “**Teaching Teaching.**” Topics included identifying the basics of design (critical, lateral, and synthetic thinking, skills and craft, professionalism, work ethic, organization), organizing a studio (objectives, content, techniques, projects), lecturing (content, supporting information, precedents, engaging students actively, assessing learning), writing projects (objectives/content, organization, craft), and critiquing (role of studio critic, encouraging investigation and self-criticism, time management, forms of critique).
- **Mentored two beginning architectural history teachers:** (2 names withheld), sharing my knowledge of course construction and objectives, and sharing lecture information.
- Repeatedly bring my teaching before faculty peers at national and international **conferences** (outlined below).

### Evidence of my involvement in instructional related committees, seminars, training courses, workshops.

- Invited to develop and lead an **international workshop** on phenomenological studio instruction at the upcoming Back to the Things Themselves annual meeting in Ottawa. Conceived and led an **international workshop** on architectural pedagogy at Cranbrook Teachers’ Seminar, the premier annual North American workshop on teaching architecture. Followed workshop with an international paper session tracking how educators incorporated the lessons learned from Cranbrook into their subsequent studios.
- Served on the **ACSA Task Force for Leadership**, an international task force charged with developing guidelines for developing leadership in architecture students.
- Developed a **workshop on leadership** for MSU School of Architecture’s African-American students. With David Lewis, facilitated a workshop for MSU SARC students on **Japanese temple construction**.
- Served as **Ph.D. proposal reviewer**, Technion Israel Institute of Technology. Served on **national and international student project reviews** at University of Cambridge, UNC-Charlotte, Clemson, Southern California Institute of Architecture, Alabama Masonry Competition (Auburn). **MSU committee service** on School of Architecture Curriculum Committee and Lecture Committee. Served on university Academic Review Committee, Curriculum and Instruction Committee, Rhodes Scholarship Committee.

### Evidence that I incorporate contemporary innovations in the classroom, do research related to teaching and learning, and disseminate this scholarship through conferences and publications.

- Took third prize in the prestigious triennial **EAAE** (European Association for Architectural Education) competition on writings in architectural pedagogy.
- Selected as one of three to present an ACSA paper on **rethinking the history survey**. Session overseen by Christian Otto, a world-reknowned architectural historian, 12% acceptance rate.
- See my Teaching Vita for a list of 6 **publications** and 24 **papers** presented on studio and history pedagogy, 5 **sessions** moderated on pedagogy, 8 **outside reviews** (juries) of student work at other institutions, and 3 **exhibitions** of student work not mentioned in the present summary.
- See my syllabi for **incorporation of phenomenological concepts** into the teaching of studio, history, theory, and philosophy.