DOES THE GENDER OF THE PROFESSOR AFFECT THE STRUCTURING OF THE DESIGN STUDIO?

A Senior Thesis

By

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Group: Sociology

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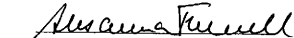


Susanna Finnell, Executive Director
Honors Programs and Academic Scholarships

Abstract

A large gender difference exists in the percentage of male and female students enrolled in architecture schools. Roughly one-third of architecture students are females while about half of the student population at large is female. There is also a discrepancy between the number of female architecture graduates and the smaller number of females practicing architecture. Studies have shown that women receive differential treatment in architecture design reviews and that women believe sexism to be inherent in architectural education. The structure of each studio is determined by the professor teaching it and, therefore, is a continuation of herself/himself. This study explored whether the gender of the faculty member influences the way students are taught. It found that there are structural differences in design studios and these differences appear to be related to the gender of the professor. It also found that students perceive male and female professors' actions to be different and some of them attribute this difference to the gender of the professor.

Introduction

Female students comprise approximately 31% of architecture school enrollment, but the percentage of females working in architectural profession lags far behind (Groat and Ahrentzen, 1997). Several hypotheses exist as to why some women receive their degree in architecture, but do not continue into practice or into a related field. One theory is that the educational setting is not conducive to women, either in juries or in studios (Frederickson, 1993). It is possible that the male dominated professional world fosters an attitude of isolation when confronted with diversity issues. The current study examines the environment of the architectural studio that is determined by each professor. It is possible that women may be discouraged from graduating and the percentage of females entering architecture-related jobs may be limited because men teach the majority of studios. The main focus of this study is to determine whether or not a gender difference exists in the structuring of the design studio and the basis of that difference.

Creators of architectural education have traditionally overlooked issues of gender and race (Anthony and Grant, 1993). In 1983, women comprised 27% of architecture graduates, but only 14% of architecture faculty (Davis, 1993). The percentage of female students graduating with architectural degrees continues to climb (in 1983 27% of architecture graduates were female and in 1994-95 women comprised 31% of the enrollment at accredited architecture schools) (Groat and Ahrentzen, 1997). One would expect the percentage of female graduates entering the profession as professors and in architecture related positions to increase substantially over that ten-year period. Female professors make up 19.4% of architecture faculty and 20% of the professional rank (Groat and Ahrentzen, 1997). Interestingly, only 3.5% of female professors had tenure in 1995

while 28.1% of male professors had tenure (Groat and Ahrentzen, 1997). The women tend to teach the architectural support subjects (ex. Architectural history) and not design. When women do teach design, they usually teach first-year studios. Women are seen as "peripheral to the central task of advanced studio teaching" (Groat and Ahrentzen, 1997).

Due to the diminishing size of the architectural client base to perimeter fields such as interior design, some people feel that architecture needs to revamp its education system to cope with the loss and bring something new to the field (Groat and Ahrentzen, 1997). "Those on the outside of traditional power structures are motivated to find roles that will bring about change" (Groat, 1993). Due to their relative few numbers, women tend to operate on the margins of the field. This helps them to fit in and there is less competition with men because of the non-traditional roles being assumed by women. By their position in architecture, women are in a good position to facilitate this change in architectural education.

The studio environment, evaluated through its design juries, presents a gender-biased situation against females, both students and jurors (Frederickson, 1993). A study by Ahrentzen and Groat reports two thirds of faculty women consider sexism to be inherent in architectural education. A study on design juries by Frederickson (1993), found that women jurors and students were treated differently from men, despite their experience and education level. Female jurors spoke less frequently than male jurors, had shorter duration of speech, and were interrupted more frequently. The total jury time was 12% less for female students than for males. Female students' presentations were interrupted 1.4 times more than male students' presentations. "This suggests a condescending attitude toward the design efforts of female students" (Frederickson,

1993). Therefore, sexism, in many forms, is ingrained in the minds of many females in or entering this field.

The above evidence of differential treatment may help to explain the relatively few studio professors who are women. Because women are treated differently, this may cause them to react or behave differently. I hypothesize that architectural studios differ in their organization within grade levels and that there is a difference in the way that men and women conduct their classes which is based, in part, on gender.

Methodology

Subjects were architectural studio professors at Texas A&M University and the students enrolled in their classes for the fall semester of 1997. Participants were asked to participate with no compensation. Faculty participants were chosen to provide a balance in studio level. Each studio was randomly assigned a letter and number (ex. A1 or B2) in order to maintain confidentiality. Records were kept in coded files. The project was approved by the Texas A&M Human Subjects Review Board.

After searching for research precedents in this area and completing a literature review on gender and architecture, four data collection tools were designed and revised. The first data collection tool (see Appendix 1) was used for weekly collection of data during direct observation of each studio. The weekly data sheet recorded the organization of each studio, including attendance. Announcements, desk critiques, class discussion, interaction with outsiders, assignments, and lectures were tracked with the weekly data sheet.

A second tool (see Appendix 2) was developed to examine the gender differences, if any, in professors' syllabi. The syllabus analysis regards six categories of

information—content analysis, instructor accessibility, control, courtesies, philosophy, and project description. The questions on the syllabus analysis sheet were formulated after careful investigation of the typical parts and pieces of several syllabi from previous semesters. Content analysis records the way in which information is delivered to the reader. Instructor accessibility records the various methods offered to reach a professor such as office hours, e-mail, and web sites. The control category documents the degree to which the professor presents himself or herself to be in control of the studio. Included in this category are things such as grading procedure, attendance, schedule, presentation requirements, and portfolio requirements. The courtesy category records cost estimations and each professor's suggestion to students for a faculty mentor. The philosophy section catalogs information about the type of projects chosen clients, tectonic content, and reading/writing assignments. The last category, project description, lists information about the program, related readings, time lines, and field trips.

The student survey (see Appendix 3) was the third data collection tool and was devised to measure the way that the gender of the professor is perceived by the students. The survey asked students about their academic background and their studio experiences. Then, students were asked to rate eighteen behaviors and characteristics as being more typical of males, more typical of females, or as being gender neutral. The traits vary from graphic representation to studio cleanliness and acceptance of late work. The scale used ranges from a three on the male side to zero (being gender neutral) and back up to a three on the female side.

The fourth means of data collection was in the form of weekly documentation of the studios using photography. The purpose of the photographs was to reveal the nature

of the studio environment as compared to a stereotypic classroom. The photos are also used to determine if gender differences exist in the physical organization of the studio. These differences could potentially have been expressed in terms of cleanliness or configuration. Desks could be arranged linearly or in a circle (meaning a center of the room exists that is occupied by the professor).

Demographics

The survey was conducted in the studios of twelve Texas A&M architectural studios-six male and six female professors. A total of 118 students were surveyed by questionnaire at the end of the semester; 56% of the students were male and 44% were female (see figure 2). The education level of the studios surveyed varied from second year to graduate. The undergraduate program is four years, leading to a Bachelor in Environmental Design. The graduate program is a two-year Master of Architecture. Three studios were second year, five were third year, three were fourth year, and one was a graduate studio. Of the students surveyed, 59% were between the ages of 19 and 21, 31% were between 22 and 24, and 10% of the students were over 24 years old (see figure 4). The mean age and the average age were twenty-one. (Note: the faculty sample was limited by the hiring practices of Texas A&M and the willingness of faculty to participate in the study.)

Results

The results of this study were from four sources-direct observations of the studio environment, student questionnaires, professors' syllabi, and photographic documentation. Data charts are included in Appendix 5.

During the classroom observation, organizational behaviors of the professors were noted. The nature of the studio mandates desk critiques where the professor speaks to each student, one on one, about their progress on the current project. These "desk crits" can be organized in a variety of ways. The organization falls into two categories-one that allows the student to choose their degree of participation and one that dictates the student's participation. Mandatory participation includes the professor going around the room in order, drawing numbers for turns, formal critiques (as in final reviews for a project), and randomly stopping at students' desks. Informal desk crits, discussions, desk crits by question or request, and voluntary sign-up sheets make up the organization methods for desk crits that give the students the freedom to choose participation. Female professors implemented desk critique methods requiring student participation 83% of the time, while male professors use these methods on 51.5% of the time (see figure 26). Another trait observed was the invitation of outsiders to participate in the studio. Women studio professors had interaction with outsiders 23.8% of the time while men had interaction with outsiders 18.5% of the time (see figure 30). During desk critiques, both male and female professors chose to have individual crits over group crits. Female professors conducted group crits slightly more often than male professors-23.1% for women compared with 18.4% for men. The amount of time that professors spent with each student was recorded during desk critiques. The majority of the male professors were grouped between 5 minutes and 20 minutes with an average time of 15 minutes. The majority of female professors were grouped between 15 minutes and 30 minutes with an average time of 20.2 minutes. This suggests that women spend more time with each individual student (see figure 23).

The type of homework assigned between studio meetings was also assessed. There were seven major categories-technical drawings, models, reading/writing, color renderings, maps, photographs, and material samples (see figure 24). Both males and females had a strong emphasis on drawings and models. Technical drawings were assigned by 78.5% of males and 65.6% of females, and 47.7% of males and 30.8% of females assigned models. The percentage of professors assigning the other four categories decreases significantly (color renderings were the most popular, followed by photographs, maps, and material samples). Interestingly, male professors assigned more reading and writing assignments than female professors-20% for males versus 15.4% for females. Female professors were more wide-ranging in their interpretation of what the proper media for conveying architectural images should be. This is exhibited by female professors' assignment of more color renderings, maps, and material samples than their male counterparts did. Male professors did not assign color renderings or material samples at all. The results also suggest that women are more likely to invite outsiders, such as other faculty, to participate in their studio (see figure 30). Men are more likely to give announcements, both written and verbal; although verbal announcements are preferred by both genders (see figure 29). Female professors had class discussion more often than male professors did, although both genders have class discussion in studio (see figure 28).

The second portion of the results comes from direct questioning of the students in written form at the end of the semester. The students were asked a few basic questions, such as their age, gender, and studio level. Students were also asked to report the number of female studio professors they had taken and whether or not they had ever chosen a

professors' class based on the gender of the professor. Nineteen percent of the students surveyed reported never having taken a studio taught by a female professor, 40% had taken one, 22% had taken two, and 19% had taken three or more studios taught by female professors (see figure 5). When asked whether or not they had ever purposefully chosen a professor's class based on gender, 97% of male student and 98% of female students responded no. Students were then asked to rank particular activities as being gender neutral or more typical of males or females. In each category ranked by students, (e.g. sympathy with students, competent graphic representation, and emphasis on formal design principles) a majority of students (ranging from 50% to 70%) responded that the activity was gender neutral.

The following are the statistics of those students (both male and female) who did perceive a gender difference. Their results exhibited stereotypical views of men and women's respective behaviors. Both male and female students exhibited stereotypic views of the same sex professor and of the opposite sex professor. Male students ranked the same sex professor as doing an activity more often than they did the opposite sex professor regardless of the stereotypic gender orientation of the activity. The same holds true for female students and their ranking of same sex professors versus opposite sex professors.

Sixty-seven percent felt that males were better than females at competent graphic representation, while 33% felt that females were better at this task (see figure 6). A majority of students, 74%, felts that males had a higher ability to visualize spatial order than females (see figure 7). Fifty-nine percent of the students felt that female professors were easier to get to accept late work than males (see figure 9). In accordance with this,

60% felt that male professors had harsher penalties for late arrival to class (see figure 10) and 64% felt that female professors were more lenient in allowing students to leave class for related work (see figure 11).

Students were also asked to rate their perception of which gender invited outside faculty to participate in the studio more often (see figure 12). Students responded 67% of the time that they felt that including outsiders in studio was more prevalent in female professors' classes. On students' rating of professors' adherence to guidelines, 65% believed that female professors adhered to guidelines more than male professors did (see figure 13). Seventy-six percent of students felt that female professors spend more time with students (see figure 14) and 87% felt that female professors were more sympathetic toward students (see figure 15), even though this finding contradicted the syllabus findings. Students rated females as being more likely to require reading and writing assignments (see figure 16). Students reported that male professors were more likely to allow the use of computer images than females (89% see figure 17), 66% responded that male professors explored details in scale models more (see figure 18), and 65% reported that males were more strict in their specification of drawing requirements (see figure 19). When asked whether male or female professors emphasized formal design principles more often, 64% responded that male professors did this more often than female professors did (see figure 20). Fifty-five percent said that male professors have a tendency to place more emphasis on design programming than female professors (see figure 21) and 58% said that males place more emphasis on researching building types than females (see figure 22).

The results of the syllabus analysis suggest that males are more likely to convey information in story format whereas women use a range of techniques such as special fonts and highlighting phrases. For example, 51.6% of the time that special fonts were used to emphasize information, women were using the special fonts to emphasis key phrases (see figure 32). Commands were used equally by both genders. "Students will come to class and will be on time" is an example of commands used frequently by both genders.

All professors provided students with basic instructor accessibility information such as name, class hours and location, office hours and location, and office phone. Some professors went beyond basics--36% gave their home phone (50% male and 50% female) and 55% gave their e-mail address (50% male and 50% female) (see figure 33). Students had open-ended access to 91% of professors, but 27% of faculty placed restrictions on this access (33% were female) (see figure 34). Restrictions were typically in the form of time limits on calls at the professor's home (i.e. "No calls after 10:00 p.m.").

All professors discussed grading procedures in their syllabi. Ninety-one percent of professors touched on attendance policies-55% of the 91% were female. Fifty-five percent of all professors included a separate schedule for the semester-50% of the 51% was male and 50% were female (see figure 35). Only 18% of professors listed or mentioned prerequisites to the current studio-half of each gender (see figure 36). Studio presentation requirements were discussed by 27% of professors-66% of the 27% were female (see figure 37). Portfolio requirements were listed by 45%, 60% of the 45% were

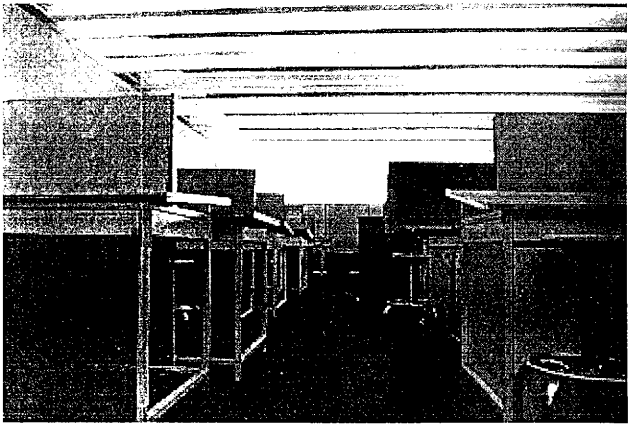
female professors (see figure 38). Cost estimates were given by 64% of professors-71% of the 64% were male (see figure 39).

Reading and writing assignments were mentioned by 73% and 64% of professors respectively--each category contained 50% males and 50% females (see figure 40). A philosophical approach to the syllabus was taken by 73% of the professors with the majority being male (57%) (see figure 41). Types of projects to be explored during the course of the semester were mentioned by 73%. Social projects were given by 80% of females and 66% of males gave commercial projects (see figure 42). Tectonic content (including building systems, cost estimates, and practicality) of projects was mentioned 45% of the time (see figure 43). Twenty-five percent of female professors mentioning tectonic content required that projects deal with building systems and 75% required that projects be practical. All male professors mentioning tectonic content fell into the building systems category. No one required cost estimates.

Professors almost unanimously included a course objective (91%)--100% female professors and 83% of male professors (see figure 44). The course objective from the school catalog was used 36% of the time-38% of males and 33% of females used the school catalog course objective (see figure 45). A brief course objective written by each professor that was included 28% of the time by 17% females and 38% of the males (see figure 46). A detailed personal course objective occurred 36% of the time by 50% of the females and 25% of the males (see figure 46). Twenty-seven percent of professors included project narrative program describing project background and requirements--100% were female professors and 0% were males. Eighteen percent included space allocation programs for projects-all were females. Nine percent included project time

one all females. Field trips were mentioned 27% of the time-40% of females and 17% of males (see figure 47).

The fourth methodology (see Appendix 4) was weekly photographs of each studio. The photographs show the physical organization of each studio, including desk arrangement, cleanliness, and expressions of students creativity. For comparison purposes, photographs were taken of each studio before the semester began.



An example of one studio before students moved in for the semester.

The photographs of the female professors' studios show students' individual expressions of creativity as well as clutter. One out of six male professors had desk arrangements where the professor occupied the center of the room with the desks arranged around the professor while four out of six of the female professors did this. Two out of six of the female professors had traditional desk arrangements where the professor occupied the front of the room and students faced the professor while five out of six of the male professors did this. The photographs of male professors' studios show lots of clutter in the room, but the clutter consists more of materials and equipment rather than an expression of student creativity. Overall, the photographs do not show a difference in the studio cleanliness from one gender to the next.

Discussion

The results show a gender difference in some areas of faculty behavior and also a perceived gender difference in behavior. The results stem from syllabi, which reflect the personality characteristics of an individual, personal observation of individual's behaviors, and from measuring the perceived gender difference.

The syllabus analysis suggests that, of the population under review, female professors are a bit more thorough and involved in composing their syllabi. Their syllabi tended to be longer and included more categories of information than their male counterparts. There was not one category in which females failed to include information, but males failed to include information in three categories--narrative program, space allocation program, and time line. These categories are not required by department heads to be included, but they are helpful information for a student trying to determine whether they wish to remain in a class. Another expected finding is the fact that 80% of female

professors chose socially focused projects as the topic of their course, while 66% of males chose commercial projects. More female professors used a detailed personal course objective description (50%) than males (25%). This could mean that women care more about letting their students know ahead of time what type of studio environment is in store for them or that men do not think this is important.

The results from the weekly data and the student surveys have several implications. The data implies that women professors organize their studio in a more personal manner. Data also shows that, perhaps, female professors present a more flexible and sympathetic studio environment for students. Female professors also provide students with more variety of assignments in class. Real and perceived data reveals that male professors tend to have more control of the studio environment and emphasize more of the traditional aspects of studio.

Data suggests that women provide a more social studio environment than men. Students perceive women as inviting other faculty to participate in their studio more often than men and this corresponds with what actually occurred in the studios observed. Students also reported that they felt that female professors spent more time with students during desk critiques, and the actual data shows that women spent more time on average with students than males. Women also have more class discussion, class interaction, and organize group critiques more often that men.

Data also indicates that studios of female professors are less rigid. This is shown by the frequency of female professors utilizing desk critique methods that give students a choice in participation. Students perception of this involves the acceptance of late work, softer penalty for late arrival to class, and being permitted to leave class for class related

work. Students also reported directly that they felt that female professors harbored more sympathy for them than male professors. Ironically though, students reported that female professors were more likely to adhere to guidelines that they set. This is not congruent with the notion that females in general vacillate in their decisions although the variety of assignments provided by female professors can be seen as a fluctuation.

Male professors appear to have greater control of their studio environment than female professors do. The first way in which males exert control over their studios is through announcements. Male professors made more announcements than females, including verbal and written. Students report that males are more likely to require detailed models, have strict drawing requirements, and allow or require the use of computer. Evidence from the weekly data sheets agree with this-male professors assigned drawings and models more often than women and more often than anything else. Males also exhibit control through their emphasis of traditional methods, such as drawings and models. They are perceived to emphasize formal design principles, researching building types for precedents, and design programming. Males are perceived to emphasize design programming more than females even though the syllabus analysis shows that women included more programming than men did.

Conclusion

The findings for this population support the notion that studios differ in structure from one studio to the next and that male and female professors differ in the way that they structure their studios. The assessment of students' perceptions of their professors also supports the hypothesis that men and women differ in their organizational strategies.

Students' perceptions of professors' actions coincide with the data measured by both the Student Survey and the Weekly Data Sheet or the Syllabus Analysis Sheet.

Generalizations to the population at large cannot be safely made due to the small subject population and preliminary nature of the data collection tools. Also the studios were not randomly selected because we were limited to a single University. Data would be more accurate had time permitted the researcher to visit each studio for the entirety of each class period and attend all design reviews. Further research should be conducted in order to evaluate the gender differences in design studio structuring more accurately. One possible study would be the assessment of differential treatment of students based on gender.

Although this is preliminary research, it could prove helpful to schools of architecture. Once students enter the graduate level, it becomes increasingly difficult to find a female professor and even more difficult to find a female studio professor. Architecture schools desiring to address gender issues in their studios could evaluate the percentage of men and women teaching at each studio level, ensuring that students at least possess an opportunity to be exposed to the design capabilities of each sex. Departmental hiring practices could also be assessed in terms of teaching assignments given to males and females to eliminate the tendency for women to teach support courses and first-year design. Also, faculty should be made aware of the differential treatment of males and females during desk critiques and class participation. Perhaps even the studio structure could change so that each studio has two professors, one male and one female to counterbalance any gender differences that may occur.

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Appendixes

Weekly Studio Data

)ate: _____

'tudio Code: _____

'rofessor Gender: m f

. Announcements none verbal written

Describe Contents: _____

_____

.. Desk Crits individual group

How ordered: _____

Average time per student: _____

:. Class Discussion yes no

Contents: _____

_____

Interaction yes no

4. Interaction with outsiders studios faculty clients

5. Interim Assignments drawings models papers references

6. Number of students in attendance _____

7. Use of Lectures yes no

mandatory yes no

8. Physical organization of studio diagram photos

Syllabus Analysis

Content Analysis:

Information delivery: phrases story bulleted items
Use of special fonts: bold capitals underline italics font size
Use of graphics: format photos
Use of commands: yes no
example_____
Typos: yes no

Instructor Accessibility:

Name	yes	no
Class hours	yes	no
Office hours/location	yes	no
Office phone	yes	no
Home phone	yes	no
E-mail address	yes	no
Web site	yes	no
Permitted access	yes	no

Restrictions:_____
Instructor specialties:_____

Control:

Grading procedure yes no
level of detail_____
evaluation forms_____
criteria_____
quality or quantity_____
Attendance percentage or implications yes no
use for or against students_____
time management requirements_____
Schedule yes no
daily weekly by project subject to change
Prerequisites listed yes no
what are they_____
Lecture attendance yes no
mandatory take attendance suggest attendance
Presentation requirements yes no
degree of detail_____
Portfolio yes no
degree of detail_____

Courtesies:

Cost information yes no
Faculty as mentor yes no

Syllabus Analysis

Philosophy:

Reading Assignments yes no
detail_____

Writing assignments yes no
detail_____

Philosophical approach yes no
detail_____

Type of projects yes no
socially focused commercially focused

Tectonic content yes no
building systems cost estimate practicality

Client contact yes no
detail_____

Project Description:

Objectives yes no
catalogue description brief detailed personal approach

Narrative Program yes no
detail_____

Space Allocation Program yes no
detail_____

Time line yes no
detail_____

Related Readings yes no
detail_____

Field Trips yes no
detail_____

Student Survey

tudio level 2nd 3rd 4th grad
'our gender m f
.ge _____
****

revious Experience:

low many studio design professors have you had? _____
low many were female? _____
Vhat is the gender of your current studio instructor? m f

)id you purposefully chose one gender over the other? yes no
' so, why? _____
_____

)o you have a mentor among the faculty in the college? yes no
Vhat is the mentor's gender? m f
low do they mentor you? job opportunities personal problems curriculum

)o you feel that gender influences the quality level of a design product? yes no
f so, why and how? _____
_____

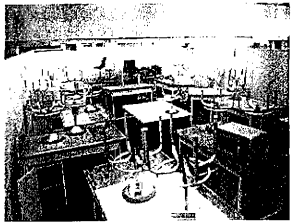
)o you think that male and female professors have different teaching styles? yes no
low do their styles differ and how are they the same?_____
_____
_____

****

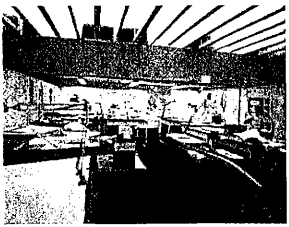
ome people feel that men and women excel in different areas. Rank the following bilities and behaviors according to whether you think their successful achievement is nore typical of men or women.

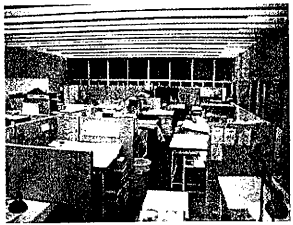
	males are better at this task				females are better at this task		
ompetent graphic representation	3	2	1	0	1	2	3
ibility to visualize spatial order	3	2	1	0	1	2	3
good organization	3	2	1	0	1	2	3
idherence to guidelines	3	2	1	0	1	2	3
trict specifications of drawing requirements	3	2	1	0	1	2	3
xploring details in models	3	2	1	0	1	2	3

	males are better at this task				females are better at this task		
tudio cleanliness	3	2	1	0	1	2	3
nore time spent with students	3	2	1	0	1	2	3
iarsh penalty for late arrival	3	2	1	0	1	2	3
llowing students to leave class for class related work	3	2	1	0	1	2	3
ympathy with students	3	2	1	0	1	2	3
nviting other faculty to studio	3	2	1	0	1	2	3
llow use of computer	3	2	1	0	1	2	3
mphasis on design programming	3	2	1	0	1	2	3
mphasis on researching building types	3	2	1	0	1	2	3
mphasis on formal design principles	3	2	1	0	1	2	3
equiring class reading and writing assignments	3	2	1	0	1	2	3
cceptance of late work	3	2	1	0	1	2	3

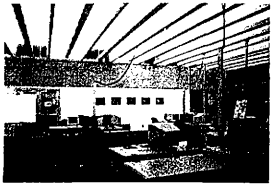


Two examples of studios before students moved in for the fall semester.

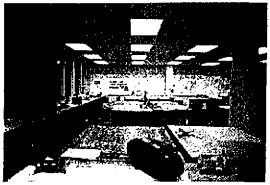




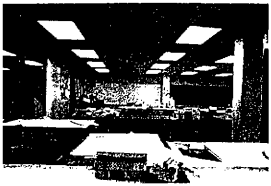
Two examples of the same studios during the middle of the fall semester.



Male professor studio one.

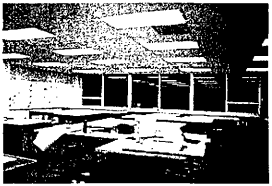


Male professor studio two.



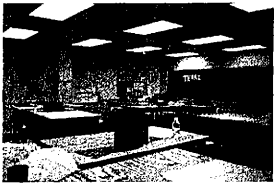
Male professor studio three.

Male professor studio four.

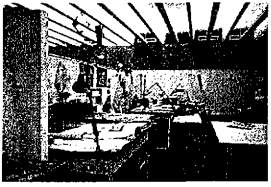


Male professor studio five.

Male professor studio six.

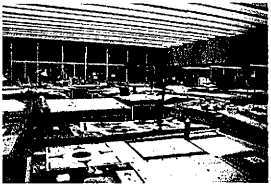


Female professor studio one.



Female professor studio two.

Female professor studio three.



Female professor studio four.

Female professor studio five.

Female professor studio six.

Table 1

Gender of Student's Professors

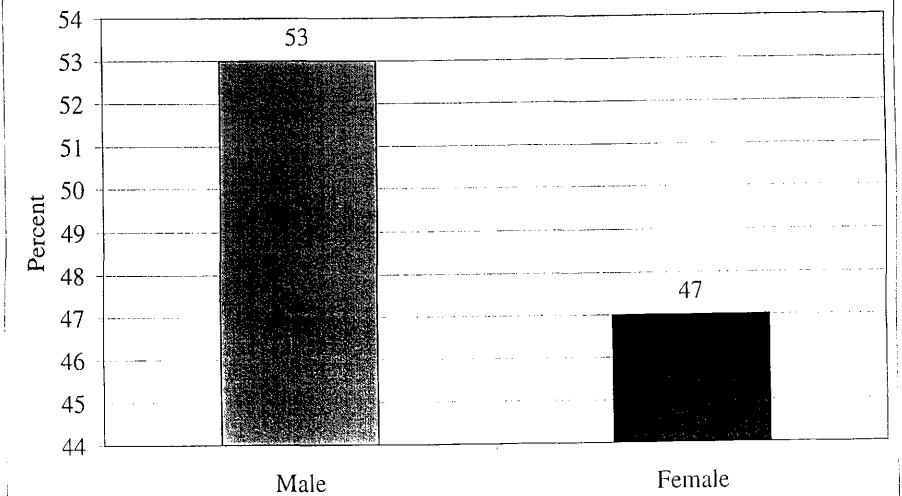


Figure 2
Gender of Students

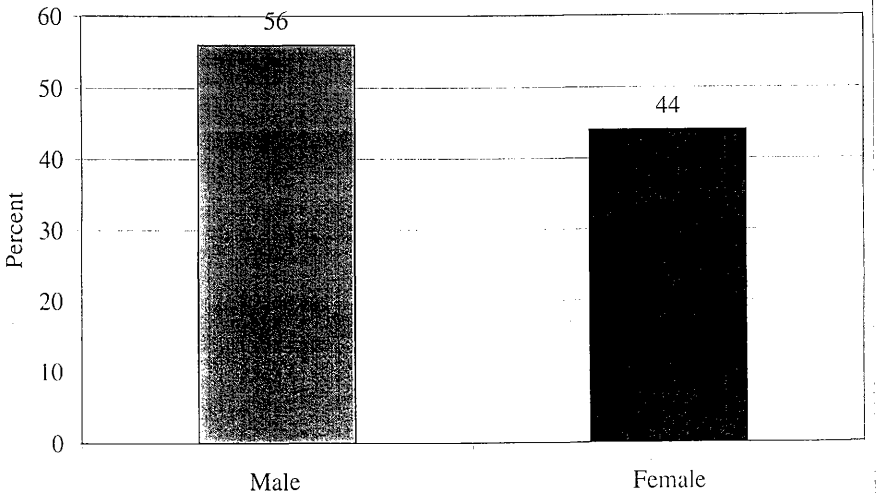


Figure 3
Student's Studio Level

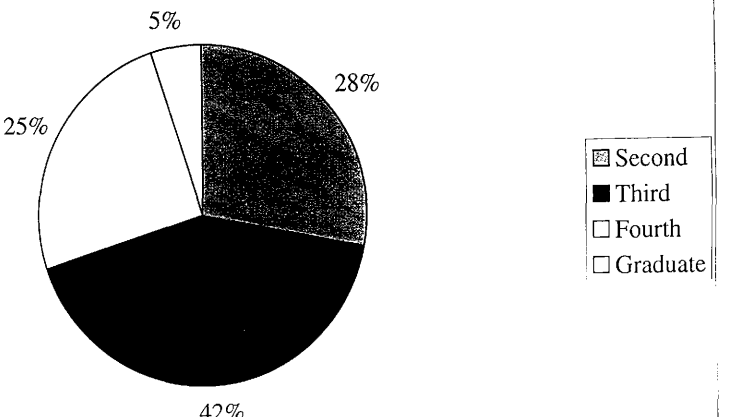


Figure 4
Age of Students

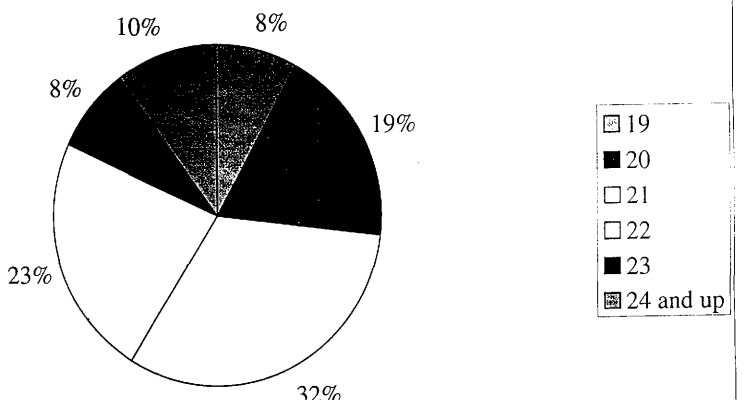


Figure 5

Number of Female Professors Taken by Students

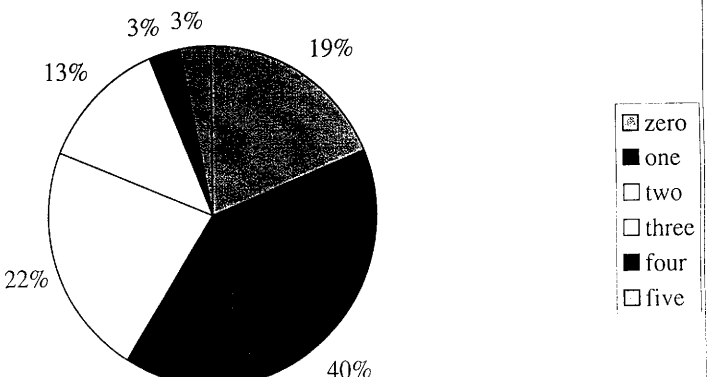


Figure 6

Student's Gender Rating of Competent Graphic Representation

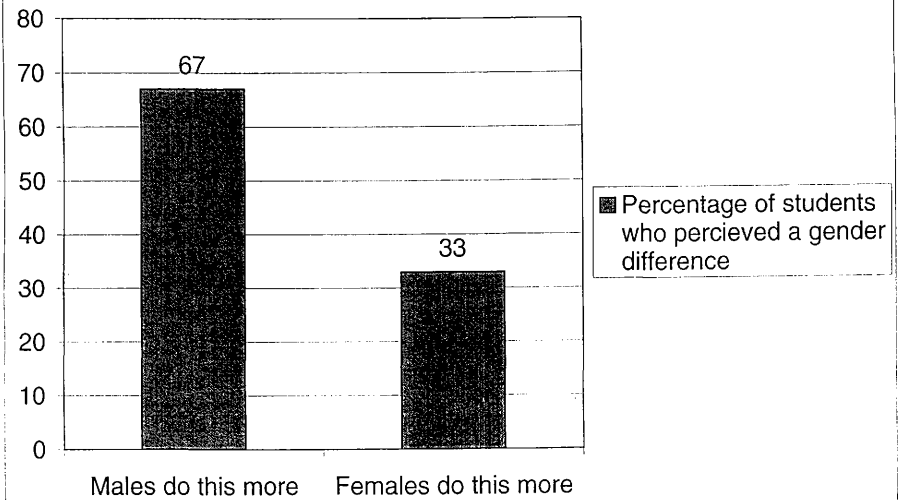


Figure 7

Student's Gender Rating of Ability to Vizualize Spatial Order

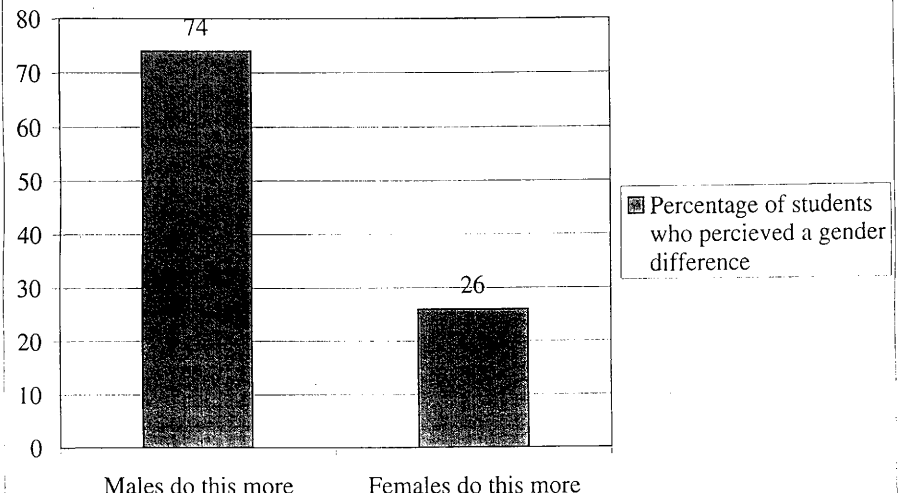


Figure 8

Student's Gender Rating of Studio Cleanliness

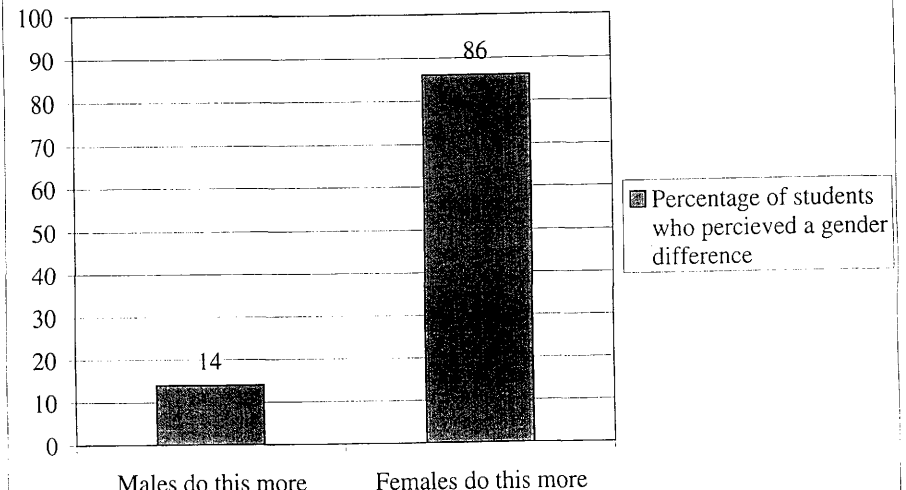


Figure 9

Student's Gender Rating of Acceptance of Late Work

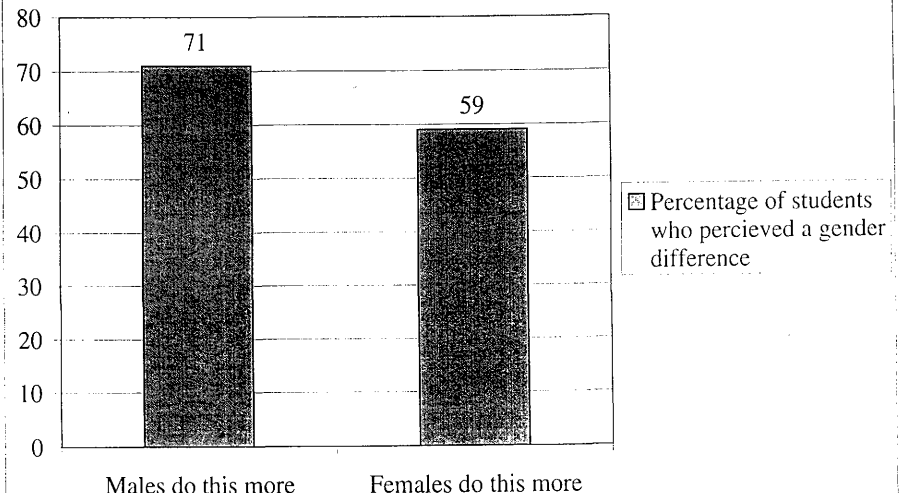


Figure 10

Student's Gender Rating of Harsh Penalty for Late Arrival

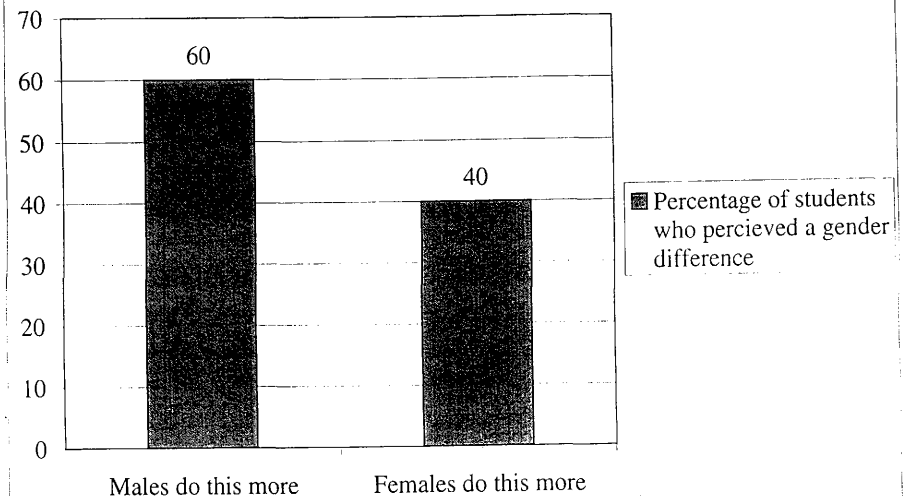


Figure 11

Student's Gender Rating of Professors Allowing Students to Leave Class for Related Work

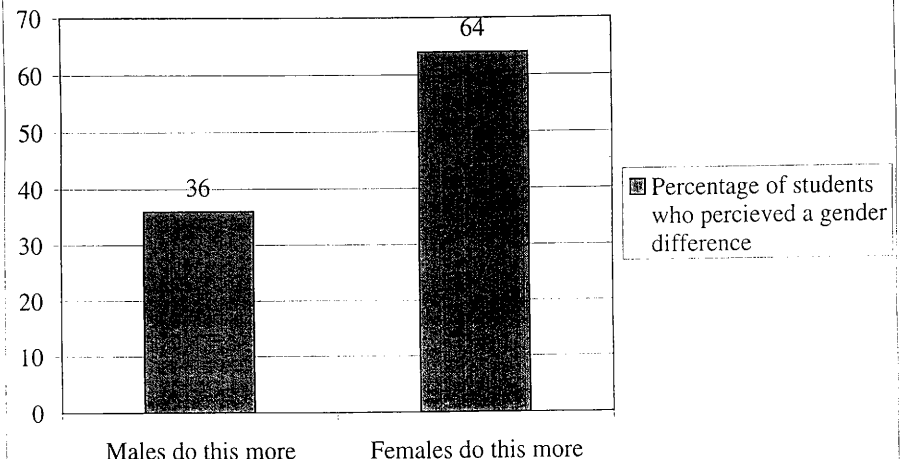


Figure 12

Student's Gender Rating of Professors Inviting Other Faculty to Studio

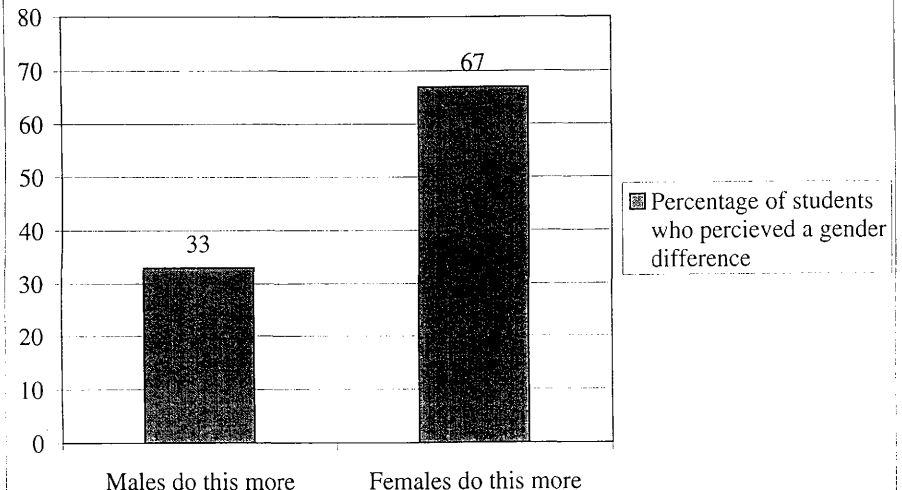


Figure 13

Student's Gender Rating of Adherance to Guidelines

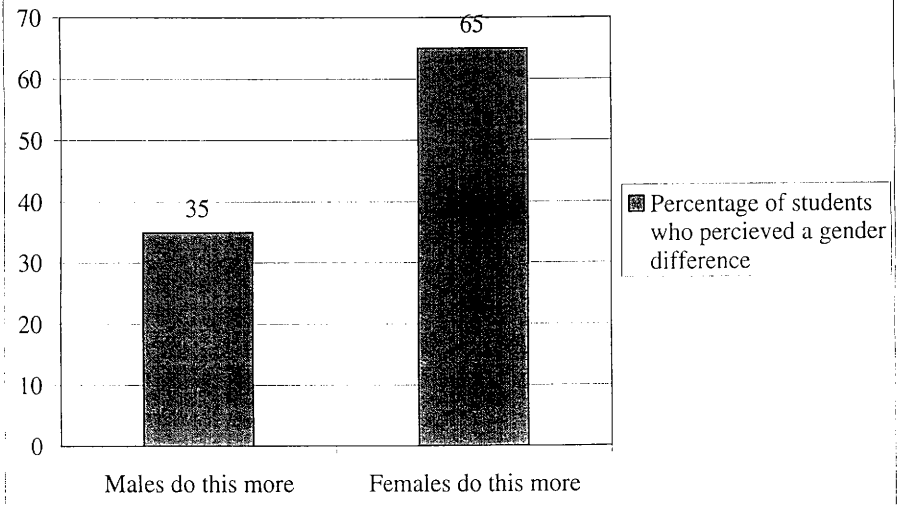


Figure 14

Student's Gender Rating of More Time Spent with Students

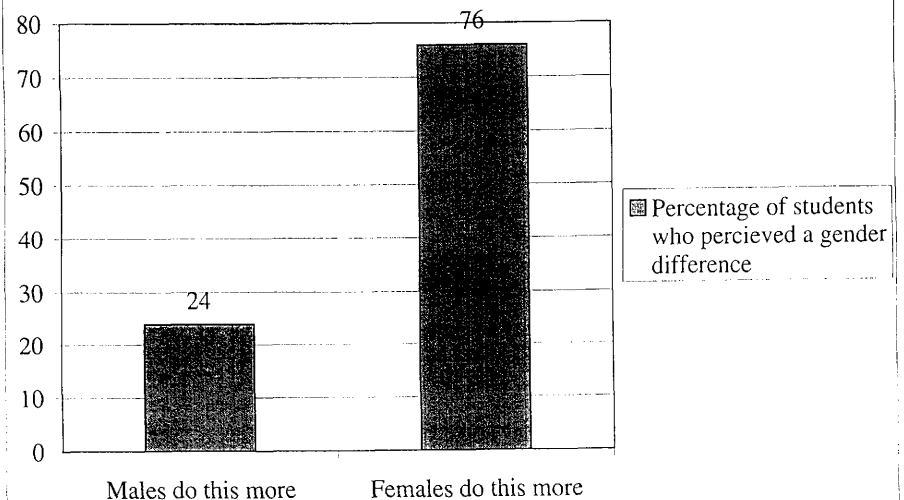


Figure 15

Student's Gender Rating of Professor's Sympathy with Students

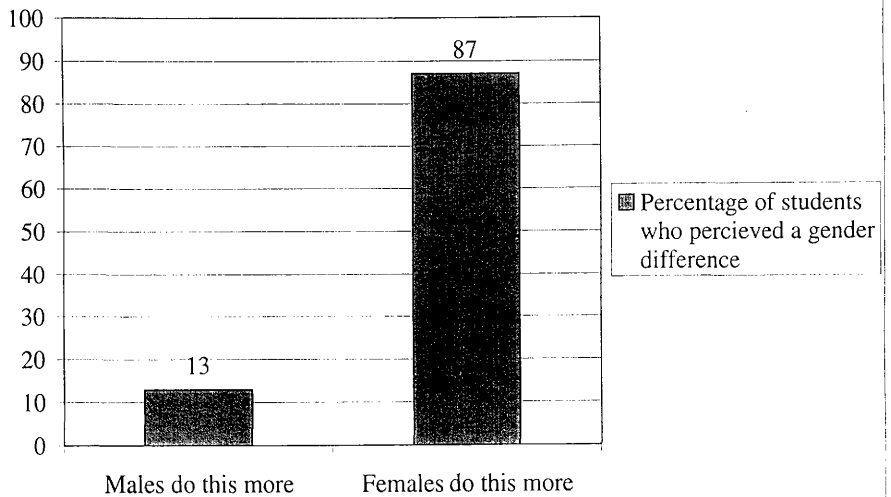


Figure 16

Student's Gender Rating of Professors Requiring Reading/Writing Assignments

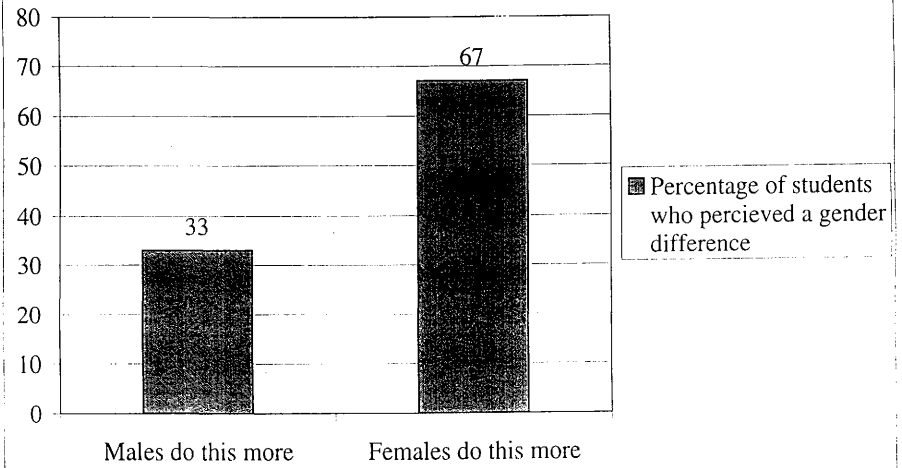


Figure 17

Student's Gender Rating of Professor Allowing the Use of Computers

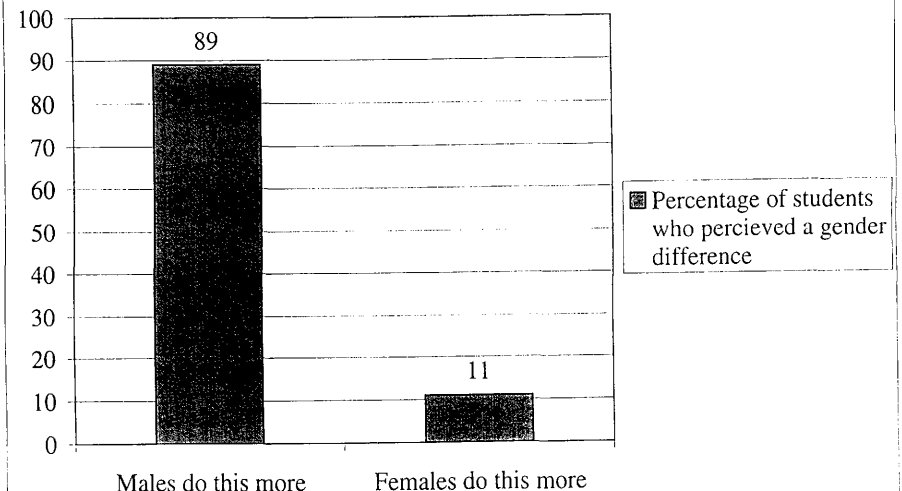


Figure 18

Student's Gender Rating of Exploring Details in Models

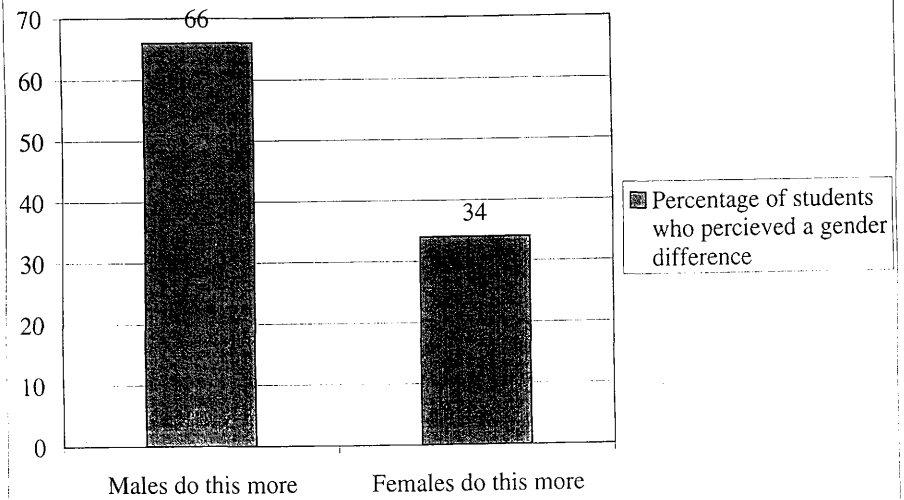


Figure 19

Student's Gender Rating of Strict Specifications of Drawing Requirements

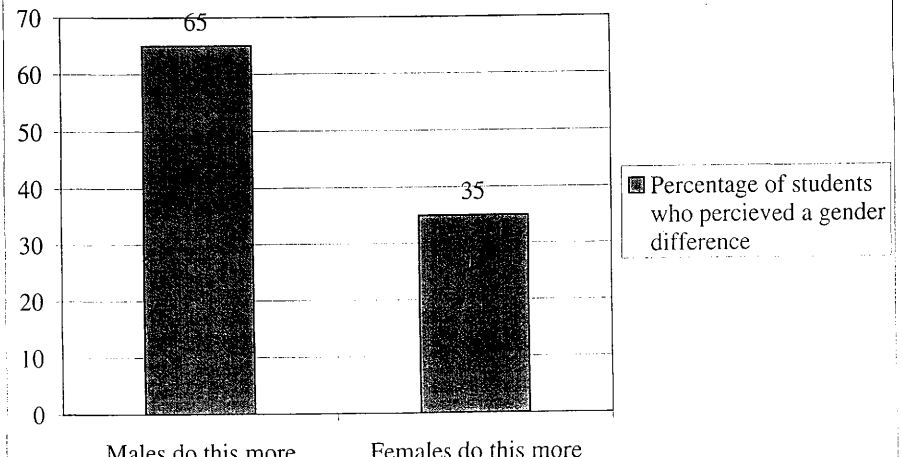


Figure 20

Student's Gender Rating of Emphasis on Formal Design Principles

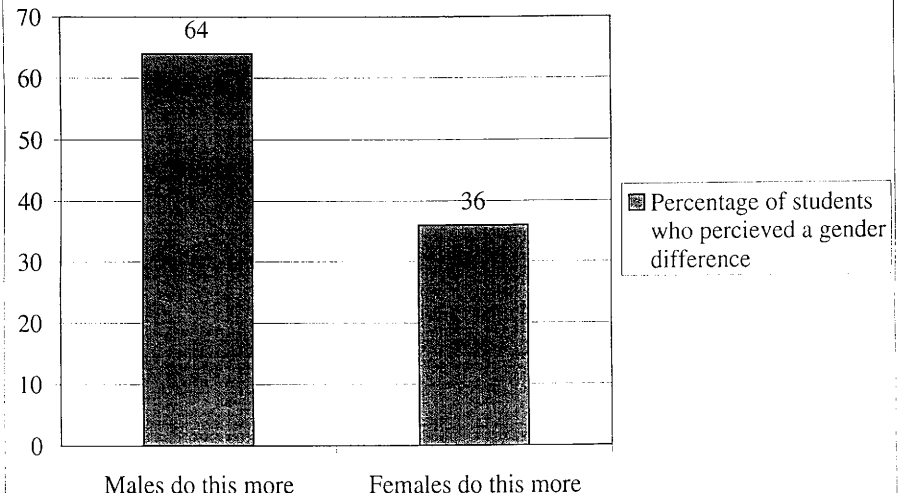


Figure 21

Student's Gender Rating of Emphasis on Design Programming

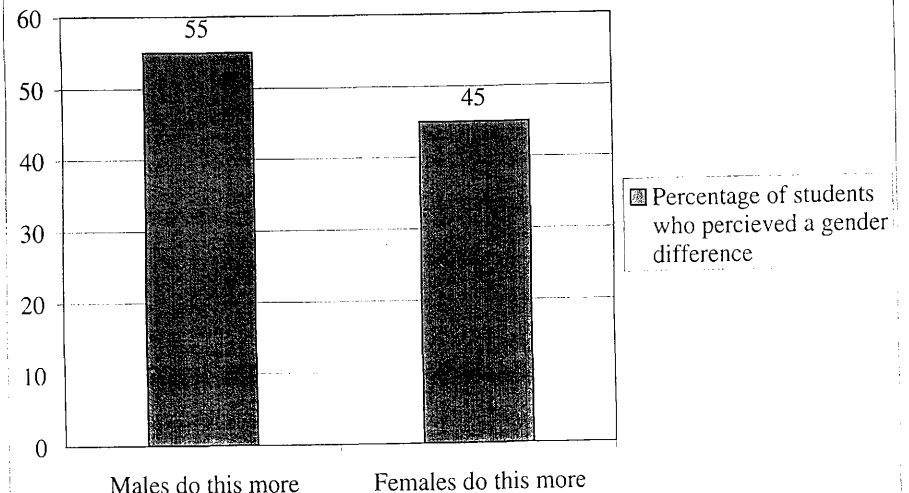


Figure 22

Student's Gender Rating of Emphasis on Researching Formal Building Types

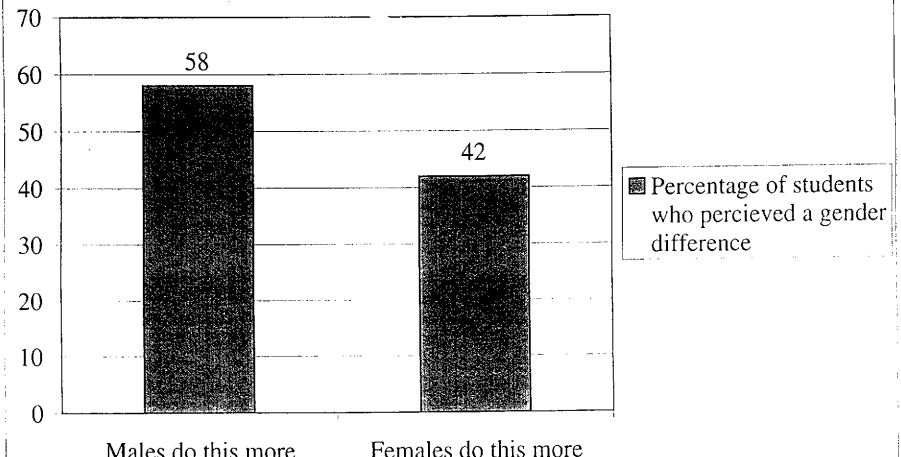


Figure 23

Time Spent with Students During Desk Critiques

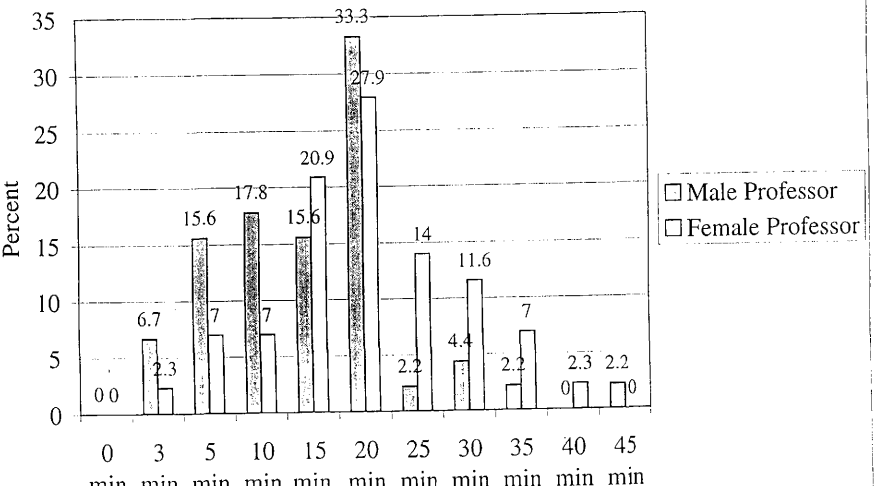
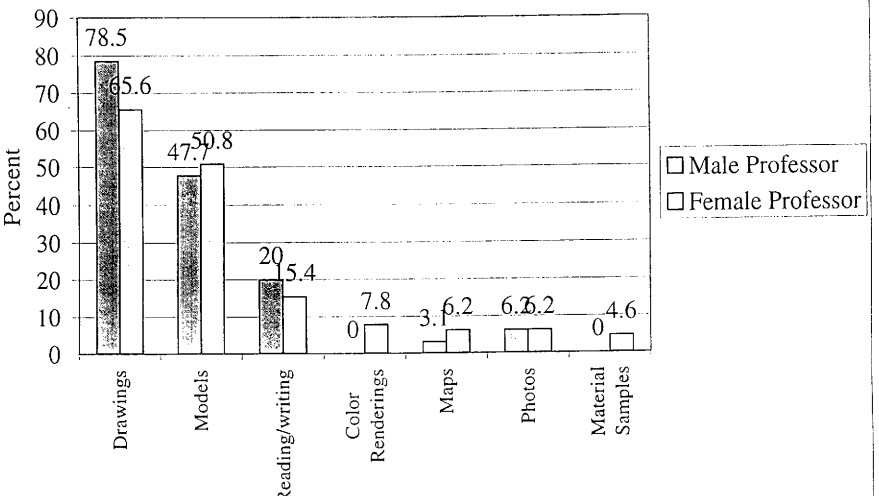


Figure 24
Interim Assignments



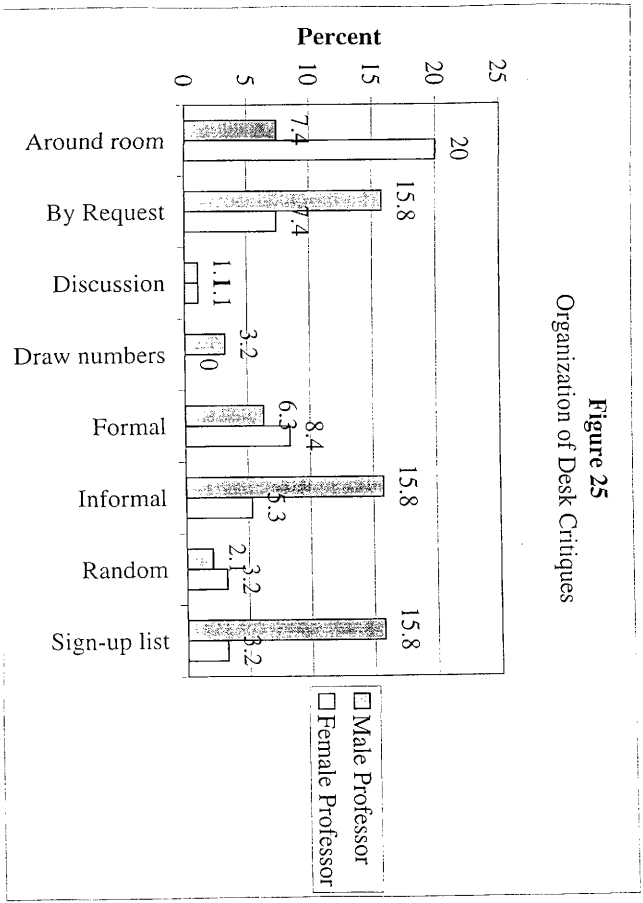


Figure 25
Organization of Desk Critiques

Figure 27
Interaction within the Classroom

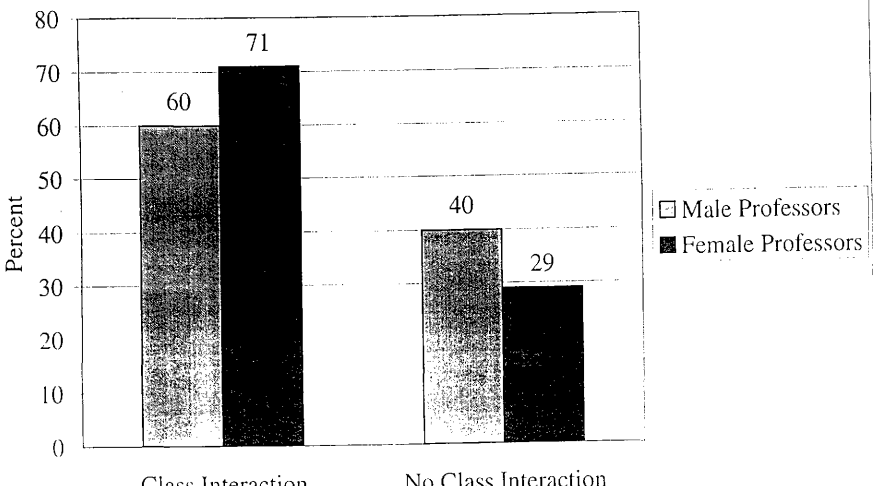


Figure 28
Class Discussion

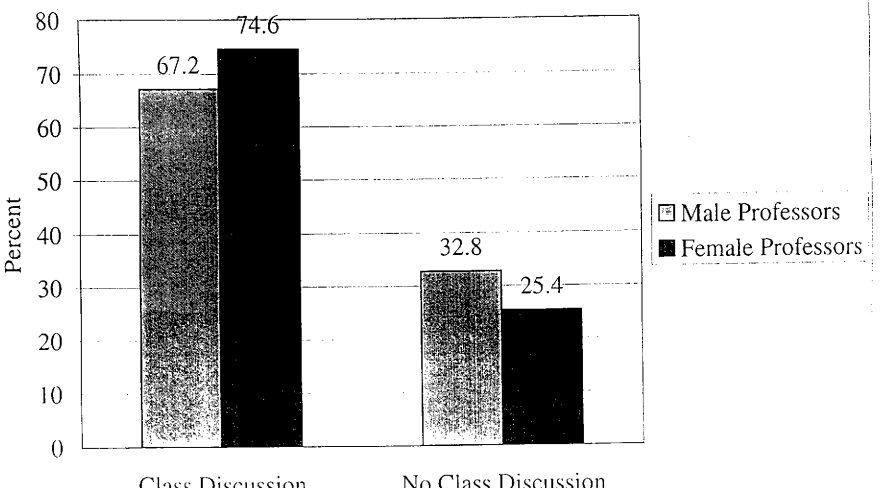


Figure 29
Announcements

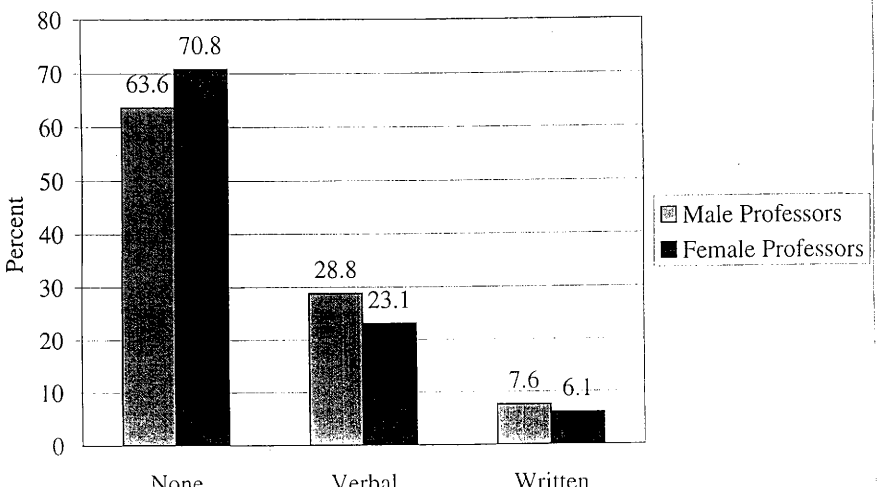


Figure 30

Interaction with Outsiders

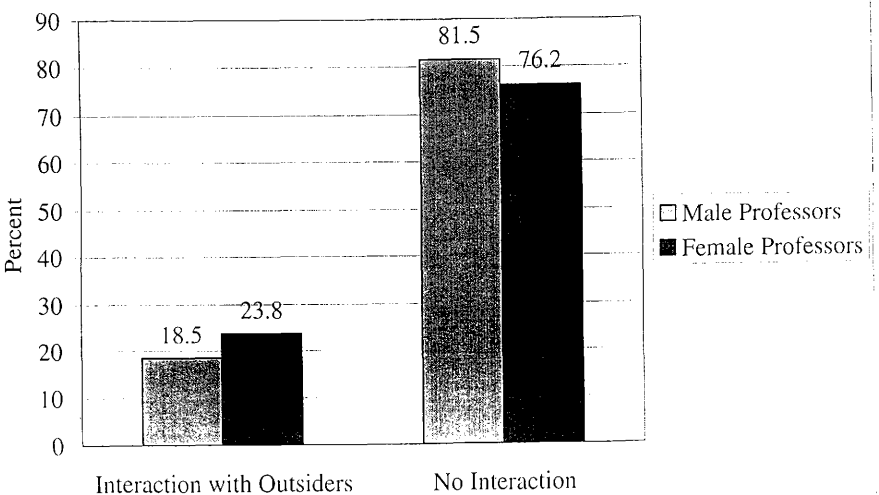


Figure 31
Syllabus Content: Grading Procedure

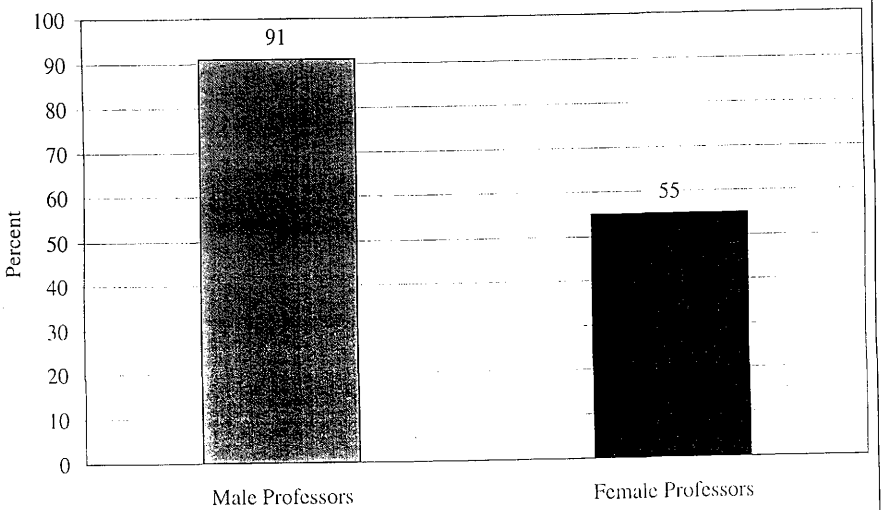


Figure 32

Syllabus Content: Use of Special Fonts

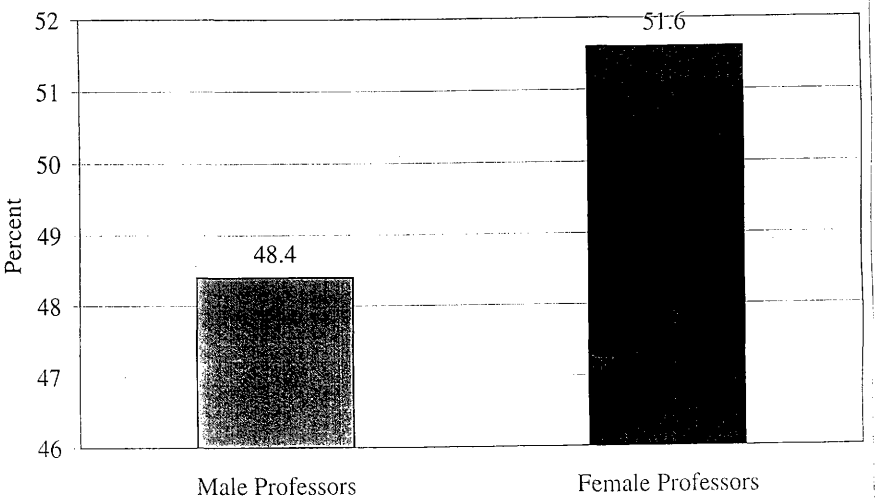


Figure 33

Syllabus Content: Instructor Accessibility

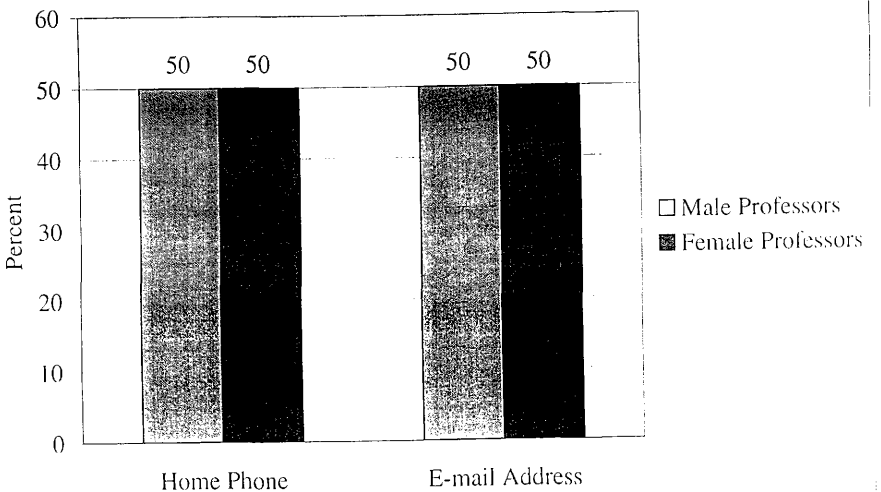


Figure 34

Syllabus Content: Restricted Access to Instructor

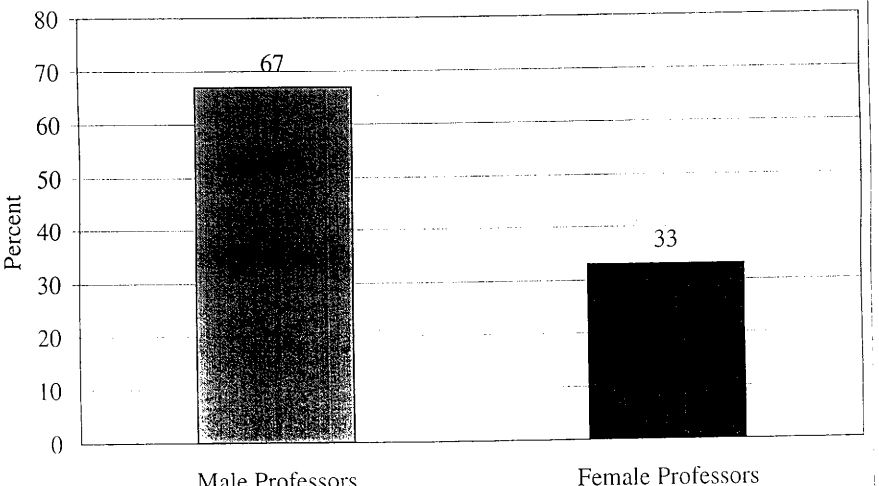


Figure 35

Syllabus Content: Inclusion of Semester Schedule

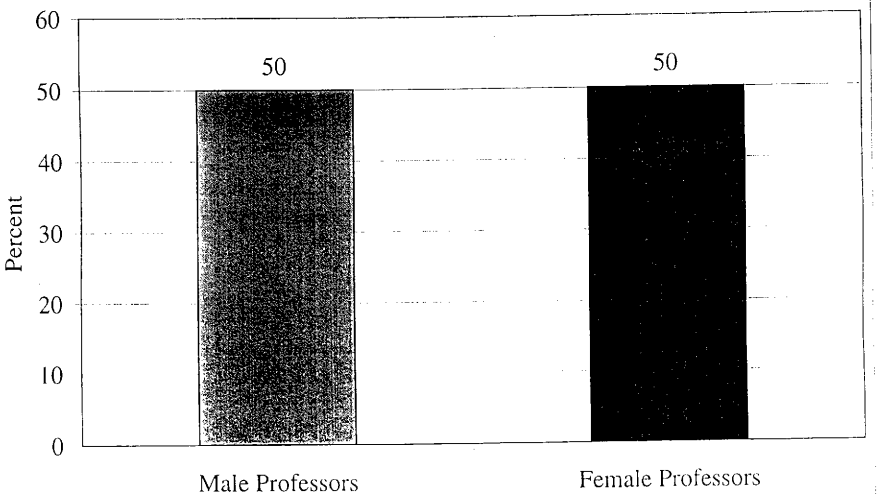


Figure 36

Syllabus Content: Listing Prerequisites

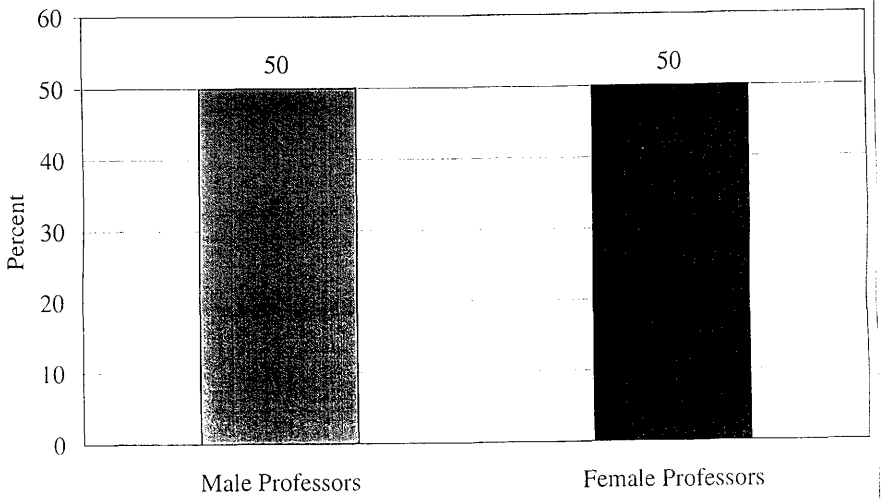


Figure 37

Syllabus Content: Studio Presentation Requirements

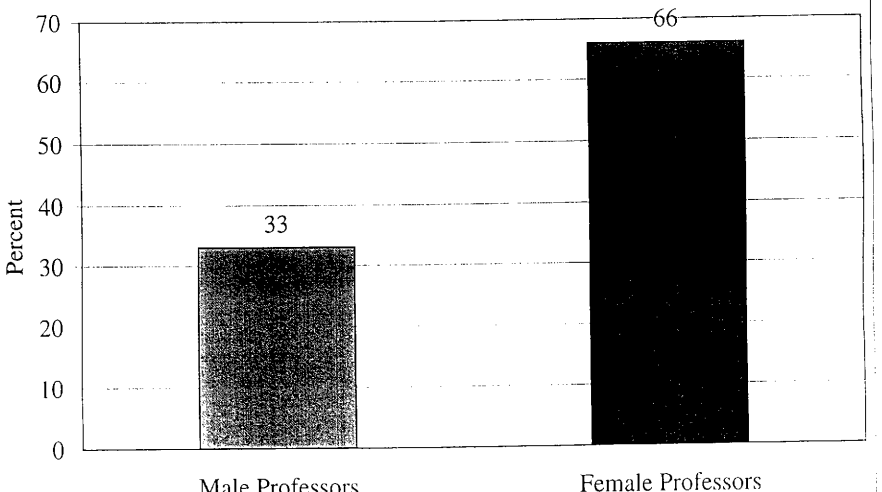


Figure 38

Syllabus Content: Portfolio Requirements

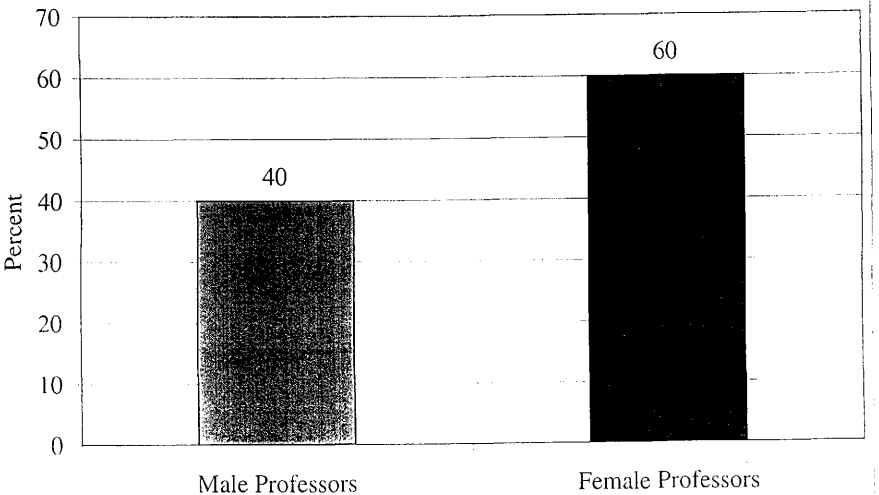


Figure 39

Syllabus Content: Cost Estimates

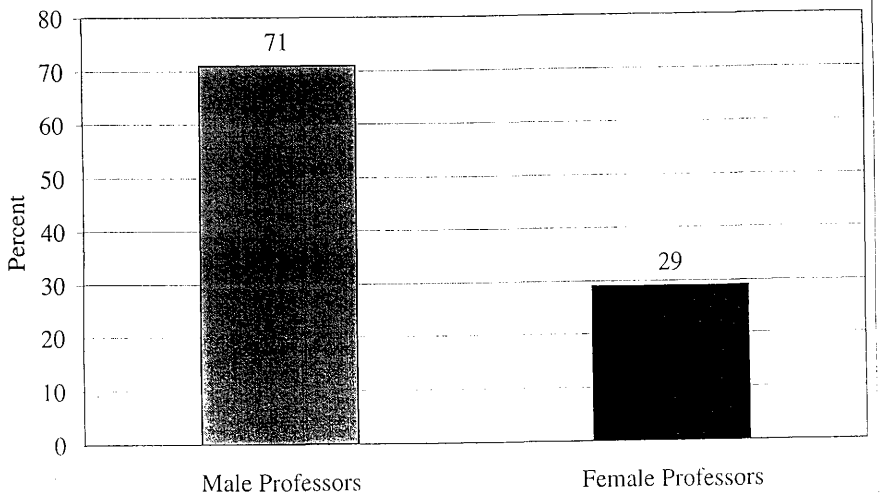


Figure 40

Syllabus Content: Reading/Writing Assignments

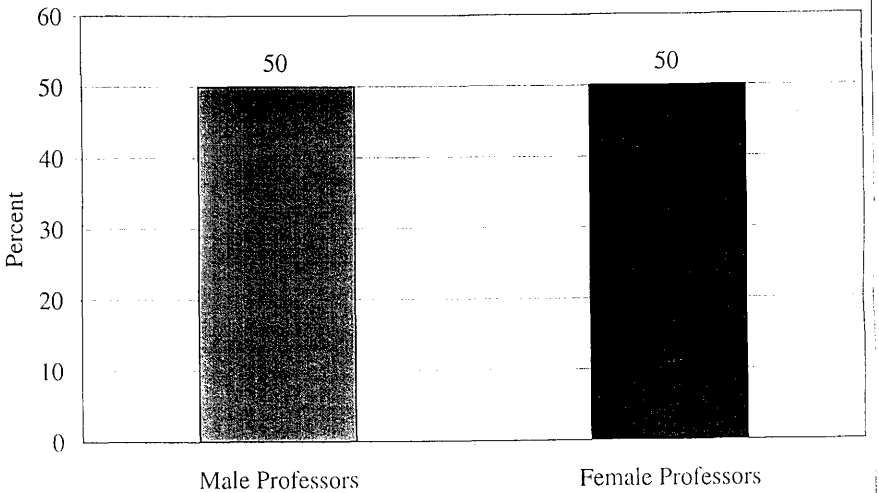


Figure 41

Syllabus Content: Philosophical Approach

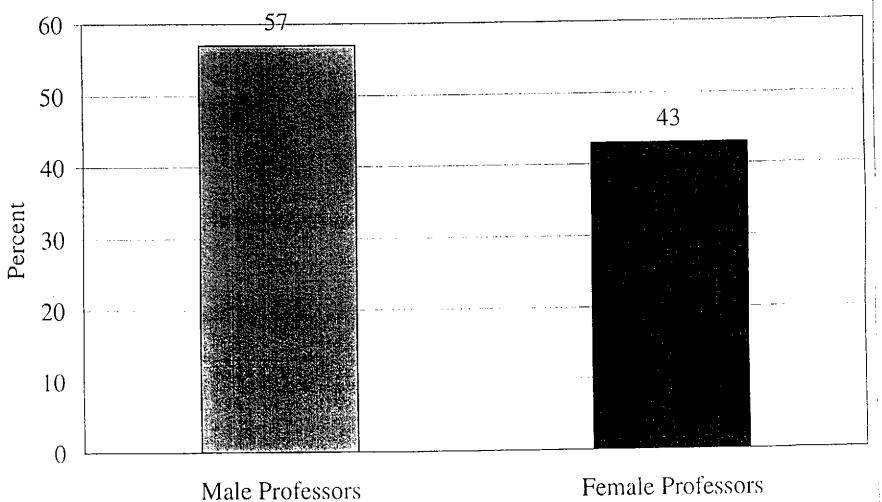


Figure 42

Syllabus Content: Project Types

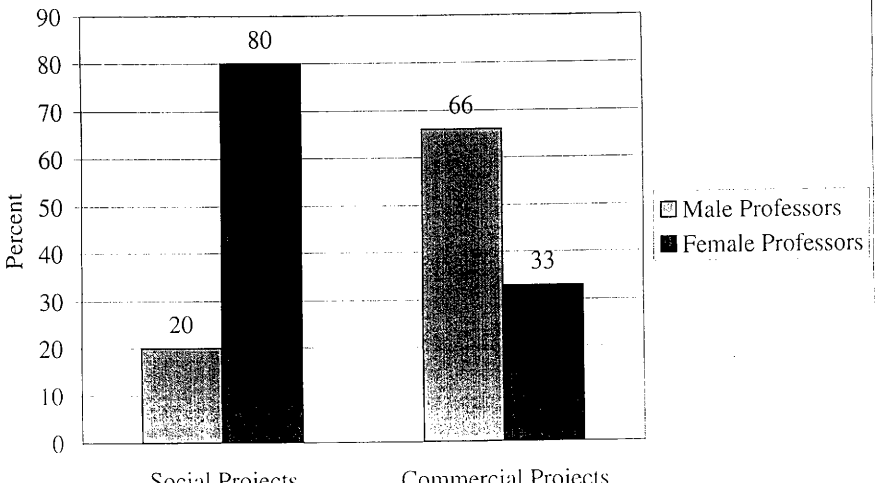


Figure 43

Syllabus Content: Tectonic Content

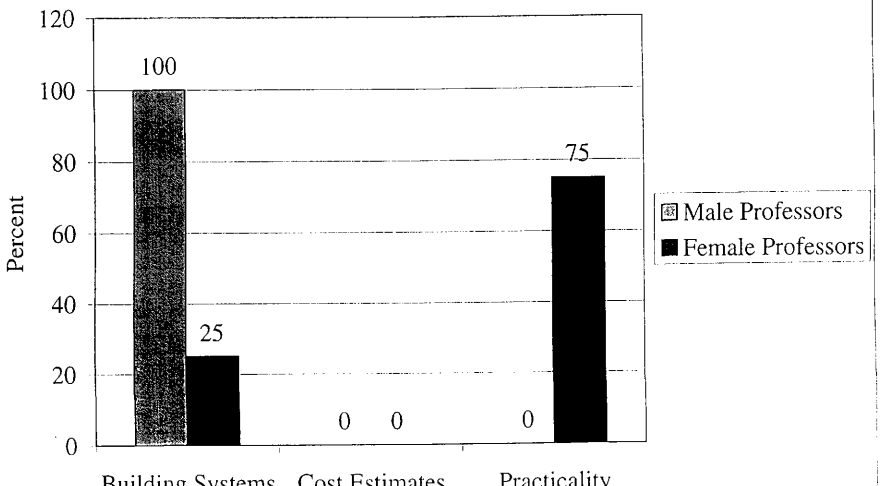


Figure 44

Syllabus Content: Course Objective

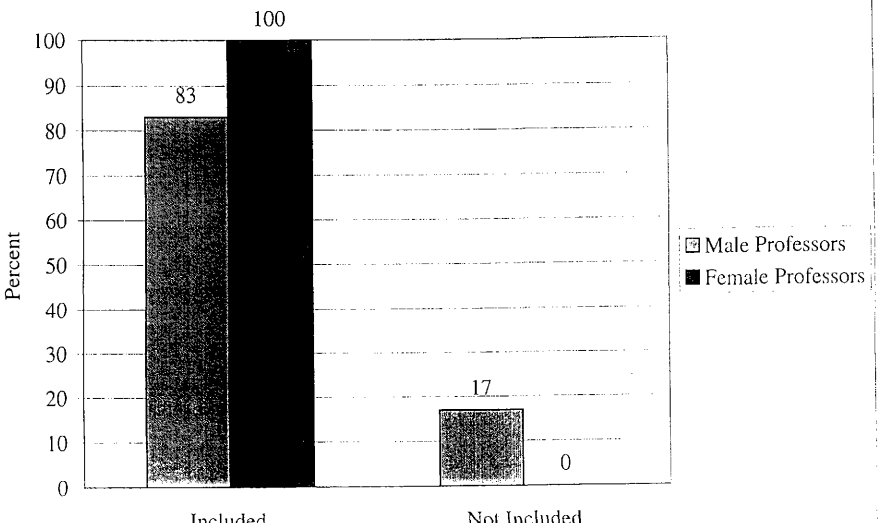


Figure 45

Syllabus Content: School Catalog Course Objective

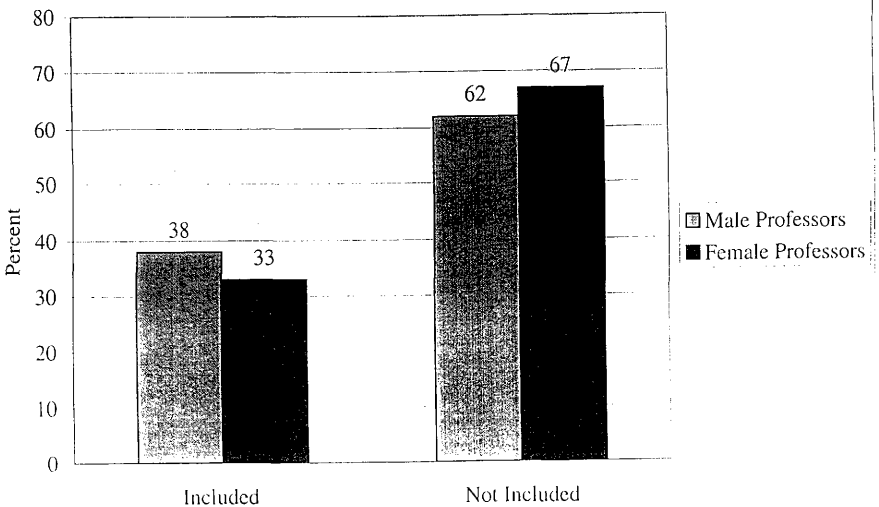


Figure 46
Syllabus Content: Course Objective

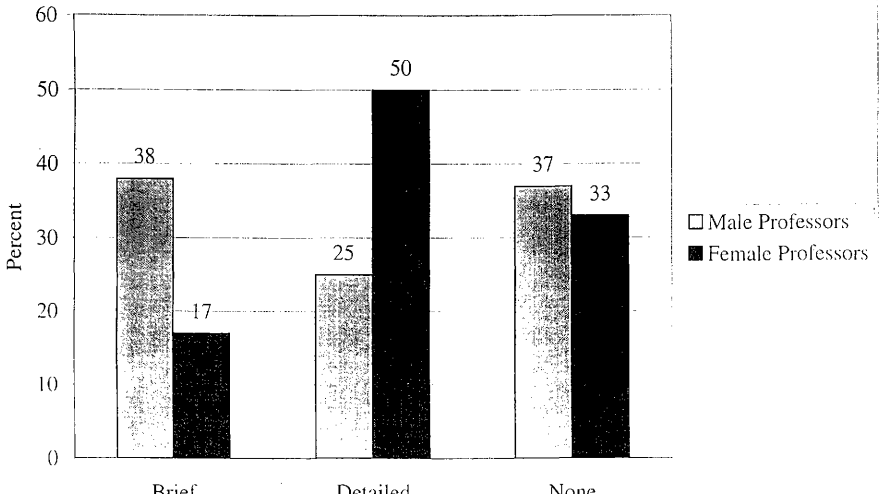


Figure 47
Syllabus Content: Field Trips