The Pedagogy of Creative Disciplines: Teaching Techniques and Approaches That Increase Students' Intrinsic Motivation in A Studio Classroom

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ABSTRACT

The purpose of this study was to examine studio pedagogy and the way it informs and enhances students' learning experience. Specifically, this study identified teaching techniques and approaches determined to have a positive impact on students' intrinsic motivation within the context of a studio classroom. The research employed both quantitative and qualitative methodologies applied in sequential order. A sample of 719 undergraduate level students in the College of Architecture, Art and Design at the American University of Sharjah received a Self-Determination Theory instrument, Intrinsic Motivation Inventory (IMI). The IMI results indicated that all students reported above-average levels of intrinsic motivation for their studio classes and instructors. Subsequently, nine instructors who received exceptionally high scores in IMI subscale Interest / Enjoyment were selected for phenomenological qualitative interviews. These interviews were subjected to content analysis, which delivered findings categorized through *teaching techniques and approaches.* Items grouped in these classifications were found to have a positive impact on students' intrinsic motivation in a studio classroom. The results of this study are applicable in practice and can be modified to fit the requirements of various creative disciplines as well as any other discipline that implies project-based collaborative learning methodologies. The results were conclusive; they reveal the importance of instructor's role in the learning process, advocate for a more in-depth consideration of studio-based teaching and direct future research in the field of the pedagogy of creative disciplines.

Keywords: Studio Pedagogy, Experiential Learning, Design Education; Self-Determination Theory; Caring in Education;

Introduction

1 Intrinsic Vs. Extrinsic motivation

The word motivation (Latin *movere*) implies an individual persistence of effort, direction and intensity directed towards achieving a goal (Lepper, 1988). Denhardt, Denhardt, and Aristigueta (2008) suggest that motivation is defined as, --0"What causes individuals to behave as they do" (p. 146). Although it seems simple enough to understand, motivation is a rather intricate concept. Multiple theories have been developed in the 1950s that shifted the focus of research from the initial notion that motivation can only be regulated through a reward and a punishment, to the

idea of self-regulation of motivation. Any individual is an active and self-determined participant and one who self-regulates their behaviour, in turn, defining the level and efficacy of personal motivation (Bandura, 1997).

Two kinds of motivation have been widely acknowledged: intrinsic and extrinsic. Intrinsic motivation is focused on internal causes, while extrinsic is guided by external events and based on external motivators such as rewards and punishments. Human needs, ambitions, and impulses, according to Ryan and Deci (2000), are all forms of motivators that influence different forms of behaviours. The review of the literature clearly outlines differences in the origin and consequences of experiencing intrinsic and extrinsic motivation. Intrinsic motivation is a more positive type of motivation, while extrinsic is related to negative predictors such as pressure and punishment. The Self-Determination Theory (Deci and Ryan, 1982) proposes that all everyone has three inborn psychological desires perceived as common necessities: the need for competence, relatedness, and autonomy. The feeling of being competent feeds into the need to be effective in pursuing a task, relatedness emphasizes the need to have close and affectionate relationships with others, and finally, autonomy is a need to be in control during the course of one's life (Gagné and Deci, 2014; Ryan and Deci, 2000). Based on the SDT, the social context plays a significant role in shaping an individual's experiences and has a strong impact on intrinsic motivation. Behaviours based on intrinsic motivation are more autonomous, persistent, and impactful and are found to be more pleasurable and satisfactory (Filak & Sheldon, 2003). The SDT theory has gained importance in research of motivation in an educational setting as it enables researchers to study and enhance learning experiences in order to improve students' ability to become self-determined and intrinsically motivated (Ryan and Deci, 2000).

2 Principles of Studio Education

Learning by doing has been defined through various contexts. The term represents a cornerstone of a pedagogy based on experiential learning. Kolb (1984) states "Learning is the process whereby knowledge is created through the transformation of experience. Knowledge results from the combination of grasping and transforming experience" (p. 41). A studio environment represents a learning space that is most frequently used in teaching creative disciplines such as art, design, and architecture. Traditionally, studio classes have no more than sixteen students in order to allow the instructor to provide each student with individual attention and feedback about their work (Ochsner, 2000). There have been several attempts to demonstrate the complexity of this learning model. Desk critiques or "desk crits" as they are often referred to represent a cornerstone of design education. During desk critics, the instructor spends time with each student individually, usually at the student's desk, reviews their work and offers constructive critique. For this reason, studio classes have longer contact hours in order to allow the adequate time necessary for the instructor to review each student's work carefully (Figure 1).

Figure 1: CAAD Architecture studio desk crits (photo courtesy of Aashish Rajesh)

This process enables the instructor to follow up on each student's progress and through process-oriented formative feedback teach a student, point out challenges and provide them with an opportunity to engage in an informal constructive conversation. It is through these desk critiques that personal relationships are formed between the instructor and students. Studio space is meant to be liberating and allow each student to pursue his/her own learning in parallel through the completion of assigned design tasks (Schön, 1983). Schön (1985) further describes the design critique as the process of a studio instructor providing comments based on their already adopted 'repertoire' or collection of knowledge, experience, and examples. The instructor, based on his/her knowledge and experience, develops a framework for critiquing through the elaboration of modalities and delivery types. The role of the instructor in studio environments is therefore much different compared to other traditional learning models. Teaching that occurs in a studio is framed in the context of "relaxed practice," while its pedagogical approaches are often regarded as "without specific criteria"' (Littmann, 2000). Pedagogy employed in studios relies on individual experience and without specific guidelines and/or framework is difficult to examine and assess. Instructors reported that they teach the way they have been taught which often presents a challenge as not everyone learns the same way. In addition, due to the specific nature of studio education and opportunities for individual teaching, instructors are expected to develop and advance techniques that would allow them to individually approach and motivate each student rather than simply lecture to a class as a whole. Previous research suggests that there is evidence of lack of research in the field of studio-based pedagogy, specifically the role of the instructor within the unstructured learning environment such as studio (Ochsner, 2000).

The purpose of this study was to define the framework of studio-teaching techniques that have a positive impact on students' intrinsic motivation. Quantitative study data collected were analysed through perspectives of the theoretical framework of Self-Determination theory (Ryan

and Deci, 1982). The mixed methods approach (Creswell, 2007) has been applied in order to accurately interpret qualitative findings. The methodology included the survey and semi-structured interviews that investigated the levels and how they correspond to a particular teaching technique. This study contributes to the literature in the field of studio-based pedagogy. It is aimed at studio educators, administrators of schools that offer programs in creative disciplines and researchers of studio pedagogy. The data collected reflects on both – students' and instructor's perceptions and paves the road for further analysis of teaching techniques that can strengthen the pedagogies in studio disciplines. Although it is difficult to argue that all findings can and should be applied to all studio instructors, results will offer structured opportunities to instructors interested to identify and develop teaching techniques and motivational approaches applicable in their area expertise.

Methods

The purpose of this study is to identify teaching practices of instructors considered successful in teaching studio classes. Phase one of the research included deductive quantitative approach and assessed the level of intrinsic motivation in student participants to identify instructors who were successful in intrinsically motivating students. Phase two involved phenomenological qualitative research that applied an inductive approach to data analysis identified through emerging codes and themes with a goal to understand participants' perspectives, their views and practices. The study was conducted at the College of Architecture, Art and Design (CAAD) at the American University of Sharjah in the United Arab Emirates. The college consists of two departments: Architecture and Art and Design with five undergraduate programs: Architecture, Interior Design, Visual Communication, Multimedia Design and Design Management. For the purpose of this study, instructors teaching studio courses across all five disciplines were considered. The method of classroom instruction is based on the North-American educational model that emphasizes continuous individual interaction between a student and instructor within an active learning environment. For this study, quantitative research was executed using the Intrinsic Motivation Inventory (Deci et al. 1985), a measurement device designed to investigate and measure individuals' experience while pursuing a specific task. The tool measures several parameters involved in the intrinsic motivation process such as one's interest/enjoyment during activity, competence level, needed effort, how much value is assigned to a task, how pressured one feels to complete the task and finally, how much choice do they have when making decisions. The original IMI instrument (Ryan, 1982) is a Likert-type scale that is used to measure motivation during specific activities. The scale contains seven sub-scales and has a total of 54 items that assess the subjective perceptions of participants related to a) interest/enjoyment, b) autonomy, c) effort, d) value, e) pressure/tension, f) relatedness and g) choice.

Research Questions and Objectives

Current study framework has been developed to address the following questions:

1. What are the levels of intrinsic motivation of students, including positive and negative predictors as per Intrinsic Motivation Inventory (IMI) instrument?

2. Which studio instructors are identified as effective in promoting intrinsic motivation in students?

3. What are the specific teaching techniques and approaches that promote students' intrinsic motivation in the studio?

There were three research objectives, which underpin this study: a) to measure the levels of students' intrinsic motivation including positive and negative predictors using Intrinsic Motivation Inventory (IMI) instrument; b) to identify studio instructors who are successful in promoting intrinsic motivation in students, and c) to identify successful studio instructors' teaching techniques and approaches that promote students' intrinsic motivation;

Research Hypothesis

The level of students' intrinsic motivation will be high as measured using a modified version of the IMI instrument subscale 'interest / enjoyment' that will be positively correlate to the values of 'perceived choice' and 'perceived competence' subscales and negatively correlate to the value of 'pressure / tension' subscale. Research Question addressed through Qualitative Phenomenological Analysis: What teaching techniques and approaches have a positive impact on students' intrinsic motivation in studios?

In order to determine the validity and reliability of the instrument, correlation coefficients were derived and all scale items were exposed to evaluation for consistency (Cronbach's α), which was presented in the coefficient value of α = .903. Reliability is evident, as shown in Table 1 below with Cronbach's alpha scores pointing to a solid consistency for the total score of (α = .80) and subscales of interest/enjoyment (α = .84), perceived competence (α = .51), effort / importance (α = .74), pressure / tension (α = .81), perceived choice (α = .86), value / usefulness (α = .81) and relatedness (α = .76). Alpha scores for the perceived competence items are noted as considerably below the acceptable level (α = .51) The overall value of the instrument IMI total score is α = .903 which proves high test-retest reliability in this study.

Table 1: Basic descriptive data of IMI and subscales with Reliability

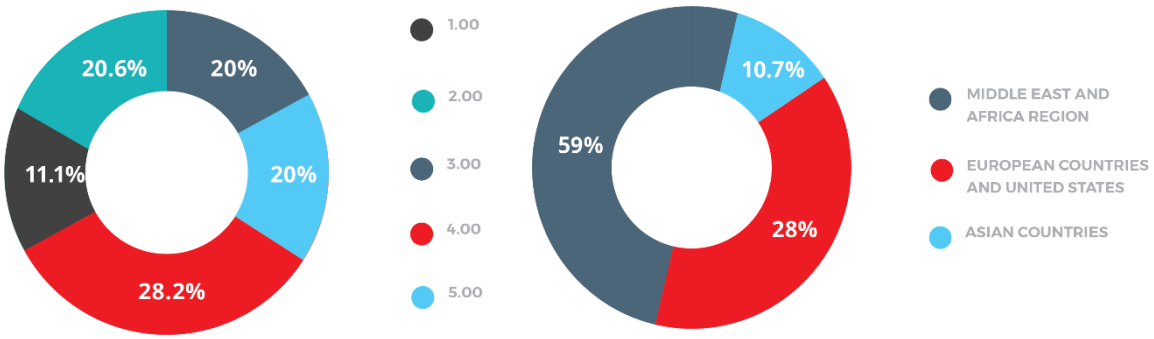
	Cronbach's Alpha	**N of Items**	**Item Mean**	**Scale Mean**	**Scale Std. Deviation**

interest enjoyment	,849	4	4,374	17,50	6,160
perceived competence	,514	3	4,319	12,96	3,270
effort importance	,749	4	5,070	20,28	4,992
pressure tension	,816	4	4,058	16,23	5,664
perceived choice	,864	6	4,467	26,80	8,477
value usefulness	,811	4	5,009	20,04	5,689
relatedness	,765	5	4,352	21,76	7,300
IMI total	**,903**	**30**	**4,518**	**135,55**	**27,663**

Research Sample

The type of sampling used in the quantitative study is a purposive sample. The researcher chose to examine the student population that shares a characteristic of being enrolled in the required studio class. As the aim of the quantitative research was to identify the instructors who are successful in intrinsically motivating their students, all students who participated in the studio classes were purposefully chosen as study participants. The sample of respondents involved in the research according to their characteristics is representative of the American University of Sharjah, College of Architecture, Art and Design's students enrolled in the studio classes. The average age of the students corresponded perfectly to the age of the student population and was M = 20.63 years with a standard deviation SD = 1.59. An overview of the sample of students' year of study and country of origin is given in Figure 2. below.

Figure 2: Sample Year of Study and Country of Origin



After the survey analysis, a total of top nine instructors were identified based on the significant value split regardless of their age, gender, cultural background or employment status. The participants of the qualitative study were the instructors whose students had allotted the highest

score for the Interest / Enjoyment scale obtained from the Intrinsic Motivation Inventory (IMI) scale. The participants selected were eight males and one female, all of them teaching undergraduate-level courses. Instructor commonalities were limited to those identified through the survey scale of interest/enjoyment. Pseudonyms were given to all the participants. Homogenous purposive sampling was used for the qualitative analysis based on the results of the quantitative research. Once the survey results were analysed, a total of nine instructors were identified using a split sample analysis. A summary of the participants is evident in Table 2 below.

Table 2. Summary of Instructor Participants

Pseudonym	Gender	Age range	Cultural Region	Area of expertise	Years teaching
Instructor 9	Male	30-40	North America	Architecture	15 - 20
Instructor 8	Male	60-70	Europe	Art and Design	25 - 30
Instructor 6	Male	50-60	North America	Architecture	15 - 20
Instructor 5	Male	50-60	North America	Art and Design	15 - 20
Instructor 4	Female	30-40	Middle East	Art and Design	0 - 5
Instructor 22	Male	40-50	Europe	Architecture	15 - 20
Instructor 2	Male	30-40	Middle East	Art and Design	0 - 5
Instructor 19	Male	30-40	Middle East	Architecture	0 - 5
Instructor 16	Male	60-70	North America	Architecture	15 - 20

Following the quantitative collection of data, the results have been processed in the *SPSS* program. The basic descriptive data relating to the subscales are shown in Table 3 below.

Table 3. Basic descriptive data of IMI and subscales with reliability

	Cronbach 's Alpha	**N of Items**	**Item Mean**	**Scale Mean**	**Scale Std. Deviation**
interest enjoyment	,849	4	4,374	17,50	6,160
perceived competence	,514	3	4,319	12,96	3,270
effort importance	,749	4	5,070	20,28	4,992
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value usefulness	,811	4	5,009	20,04	5,689
relatedness	,765	5	4,352	21,76	7,300
IMI total	**,903**	**30**	**4,518**	**135,55**	**27,663**

While processing and interpreting the results, the basic descriptive measures arithmetic mean and standard deviation were used. During the process of data analysis, procedures that corresponded to the nature and distribution of data were used. During the assessment of the reliability of applied scales and subscales, the reliability calculation was applied using the Cronbach's Alpha coefficient of internal consistency of .903 for the overall IMI total.

All students have reported a higher than average level of their intrinsic motivation. Since they have chosen the field based on their talent or inherited interest, this result was anticipated. Table 4 gives a summary of the value difference used in order to split the participant sample. As indicated, the difference between the instructor 04 and instructor 18 represents the highest difference value. The table also provides an overview of positive predictors (Perceived Choice and Perceived Competence) marked as green and negative predictor (Pressure / Tension) market as red subscale values. The quantitative research was based on a modified version of the Intrinsic Motivation Inventory (IMI) instrument (Deci and Ryan, 1982) with a total of 30 items represented.

In order to justify the results and accept or dismiss the hypothesis, relative criteria were established for the estimation of high scores overall and for specific subscales with the value 120 on interest/enjoyment subscale recorded as the average result. Anything above this result would be considered a high-level intrinsic motivation. In order to identify the instructors who were successful in promoting intrinsic motivation, it is necessary to examine the overall results of the IMI (Intrinsic Motivation Inventory) scale. The maximum expected result on the overall score is 210, and the minimum expected result is 30.

Instructors 4, 5, 6, 8, 9, 16, 19 and 22 have had the overall IMI scores ranging from 158,57 (Instructor 4) to 173, 37 (Instructor 8). The biggest difference in value for the overall IMI total was noted between the 158,57 (Instructor 4) and 142,76 (Instructor 18) and has been used to split the sample and select participants for the qualitative interviews (nine of the top-ranked instructors).

The results shown in Table 4 demonstrate the overall values of the instructor's potential to intrinsically motivate their students.

Table 4. IMI total mean by instructor; split for qualitative sample selection

Instructor	IMI TOTAL	Interest / Enjoyment	Effort	Pressure / Tension	Perceived Choice	Value	Relatedness	Perceived Competence
Instructor 08	**173,37**	25,77	25,57	8,07	37,83	25,90	25,70	18,17
Instructor 16	**168,00**	24,54	25,00	10,73	37,35	25,65	24,27	14,19
Instructor 02	**166,44**	24,78	23,52	10,04	35,93	25,85	24,37	15,52
Instructor 19	**162,69**	23,91	23,16	13,34	34,97	25,00	22,75	13,81
Instructor 22	**162,21**	23,61	24,71	12,14	34,54	25,39	24,25	15,11
Instructor 09	**161,33**	23,00	24,00	11,87	34,03	25,37	22,37	14,70
Instructor 05	**160,89**	23,68	23,82	10,29	35,82	22,32	23,54	15,64
Instructor 06	**159,73**	22,39	23,93	11,43	34,33	24,47	23,03	14,33
Instructor 04	**158,57**	22,86	23,82	10,89	34,46	22,96	23,48	14,32
Instructor 18	**142,76**	17,24	22,97	19,76	27,31	20,62	17,28	12,24
Instructor 01	**141,89**	19,61	21,25	16,50	27,96	19,96	18,79	13,25
Instructor 17	**140,23**	18,00	21,50	15,87	28,10	19,97	18,17	13,17
Instructor 11	**139,97**	17,93	22,60	17,73	27,20	22,40	15,37	12,53
Instructor 13	**133,00**	14,56	20,00	18,11	25,41	23,52	15,48	12,41
Instructor 14	**132,70**	15,60	21,50	17,07	25,73	22,83	13,80	13,17

Qualitative research was executed upon obtaining the quantitative findings and identifying instructors successful in promoting intrinsic motivation. Total of nine instructors has been identified and interviewed using carefully designed questions that correspond to themes and subscales identified in the IMI instrument. The data was generated through individual video recordings of in-depth qualitative interviews. The interview protocol was developed in accordance with the IMI (Intrinsic Motivational Scale) instrument and ensured that all of the participants were guided in the same way and asked the same questions, which follow:

1. Why do you think you are an effective teacher?
2. How important is it for a student to enjoy what they're doing in class, and what do you do to ensure that students enjoy your classes?
3. How do you help students achieve competence; in case a student is not competent to perform a task – what do you do?
4. How do you show that you care for your students? Why do they put in more effort when they see that you care and are genuinely interested in their wellbeing?
5. Why is it important to give students autonomy in the learning process?
6. What are some of the tactics you use to emphasize the value of the work when it might not be clear to a student?
7. How important is it for a student to be able to relate to you? In what ways do you make them relate to you or trust you?
8. What valuable advice or recommendations would you give to faculty teaching in creative disciplines so that they can become better teachers?

The qualitative research data was analysed using three thematic analysis steps (Boyatzis, 1998). The first step includes the process of identifying the basic data themes acquired from the

qualitative interviews and then coding appropriately; a deductive approach is utilized in this step. The second step is the process of categorizing identified codes that were not assessed based on any given categories. This process is followed by an assessment of the reliability of the codes. The data was checked for reliability by involving participants, who were interviewed, and asking them to check the codes in addition to involving the students to check the validity of themes and codes. The entire process was subjected to an evaluation from the interview participants as well as students in order to increase the validity of findings.

Results and Discussion

The purpose of this study was to identify instructors who are successful in promoting students' intrinsic motivation in order to determine and categorize specific techniques and approaches used in their teaching. This was achieved by investigating the ways through which effective instructors describe and explain how they approach teaching in their own studios. Responses and themes that have emerged were grouped into categories as identified in the Self-Determination theory a) Interest / Enjoyment; b) Autonomy; c) Value; d) Competence; e) Effort and f) Relatedness. Cross-case analysis of the responses revealed themes within the categories defined above. The instructors expressed their broad views about their perceptions of why they believe it is important that their students enjoy the content of their classes. In addition, instructors also reflected on specific practices that enable them to promote enjoyment in their respective courses. The majority of the responses reflected approaches that stimulate interest in learning and making the time spent in class pleasurable, such as delivering lectures in a non-conventional way, being friendly, creating a stimulating environment, enabling students to feel relaxed, and minimizing stressors. They recognized that all of these techniques enable them to form meaningful relationships with their students increasing their natural desire to learn and grow. Below is the overview of the results of the qualitative research identified as techniques that promote intrinsic motivation in students. In order to increase students' intrinsic motivation in students, the instructor should:

a) Aim to deliver content in a non-conventional way;
b) Allow students to have a degree of autonomy when choosing projects;
c) Provide formative process-based feedback (rather than summative at the end);
d) Ensure all students enjoy the time they spend in class and form meaningful relationships with the instructor as well as with one another;
e) Dismiss grades as a tool of measuring success;
f) Aim to adjust content and equally challenge all students regardless of their standing in class;
g) Emphasize the value of the process rather than the end result;

h) Demonstrate care for all students within the classroom as well as outside;
i) Share personal experiences and make analogies during lectures;
j) Be openly enthusiastic about teaching and demonstrating dedication for the job;
k) Be open to feedback and constructive criticism about own teaching style;
l) Be able to demonstrate engagement and passion about own creative research work;
m) Be able to let the guard down and demonstrate a sense of humour;

Most participants stressed the importance of ensuring students are drawn to come to class because they feel that they are a part of a collective, rather than an individual effort. The ability of the instructor to make the learning environment fun has been found to have a direct impact on student performance. It was emphasized by many that students, in order to be intrinsically motivated, must perceive the activity as interesting, impactful and fun. Participants found that making students understand the applicability of the material that they are covering in class extends their attention span during demonstrations and lectures. In addition, it is important for instructors to share analogies and reflect on real-world experiences in order to become more relatable to students. However, it is important to note that this fun environment has to be complemented with a professional approach and authoritative teaching, which in turn establishes trustworthy and unrestrained relationships with students. Students must feel that the instructor genuinely cares about them and the progress they make. Participants have reported that it is important to maintain authority while establishing this relaxed and fun-based setting. The line between the instructor and a student must be clearly drawn so that the instructors are not interpreted as friends. According to participants, having a sense of humour additionally helps to increase teaching effectiveness.

Berk (1998) reports on the positive impact that humour has in an educational setting such as reduced stress and tension. It is identified as an effective tool for promoting communication and making the class environment more relaxed and productive. Fun learning environment promotes a student's ability to absorb information and learn. Instructors reported that when approaching their studio classes in this way, they continuously find teaching to be personally rewarding and therefore they are able to achieve self-realization. They understood that teaching matters and were able to genuinely engage and develop more proactive approaches in their classes. Findings also point to the process of self-discovery and learning, wherein subjects were excited to discover answers to the design problems alongside their students. A sense of curiosity emerged throughout the themes along with having the enthusiasm that many felt transmitted in the classroom. Participants reported to continuously demonstrate excitement about the subject matter and in return to be able to spread that it onto their students. Many believe that an instructor, who is enthusiastic about teaching, is able to get the best work out of their students.

Current study established the value of instructor's influence on students' intrinsic motivation

within the given social environment. Any particular environment can support and nurture or alternatively neglect and damage students' motivation. Individuals that have been surrounded with encouragement and positive influences show greater personal growth and advance faster than those who have been motivated through fear, punishment, social neglect and frustration (Ryan and Deci, 2000). Conversely, findings of this study do not align with the results of studies analysing vertical teaching or lecturing. For instance, Brewer (1997) suggests that the instructor's quality should only be assessed based on their ability to transfer knowledge or deliver content in their area of expertise. The current study has found that it is not only the knowledge of the content and the ability to transfer it what makes an instructor successful but also their ability to promote a positive atmosphere conducive to learning. Fontana, 1995; Arnett, 2002; Azer, 2005, and Sass, 1989 report on additional qualities evident in good instructors such as sincerity, reliability, approachability, enthusiasm and overall ability to form informal relationships with students and rely on informal teaching techniques. Informal teaching has been acknowledged as an important technique and noted by the majority of participants.

Formal teaching approach does not allow opportunities for improvisation and therefore limits the students' abilities to learn from the unexpected and unscripted situations. Instructor's flexibility has emerged as one of the prominent themes and confirms the findings of Friday (1990) that flexibility is an important element empowers students, as they have to learn to adjust and therefore engage more. He further argues that instructors who lack rigidity and endorse playfulness as a teaching approach are able to make students more responsible for their learning. At the core of all the themes identified is the fact that all successful instructors care about their students and truly love teaching. In line with previous research (Noddings, 1984) the results of this study are conclusive about the influence instructors have on creating a positive and nurturing social setting. Noddings (1984) argues that good instructors have a pronounced sense of empathy and emotional intelligence, which was confirmed in this study as well. Participants agreed that empathy is an important component in an overall approach and that a good instructor would always imagine how students must feel in a specific situation. Successful studio instructors are demanding but facilitative, they are accessible and supportive, both in the personal or professional sense. Findings suggest that the way to create and nurture student-centered learning environment is to form positive relationships with students that transcend the scope of the classroom. Students respond to kind instructors who respect them as equals and give them opportunities to develop their individual voices. The data reveals that the themes defined directly co-relate to the parameter of relatedness as imposed through Self-Determination Theory.

Conclusion

It is presumed that all instructors teach because they enjoy it. This should be the premise for everyone who is considering a career in teaching. The current study confirmed the researcher's

assumptions that those who are successful in teaching do not consider it to be 'just a job'. For them, teaching is a calling, something they were meant to do. If someone is considered to be good at teaching it is because they are passionate and genuinely interested in their students' progress and wellbeing. This research uncovered evidence about inadequacies of the current educational assessment system, assessment criteria, and limited imposed values and interaction when one only obeys the administrative agenda, following rules imposed by the institution, curriculum or accreditation agencies. Participants have frequently reported lack of adequate support through wider initiatives to develop instructional material and platforms to assist instructors in improving their teaching. Commonly occurring notion based on participants' views was that instructors teaching studios do have a great responsibility to structure the learning process because of the fact that it is not so rigidly regulated, to begin with. Consequently, the studio is considered a learning environment, therefore, is a social environment with participants who partake in the formation of knowledge. Brewer (1997) reports several personal qualities of effective instructors: caring, enthusiastic, consistent, and impartial. Findings of current research, as they relate to personal qualities, are in accordance with these results. Furthermore, current findings also validate Hur's (2015) theory, which argues that the instructor's positive influence is vital in creating a nurturing and dynamic learning environment.

A constructive way to continue this research would be to expand on it through strategic class observations and practically employ and examine themes that emerged from the current research. In conclusion, the current study provides several pathways to build on the findings. The ultimate goal of the researcher is to raise awareness about the topic, start the dialogue and possibly inspire further explorations of studio-based pedagogy. In conclusion, the researcher does not believe that this framework, if applied, will be a direct solution to all issues existing in studio-based pedagogy. However, if applied, it will benefit studio instructors and help them reveal and develop a more systematic way to improve their studio teaching, create positive learning environments and strengthen their relationships with their students. Above all, forming caring relationships with students is the best investment in their future. Ultimately, this will motivate students to engage in the dialogue, become critical thinkers and most importantly teach them how to care themselves. This notion seems to be the foundation of ethical education that all instructors should always aim to deliver. This is when teaching becomes extremely pleasurable and gratifying while the connection formed with students remains meaningful, long-lasting and personally rewarding.

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