



## Studio Thinking 2: The Real Benefits of Visual Arts Education, Second Edition

*Lois Hetland, Ellen Winner, Shirley Veenema, Kimberly M. Sheridan*

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The first edition of this bestseller was featured in *The New York Times* and *The Boston Globe* for its groundbreaking research on the positive effects of art education on student learning across the curriculum. Capitalizing on observations and conversations with educators who have used the Studio Thinking Framework in diverse settings, this expanded edition features new material, including:

- The addition of *Exhibitions* as a fourth Studio Structure for Learning (along with Demonstration-Lecture, Students-at-Work, and Critique).
- Explanation and examples of the dispositional elements of each Habit, including *skill*, *alertness* (noticing appropriate times to put skills to use), and *inclination* (the drive or motivation to employ skills).
- A chart aligning Habits to the English Language Arts and Mathematics Common Core.
- Descriptions of how the Framework has been used inside and outside of schools in *curriculum planning, teaching, and assessment* across arts and non-arts disciplines.
- A full-color insert with new examples of student art.

*Studio Thinking 2* will help advocates explain arts education to policymakers, help art teachers develop and refine their teaching and assessment practices, and assist educators in other disciplines to learn from existing practices in arts education.

**Lois Hetland** is professor and chair of art education at Massachusetts College of Art and Design and senior research affiliate at Project Zero, Harvard Graduate School of Education. **Ellen Winner** is professor and chair of psychology at Boston College and a senior research associate at Project Zero. **Shirley Veenema** is an instructor in visual arts at Phillips Academy in Andover, Massachusetts. **Kimberly M. Sheridan** is an assistant professor in the College of Education and Human Development and the College of Visual and Performing Arts at George Mason University.

“Our decade of using the Studio Thinking Framework in California’s schools positions us for success in this new era because of the foundation of reflective, creative, and critical thinking developed in our schools and districts.”

—From the Foreword to the Second Edition by **Louise Music**, Executive Director of Integrated Learning, Alameda County Office of Education, Hayward, CA

“*Studio Thinking*[is] a vision not only of learning in the arts but what could be learning most anywhere.”

—From the Foreword to the First Edition by **David N. Perkins**, Professor of Education, Harvard Graduate School of Education, and Senior Co-Director of Harvard Project Zero

**Praise for the First Edition of *Studio Thinking*—**

“Winner and Hetland have set out to show what it means to take education in the arts seriously, in its own right.”

—***The New York Times***

“This book is very educational and would be helpful to art teachers in promoting quality teaching in their classrooms.”

—***School Arts Magazine***

“*Studio Thinking* is a major contribution to the field.”

—***Arts & Learning Review***

“The research in *Studio Thinking* is groundbreaking and important because it is anchored in the actual practice of teaching artists.... The ideas in *Studio Thinking* continue to provide a vehicle with which to navigate and understand the complex work in which we are all engaged.”

—***Teaching Artists Journal***

“Hetland and her colleagues reveal dozens of practical measures that could be adopted by any arts program, inside or outside of the school.... This is a bold new step in arts education.”

—**David R. Olson**, Professor Emeritus, University of Toronto

“Will be at the top of the list of essential texts in arts education. I know of no other work in art education with this combination of authenticity and insight.”

—**Lars Lindström**, Stockholm Institute of Education

“The eight studio habits of mind should become a conceptual framework for all preservice art education programs; this book should be read by all early and experienced art educators.”

—**Mary Ann Stankiewicz**, The Pennsylvania State University

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