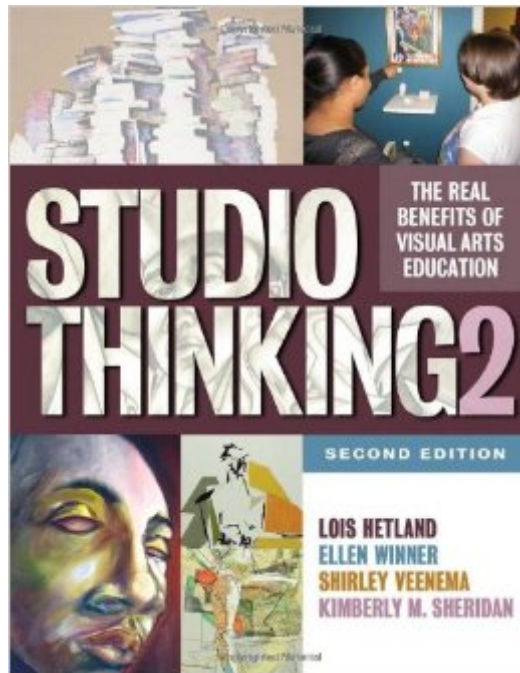


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# Studio Thinking 2: The Real Benefits Of Visual Arts Education



## Synopsis

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.

## Book Information

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## Customer Reviews

Lois Hetland and Ellen Winner (et al) make a strong case for arts education for every child based on solid research. Their initial analysis of arts education research sets the stage for their in-depth, immersive inquiry into the practices of highly-skilled, professional teaching artists. The blending of theoretical perspectives with 'in-the-trenches' data collection, analysis and synthesis surround the

types of teaching and learning occurring in the visual arts studio classrooms. Selecting such qualified teachers who also have vibrant art practices strengthens the relationships between the ideal professional who is an artist, educator and researcher. The practical examples will motivate teachers and the thoughtfully built argument for the arts in education will provide a valuable source for any advocate and policy maker. As a former K-12 art educator and current teacher of art education at the college level, I find this book a major contribution to the field and invaluable for pre-service and practicing teaching artists.

This book is an aid not just for the teacher, but for the studio artist. As an educator, I benefit from its cogent analysis, but as a dedicated studio artist, I find the Eight Studio Habits of Mind the first tangible distillation of the process and thinking that happens in my studio. There are so many books about what artists do and how to access creativity. Hetland et al have shown that critical and creative thinking is not a matter of magic or divine inspiration, but rather the result of a mind set that can be used by students and artists alike. This book provides the connection between the teacher and the artist and the artist and her/his studio.

Lois Hetlund and her colleagues have written an important book that grounds academic research firmly in the real world of schools. It is readable, accessible, and yet contains profound truths. Documenting and describing the sorts of thinking that can take place in high quality arts programs, the authors remind us of what a true education should contain, despite the teach-to-the-standardized-test momentum in many public schools. Here is an article about the authors' work:[...] Highly recommend the book.

I teach elementary art so this book is a bit above my students level (it focus' on high school classes) but much of their information and observations transfer to any age. This book is packed with information and is unique in that it observes real classrooms to understand and create theory - the opposite of the usual education theory. If I had a pre-service art teacher program I would require this book it is a great way to think more carefully about your classroom and how you teach.

This is an excellent book - well researched about art education and studio practice. I refer to it a lot as an art specialist. Excellent resource for advocacy and what the arts teach our children. Not about what the arts bring to other subjects either. Just the arts. Recommend without reservation.

Studio Thinking presents a clear image of what is necessary for building a "zone of proximal development" in an art classroom. The authors use information gleaned from actual observations and combine it with their knowledge of art education theory to provide a framework for excellent instruction and learning. It is easy to absorb and full of examples and anecdotes that engage the reader. This book has value for those just beginning the teaching journey, and the ones who have been engaged for a long time!

This book is by one of my professors at the college I go to. The book is very dense but has excellent theory behind it. It explains, in depth, why an art education is so essential developmentally for students - and it does this by talking about what art itself teaches. People often try to talk about why "art is important because it'll make people more creative in their english classes" or something similar - justifying it because the core subjects that are in the standardized tests may benefit from it. But this book speaks as to why an art education is important in and of itself, and what sorts of core objectives art teachers should have in mind when designing lessons and curriculum. I would recommend this book to any art educator.

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