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Art history stokstad 5th edition pdf

Art History 5th Edition (PDF) continues to balance formal analysis with contextual art history to involve a diverse student audience. Authors Michael Cothren and Marilyn Stokstad, both researchers and teachers, share a common vision that survey courses should be filled with as much joy as learning, and that they should promote a passionate, as well as an educated, public for visual arts. This revision is the most comprehensive and strongest learning program to measure students' progress and improve students' success in achieving the results and goals of art history survey courses. Not only does the textbook address four all-encompassing goals of the survey course, the new MyArtsLab develops and supports these results and skills with market-leading learning tools such as personal study plans for each art student and multimedia resources aimed at addressing different abilities and learning styles, such as chapter sound, Closer Looks, student videos, architectural panoramas and much more. Reviews Comprehensive, thought-provoking ... Good images and great plans and images of architecture. — Elizabeth Olton, University of Texas at San Antonio Good historical overview, good quality images (including those available to us digitally – thank you), great digital resources. — Denise Budd, Bergen Community College An outstanding resource available to first-year and other students, but full of information to keep all readers absorbed through excellent writing and examples. It is beautifully illustrated and the online support is superb. William Ganis, Wells College Comprehensive. Intelligent yet accessible to all students. Provides strong historical and geographical context and framework for art students, as well as detailed analyses of works of art from cultures around the world. — Deborah Haynes, University of Colorado, Boulder P. Contact us if you want to get Art History 5e TestBank or other instructor resources. NOTE: The product contains only eBook Art History, 5th Edition in PDF. No access codes are included. Only logged-in customers who have purchased this product can leave a review. From the back cover: In a very short time, Marilyn Stokstad's Art History has become the gold standard for introductions to art history. It has transformed the way art history is perceived and experienced. Engaging, accessible, and equally important, fun, Art History provides today's readers with cultural and social context for art along with eloquent visual explanations of art's special qualities and special vocabulary. The animated and clear narrative tells the multifaceted story of art, starting with the earliest prehistoric paintings and sculpture through today's wildly varying works in new media. In addition to offering an outstanding of color illustrations, Art History has brilliant maps, chronologies and scores of marked line drawings and architectural plans. Special essays called The Object Speaks offer tantalizing insights on topics such as authenticity, protection and artistic intent. This revised Second Edition has been thoroughly updated to reflect the latest in scholarship, and features even more works in color and more recently cleaned or restored works. Many works of art are brand new in the book, including a mural from the Chauvet Cave, a page from the Morgan Library Picture Bible, Bronzino's Allegory with Venus and Cupid, Claude Lorrain's Embarkation of the Queen of Sheba, Rembrandt's Anatomy Lesson of Dr. Tulp and Courbet's The Stone Breakers, among many others. The addition of pioneering contemporary artists Jeff Wall and Jennifer Steinkamp, and architect Daniel Libeskind bring today's currency to the book's scope. More attention has been given to the art and culture of the Islamic world and especially ottoman Empires. About the author: Marilyn Stokstad, teacher, art historian and museum curator, has been a leader in her field for decades and has been president of the College Art Association and the International Center of Medieval Art. In 2002, she was awarded the Lifetime Achievement Award from the National Women's Caucus for Art. In 1997, she was awarded the Governor's Arts Award as Kansas Art Educator of the Year and an honorary degree by a physician of human letters by Carleton College. She is Judith Harris Murphy Distinguished Professor Emerita at the University of Kansas, Lawrence. She has also served in various leadership capacities at the University's Spencer Museum of Art and is advisory curator of medieval art at the Nelson-Atkins Museum of Art in Kansas City, Missouri Michael W. Cothren is Scheuer Family Professor of Humanities and head of the Department of Art at Swarthmore College, where he has also served as coordinator of medieval studies and head of the humanities division. Since joining Swarthmore in 1978, he has taught specialized courses on medieval, Roman and Islamic art and architecture, as well as seminars on visual storytelling and theory and method, but he particularly likes to teach the research to Swarthmore novices. His research and publications focus on French Gothic art and architecture, most recently in a book about stained glass beauvais cathedral entitled Picturing the Celestial City. Michael is an advisor at the Glencairn Museum in Bryn Athyn, Pennsylvania. He has served on the board of the International Center of Medieval Art and as president of both the U.S. Committee for the International Corpus Vitrearum and his local school board. When you are not teaching, writing or pursuing art history research, you can find him walking in the red stones around Sedona, Whether this title may belong to another edition of this title. The most student-friendly, contextual and inclusive survey is now personal, digital and mobile for today's students. Art History, 5/e continues to balance formal analysis with contextual art history to engage a diverse student audience. Authors Marilyn Stokstad and Michael Cothren, both researchers and teachers, share a common vision that survey courses should be filled with as much joy as learning, and that they should promote an enthusiastic, as well as an educated, public for the visual arts. This revision is the strongest and most comprehensive learning program to measure students' progress and improve students' success in achieving the results and goals of art history survey courses. Not only does the text address four overall goals of the survey course, the new MyArtsLab develops and reinforces these results and skills with market-leading learning tools such as personalized study plans for each student and multimedia resources aimed at addressing different learning styles and abilities, such as chapter sound, student videos, Closer Looks, architectural panoramas and much more. The end result is a complete learning program designed to increase student success with a personal, digital and highly mobile learning experience. Reveling from Pearson is a new learning experience designed for the way today's students read, think and learn. Revel redesigns familiar and respected course content and enriches it for today's students with new dynamic, rich-media interactive and reviews. The result is better student engagement and better learning. Revel for Stokstad/Cothren, Art History, 5/e will be available for autumn 2014 classes. Teaching and learning experience This program will provide a better teaching and learning experience – for you and your students. It: Customizes learning with MyArtsLab: MyArtsLab is an online homework, training and assessment program. It helps students prepare for class and teachers to measure individual and class performance. Creates a modern digital digital experience on your phone: Make learning easy and convenient with eTexts and important learning programs on the go. Pearson Custom eText gives instructors and students a brand new online customizable learning experience. Includes tools to improve critical thinking: Important learning outcomes encourage students to think critically about visual art as part of the wider world. Engaging students: Updated scholarship, MyArtsLab, and the readability of the text provide a wonderfully engaging student experience. Provides outstanding instructor support: With a wealth of online resources, teachers have videos, photos, and teaching support materials to create a dynamic, engaging course. An excellent resource available for freshman and other students, full of information to keep all readers interested through excellent writing and examples. It is beautifully illustrated and the online support is superb. — William Ganis, Wells College Thorough, thought-provoking... Good pictures and great plans and pictures of architecture. — Elizabeth Olton, The University of Texas at San Antonio Stokstad / Cothren offers students access to knowledge of global art and its historical contexts while presenting information in a way that will entice students to actually want to learn more. — Eleanor Moseman, Colorado State University Comprehensive. Intelligent yet accessible to students. Provides strong historical and geographical context and framework for students, as well as detailed analyses of works of art from cultures around the world. — Deborah Haynes, University of Colorado, Boulder Good historical overview, good quality images (including those available to us digitally - thank you), great digital resources. — Denise Budd, Bergen Community College Sample chapter is available for download in PDF format. This material is protected under all copyright laws, as it currently exists. No part of this material may be reproduced, in any form or in any way, without the prior written permission of the publisher. Foreword is available for download in PDF format. This material is protected under all copyright laws, as it currently exists. No part of this material may be reproduced, in any form or in any way, without the prior written permission of the publisher. Customize learning with MyArtsLab NEW! Write space. Writing Space provides everything students need to promote better writing, all in one place. It's one place to create, track, and evaluate writing assignments, provide writing

resources, and exchange meaningful, personalized feedback with students, quickly and easily. And Writing Space can also check students' work for inappropriate quote or plagiarism by comparing it to the world's most accurate text comparison database available from Turnitin. Pearson eText. Pearson eText allows students to access the textbook anytime, anywhere, and whatever they want — including downloading to an iPad or listening to chapter audio read by Michael Cothren and Brian Seymour. Includes a unique scale function that shows students the size of a work relative to the human figure. Henry Sayre's Writing About Art sixth edition - is now available online in its entirety as an eText in MyArtsLab. Closer appearance. These interactive reviews provide an in-depth look at important works of art. They have expert sound, so students can zoom in to see details they otherwise couldn't see— even in person. Now optimized for mobile. Videos on the site. Over 75 videos in total, produced and edited by students for students, these 2-3 videos give you an impression of large monuments, reviewed and approved by art historians. Panoramas and simulations. Over 75 in total, 360-degree architectural panoramas and simulations of large monuments help students understand buildings – inside and out. Now optimized for mobile. Personal study plan. Students' personal plans promote better critical thinking skills. The study plan organizes students' study needs into sections, such as Remember, Understand, Search, and Analyze. Assignment calendar and gradebook. A drag-and-drop assignment calendar makes it easy to assign and complete your work. The automatically graded grade provides instant feedback and flows into the gradebook, which can be used in MyLab or exported. Class preparation tools. All the very best class presentation resources are in one convenient place, so teachers can keep students engaged throughout each class. MyArtsLab can be used by itself or connected to any course management system. Blackboard single sign-on provides a deep link to all new MyArtsLab resources. Customizable. MyArtsLab can be customized. Teachers choose what students' classes look like. Homework, programs and more can be easily turned on and off. Tools to improve important learning outcomes for critical thinking help facilitate students' learning and understanding of art history. These overall results helped guide and shape this audit with their emphasis on the fundamental reasons we learn art history to students. Explore and understand the evolving traditions and cultural exchanges represented by major monuments of world art by: Identify the characteristics of regional and period styles in relation to their technical, formal and expressive character; Understand the main themes, and symbols in the art of a variety of cultures, periods and places; Scrutinizes the relationship between works of art to human history by exploring their cultural, economic, political, social, spiritual, moral and intellectual contexts, and recognizing and applying the critical thinking, creative inquiry and disciplined reasoning that is behind art historical interpretation, as well as the vocabulary and concepts used to describe and characterize works of art with clarity and power. Learning objectives correspond to learning outcomes. Each chapter opens with Goal to Learn About It to help students focus on the upcoming chapter material and ends with similar questions about thinking on it assessment. These tools are rooted in the four learning outcomes mentioned above and help students think through, apply the chapter material, and synthesize their own views. Make connections with cross-current questions. Questions at the end of each chapter encourage students to compare works from different chapters and probes relationship between recurring themes across cultures, times and places. An engaging experience for students connects artwork in the book to MyArtsLab. Closer Look boxes appear in each chapter that guides students in exploring details in a single work of art and helping students understand questions about usage, iconography, and style. Each closer look is expanded and told in MyArtsLab to explore technique, style, subject and cultural context. Examine works of art. Wider Look boxes in each chapter offer a thorough contextual treatment of a single work of art. Highlight engineering and architecture. Elements of architecture boxerclassify architectural features, often explain technical principles or build technology. Learn techniques. Technique boxes outline the techniques and processes by which certain types of art are created. Give a glimpse into the past. Restoring Former boxes highlight the work of archaeologists who uncover and conservators that ensure the preservation and clear presentation of art. Visualize geographical locations mention in the reading. A map at the beginning of each chapter shows all the places mentioned in the chapter. Outstanding MyArtsLab instructor support customizable. MyArtsLab can be customized. Teachers choose what students' courses look like. Homework, programs and more can be easily turned on and off. Class preparation tool. All the very best class presentation resources are in one convenient place, so teachers can keep students engaged in every class. With almost all images in the book, with captions and without captions. MyArtsLab PowerPoints. Help instructors make their lectures alive. These slides enable teachers to view the very best rich media from MyArtsLab in the classroom — quickly and easily. Instructor manual and test item file. This is an invaluable academic resource and reference to new and experienced faculty. In this section: 1. Overview of changes 2. Chapter-by-chapter changes 1. Overview of changes Customize learning with MyArtsLab NEW! Write space. Writing Space provides everything students need to promote better writing, all in one place. It's one place to create, track, and evaluate writing assignments, provide writing resources, and exchange meaningful, personalized feedback with students, quickly and easily. And Writing Space can also check students' work for inappropriate quote or plagiarism by comparing it to the world's most accurate text comparison database available from Turnitin. 2. Chapter-by-chapter Changes Chapter 1 New images for several major works, including the opening image of the horses in Pech-Merle, and a ground level view of Stonehenge. The addition of a painting from Catalhoyuk expands the discussion of this important prehistoric settlement. Chapter Treatment of Akkadian art expanded to include disk of Enheduanna. New and clearer images for the Warqa head and the Uruk vessel. Revised and clarified interpretation of Naram-Sin stele. Chapter 3 New images for several major works, including the newly cleaned sitting scribe, head of Nefertiti, Tomb of Ramose, Palette of Narmer, and Great Pyramids. Final discussion reworked to mark the Nubian Sphinx taharqo. Chapter 4 Rearranged discussion of Minoan sites to clarify chronologies and relationships. The addition of three new works: Ivory Statuette from Palaikastro, Reconstructed Stairwell from Knossos, and Drawing by Pylos Megaron. Revised treatment of Flotilla Fresco from Akrotiri due to a recent and convincing interpretation of the scene as a seascape, showing a busy harbor rather than a military exercise or campaign. New images for several important works, such as the Ministry of Finance of Atrius and Warrior Crater. Chapter 5 Revised interpretations of temple dating at Aegina and the importance of the ionic fries of the parthenon compared to recently published research. Clarified discussion of contrapposto, especially in its early manifestations. Recently pulled reconstruction of the Athenian Acropolis for greater clarity and accuracy. Better images for many works, including spectacular new photographs of the Riace Warrior, the Parthenon and Praxiteles' Hermes and Dionysus. Chapter 6 A new opener about Ficoroni Cista begins the discussion with an Etruscan work, while the opener from the previous edition, which highlights a fresco of a painter at work, appears in an Art and its contexts that are close to the discussion of Roman painting. The new Recovering the Past box on the bronze sculpture of Capitoline She-Wolf, acknowledges the current controversy over whether this famous work is Etruscan, Roman or medieval, has been added. Inclusion of a new example of a Republican patrician portrait head that comes from a more reliable archaeological context than the example in the previous edition. Introduction of other new works, including the garden mural from Livia's villa in Prima porta, and better images of repetitive works, such as Baths of Caracalla and Hadrian's Canal in Tivoli. A new discussion about the four styles of Pompeian painting, which responds to requests from many professors who use the book. Chapter 7 Jewish and early Christian art now appears in a separate chapter, with a new opener about narrative and iconic images, explained in relation to a painting from the Roman catacombs. The discussion of early Christian art is enriched by a new wider look box at the Oratory of Galla Placidia and the addition of mosaics of St. George in Thessaloniki. Chapter 8 Byzantine art is given its own chapter. Clarification, expansion and development of many important and interpretations, with a new Closer Look at the enamel icon of St. Michael from Mark in Venice, and the addition of the Justinian monastery of St. Catherine's at Mt. Sinai, the 9th century apse mosaic of Hagia Sophia, the dynamic frescoes of Nerezi, ivory plaque portraying Emperor Romanos and empress Eudokia ivory, and Ochrid Annunciation icon. Chapter 9 Better images for keys work, such as the Dome of the Rock and Sinan's Mosque in Edirne. Reorganized to create chronological clarity and thematic wealth. The processing of ceramics has been expanded to include Abbasid lusterware from Iraq and a mina'i ware bowl from Iran. The treatment of Persian narrative painting has been developed through the choice of a new painting by the legendary artist Bihzad and the appearance for the first time by sultan muhhamads Court of Gayumars, which at the time is considered to be the largest painting in this tradition. Two works are now included from the modern period to emphasize the fact that the Islamic artistic tradition is not limited to the past, but continues to be crucial in the present. Chapter 11 Better images for many works, such as the Great Wild Goose Pagoda and the Golden Crown from Gyeongju. The incorporation of a newly discovered Han ceramic tomb model from the first century e.Kr. Chapter 12 Better images for several key works, including Horyuji and Byodoin. Updated discussion of major works, including the illustration of a new scene from Toba Sojo's Frolicking Animals scroll. Chapter 13 Better images of several places and works, including Palenque, the hummingbird from the Nazca Plain in Peru. A new Closer look at Lady Xoc's relief. Incorporating and illustration of new works, such as the sarcophagus lid of Pakal the Great from Palenque, Ballcourt from Copan, a cloak with a double fishing pattern from Paracas Peru, and a painted bowl from mimbres culture in southwest New Mexico. Chapter 14 Passages have been clarified in relation to user comments. Extraordinary new photograph of the Ethiopian church of Bet Giorgis. Chapter 15 The presentation has been reorganized and reorganized for greater chronological and thematic context. Better images for more works, especially the Carolingian portraits of Matthew from the coronation and the Ebbo Gospels. Chapter 16 Greater clarity and precision led to the discussion of Romanesque sculpture. Chapter 17 Clarification of several presentations and interpretations, including the Monastery of Saint-Denis and the Cathedral of Chartres. Better images for more works, especially the ambulatory saint-Denis, Sainte-Chapelle, the west façade sculpture at Chartres and Reims, the drawings of Villard de Honnecourt and Salisbury Cathedral. Substitution of a more representative work by Giovanni Pisano from pistoia pulpit. Chapter 18 Expansion of the discussion on Maestà to include the stage of betrayal of Christ that is likened to the depiction of the same theme of Giotto in Scrovegni Chapel. Chapter 19 Better images for several works, including stunning new photographs of Fouquets Melun Diptych and Pacher's St. Wolfgang Altarpiece. Less editing and some corrections. Chapter 20 Reorganization of the sculpture discussion to bring more chronological context. Adding a Verrocchio statue of David, and an additional image from the Sassetti Chapel in Ghirlandaio. Revised treatment of important works to take into account recent scholarships, such as Filippo Lippi's double portrait. Better images for more works, especially a post-restoration image of Donatello's David. Chapter 21 The introduction of new works to represent Gianbologna (Capture of a Sabine Woman) and Bronzino (Portrait of Eleonora of Toledo and Giovanni de' Medici). Better images for several works, including Francis I's salt cellar, and Michelangelo's St. Peter's. Chapter 22 The scriptures have been clarified and interpretations have been updated. Chapter 23 New works by Artemisia Gentileschi (Judith Beheading Holofernes), Frans Hals (Malle Babbe) and Jan Steen (St. Nicholas fest). Illustration of two states of Rembrandt's ether/drypoint of Three Crosses. A new Closer Look at Rubens's Prometheus Bound Chapter 25 Better Images for important works, including The Garden of Cessation of Official Life. Chapter 26 Incorporating a number of important new works: Chojiros raku teabowl called Twilight, Sharaku's print by actress Otani Oniji, a woman's cosiphise from the early 18th century, a Nabeshima ware record from the Edo era. Chapter 27 Extended discussion of the Aztec Temple Mayor in Mexico City, including a new reconstruction drawing. A new example of a Chilkat rug. Chapter 28 A revised discussion and improved picture of the colossal statues on Easter Island in light of recent research. Chapter 29 Significant revision and clarification of several discussions. Chapter 30 Better images for several key works, such as Horace Walpole's Strawberry Hill and the Parisian Panthéon. Improvements to the organization of French painting from the late 18th century for greater clarity in the relationship between major works. New works by Turner and Friedrich. Chapter 31 The discussion of English art in the second half of the 19th century moved early to make chronology and artistic relations clearer. Clarified discussion of American Civil War photography. Better images for more works, including the newly restored Gross Clinic by Eakins. New works by Monet (Rouen Cathedral), Degas (The Tub), Gauguin (Mahana no atua) and Cézanne (Still Life with Basket of Apples). New Closer look at Gauguin. The discussion of Cézanne moved to the end of the chapter to form a clearer bridge to the discussion of early in the following chapter. Chapter 32 Better images for several works, including Picasso's Mandolin and Clarinet, the interiors of Frank Lloyd Wright's Robie House, Mary Colter's Lookout Studio and Woolworth Building, all illustrated in colour for the first time. A reorganized Broader Look at Picasso's Guernica with two new characters. New works by Erich Heckel, Georgia O'Keefe, Edward Weston and Joan Mitchell. Chapter 33 New works by Louise Nevelson, Diane Arbus, Andy Warhol, Ed Ruscha and Donald Judd. Better images for several works, including Saarinen's TWA Terminal, Wright's Guggenheim Museum, Baca's Great Wall of Los Angeles and Whiteread's House. SHORT TABLE OF CONTENTS: Chapter 1. Prehistoric art chapter 2. Art of the old near east chapter 3. Art of ancient Egypt Chapter 4. The art of the ancient Aegean chapter 5. Art of Ancient Greece Chapter 6. Etruscan and Roman art Chapter 7. Jewish and early Christian art chapter 8. Byzantine art chapter 9. Islamic Art Chapter 10. Art in the south and southeast before 1200 chapter 11. Chinese and Korean art before chapter 1279 chapter 12. Japanese art before chapter 1333. American art before chapter 14. Early African Art Chapter 15. Early medieval art in Europe Chapter 16. Romanesque art chapter 17. Gothic art of twelfth and thirteenth centuries chapter 18. 15th century art in Europe chapter 19. Fifteenth century art in Northern Europe Chapter 20. Renaissance art in Italy chapter 21. 16th century art in Italy chapter 22. 16th century art in northern Europe and the Iberian Peninsula chapter 23. Seventeenth century art in Europe chapter 24. Art in South and Southeast Asia after 1200 Chapter 25. Chinese and Korean art by chapter 26. Japanese art by chapter 27. American Art by Chapter 1300 Chapter 28. Art of Pacific Cultures Chapter 29. Africa's art in modern times chapter 30. 17. Mid to the end of the 19th century art in Europe and the United States chapter 32. Modern art in Europe and America, chapter 33. The International Scene since 1950 Pearson offers affordable and accessible purchase options to meet the needs of your students. Get in touch with us to learn more. K12 Teachers: Contact your Savvas Learning Company Account General Manager for purchase options. Instant access is for people who purchase with credit cards or PayPal. 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