

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Proficient Correlations

Standard #	Standard	SE / TE	Digital Page	Print Page	Citation
VA:HSP.Cr1.a	Use multiple approaches (such as exploring artwork from the past, experimenting with materials, expressing a personal concern, etc.) to begin creative endeavors.	SE	7	7	Chapter 1: The Purposes of Drawing: Drawing to Record Information: Try It
		SE	41	33	Chapter 1: Chapter Review: What is Drawing?: Apply
		SE	60	46	Chapter 2: Art Fundamentals: Color Theory: Try It
		TE	T66	50	Chapter 2: Line Drawing: Design Extension
		TE	T94	71	Chapter 3: Defining Forms with Value: Shadows: Design Extension
		TE	T191	143	Chapter 5: Studio Experience: Drawing Your Home: Design Extension
VA:HSP.Cr1.b	Shape an artistic investigation of an aspect of present-day life using contemporary practices of art or design.	SE	36	31	Chapter 1: Studio Experience: Study Drawing and Original Drawing: Sketchbook Connection
		SE	106	80	Chapter 3: Still Life as Metaphor: Try It
		SE	185	137	Chapter 5: Expressive Uses of the Built Environment: Memorials and Environmental Works: Try It
		TE	12	11	Chapter 1: The Purposes of Drawing: Interdisciplinary Connection
VA:HSP.Cr2.a	Engage in making works of art or design both spontaneously and deliberately (such as using elements and principles of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art, etc.).	TE	134	100	Chapter 4: Alternative Ways of Seeing Landscape: Aesthetics
		TE	135	101	Chapter 4: Alternative Ways of Seeing Landscape: Research
		SE	35	30	Chapter 1: Studio Experience: Study Drawing and Original Drawing: Create It
		SE	78	62	Chapter 2: Studio Experience: Conducting a Visual Investigation: Create It
		SE	116	88	Chapter 3: Studio Experience: Draped Corner Still Life: Create It
		SE	149	112	Chapter 4: Studio Experience: Drawing a Landscape: Create It
		SE	181	134	Chapter 5: How to Create a Charcoal Wash
		SE	190	142	Chapter 5: Studio Experience: Drawing Your Home: Create It
		SE	233	176	Chapter 6: Studio Experience: Drawing on the Canon: Create It
		SE	278	210	Chapter 7: Studio Experience: Grounded Charcoal Portraits: Create It
		SE	314	234	Chapter 8: Studio Experience: A Hybrid Animal: Create It
		SE	344	258	Chapter 9: Studio Experience: Visual Conversation: Create It
		SE	375	282	Chapter 10: Studio Experience: Making a Storyboard: Create It
TE	T187	139	Chapter 5: Drawing Becomes: Christo and Jeanne-Claude's Wrapped Reichstag: Design Extension		
TE	T215	161	Chapter 6: The Artist and the Model: Design Extension		

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Proficient Correlations

		TE	T230	173 Chapter 6: Expression and the Figure: Differentiated Instruction
VA:HSP.Cr2.b	Demonstrate safe and skillful handling of materials, tools, and equipment; explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools, and equipment.	SE	186	138 Chapter 5: Expressive Uses of the Built Environment: Memorials and Environmental Works: Discuss It
		SE	215	161 Chapter 6: The Artist and the Model
		SE	412	311 Handbook: Matting and Framing
		TE	T-xiv	T11-T12 Teaching from Discovering Drawing 3E: Safety in the Drawing Studio
		TE	T104	78 Chapter 3: Collage: Documenting and Exhibiting
VA:HSP.Cr2.c	Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.	TE	T278	210 Chapter 7: Studio Experience: Grounded Charcoal Portraits: Safety Note
		SE	143	106 Chapter 4: Creating Space with Aerial Perspective: Try It
		SE	185	137 Chapter 5: Expressive Uses of the Built Environment: Memorials and Environmental Works: Try It
		SE	336	251 Chapter 9: Drawing for Design: Data Made Meaningful: Try It
		TE	T155	115 Chapter 4: Chapter Review: Drawing Landscapes: Documenting and Exhibiting Art
VA:HSP.Cr3.a	Apply traditional, cultural, or contemporary criteria to examine, reflect on, and plan revisions for works of art and design in progress.	TE	T175	130 Chapter 5: Drawing for Design: The Holland Prize: Documenting and Exhibiting Art
		TE	T340	255 Chapter 9: Drawing on History: Conceptual Drawing: Teaching Tip
		SE	36	31 Chapter 1: Studio Experience: Study Drawing and Original Drawing: Sketchbook Connection
		SE	155	115 Chapter 4: Chapter Review: Drawing Landscapes: Evaluate
		SE	349	261 Chapter 9: Chapter Review: Making Meaning through Drawing: For Your Portfolio
VA:HSP.Pr4.a	Analyze, select, and curate artifacts (such as pop culture items, heirlooms, personal collections, etc.) and/or artworks for presentation (such as in spaces in the classroom, digital presentation, on school campus, local businesses, public spaces, etc.).	TE	T36	31 Chapter 1: Studio Experience: Study Drawing and Original Drawing: Assess
		TE	T99	75 Chapter 3: Defining Forms in Space: Documenting and Exhibiting Art
		TE	T333	248 Chapter 9: Exploring Big Ideas: Teaching Tip (2)
		SE	41	33 Chapter 1: Chapter Review: What Is Drawing?: For Your Portfolio
		SE	195	145 Chapter 5: Chapter Review: The Built Environment: Writing about Art
		SE	349	261 Chapter 9: Chapter Review: Making Meaning through Drawing: For Your Portfolio

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Proficient Correlations

		TE	T15	14 Chapter 1: Criticism and the Critical Process: Link / Aesthetics
		TE	T26	22 Chapter 1: Sketchbooks: Documenting and Exhibiting Art
		TE	T99	75 Chapter 3: Defining Forms in Space: Documenting and Exhibiting Art
VA:HSP.Pr5.a	Analyze and evaluate the reasons (such as showcasing student artwork, recording the past, provoking thought, learning about other cultures, protecting vulnerable artworks, etc.) and ways an exhibition is presented (such as examining an exhibition catalogue, visiting an online exhibition, visiting a museum, etc.).	SE	186	110 Chapter 5: Expressive Uses of the Built Environment: Memorials and Environmental Works: Discuss It
		SE	326	241 Chapter 9: A Brief History of Making Meaning through Drawing: Fig. 9–5 Caption
		SE	341	256 Chapter 9: Nontraditional Approaches: Hew Locke: Fig. 9–24 Caption
		TE	T219	164 Chapter 6: Drawing Becomes: Michelangelo's Study for the Libyan Sibyl: Research
		TE	T222	166 Chapter 6: Art Fundamentals: Repetition and Intensity: Teaching Tip
		TE	T276	208 Chapter 7: Nontraditional Approaches: Marlene Dumas: Interdisciplinary Connections
VA:HSP.Pr6.a	Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.	SE	332	247 Chapter 9: What Is a Big Idea?: Note It
		SE	326	241 Chapter 9: A Brief History: Contemporary
		SE	341	256 Chapter 9: A Brief History of Making Meaning through Drawing
		TE	T15	14 Chapter 1: Criticism and the Critical Process: Aesthetics
		TE	T175	130 Chapter 5: Drawing for Design: The Holland Prize: Documenting and Exhibiting Art
		TE	T219	164 Chapter 6: Drawing Becomes: Michelangelo's Study for the Libyan Sibyl: Research
VA:HSP.Re7.a	Speculate about ways in which art impacts people's perception and understanding of human experiences (such as the impact of Diego Rivera's political murals, Pablo Picasso's "Guernica," Jacob Lawrence's "Migration Series," etc.).	SE	172	127 Chapter 5: Drawing on History: Kevin Lynch and The Image of the City: Try It
		SE	178	132 Chapter 5: Art Fundamentals: Intentionality and Perspective: Fig. 5–31 Caption
		SE	201	148 Chapter 6: A Brief History of Figure Drawing: Fig. 6–2 Caption
		TE	T11	11 Chapter 1: The Purposes of Drawing: Drawing as Expression: Art History
		TE	T87	66 Chapter 3: Chapter Opener: Tips for Using the Opening Image
		TE	T337	252 Chapter 9: Personal Symbolism: Teaching Tip
VA:HSP.Re7.b	Analyze how one's understanding of the world is affected by experiencing visual imagery (such	SE	58	44 Chapter 2: The Principles of Design: Pattern: Try It
		SE	143	106 Chapter 4: Creating Space with Aerial Perspective: Try It

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Proficient Correlations

	as icons, logos, advertisements).	SE	155	115 Chapter 4: Chapter Review: Drawing Landscapes: Writing about Art
		TE	T53	40 Chapter 2: The Elements of Art: Value/Color: Interdisciplinary Connections
		TE	T59	45 Chapter 2: The Principles of Design: Rhythm and Movement/Unity: Teaching Tip
		TE	T167	124 Chapter 5: How to Draw a City Street in One-Point Perspective: Interdisciplinary Connection
VA:HSP.Re8.a	Interpret an artwork or collection of works, supported by relevant and sufficient evidence (such as subject matter, media, elements and principles of modern art, artistic norms of diverse cultures, social issues in contemporary art, etc.) found in the work and its various contexts (artists' life and times, for example).	SE	16	15 Chapter 1: Criticism and the Critical Process: Try It
		SE	41	33 Chapter 1: Chapter Review: What Is Drawing?: Synthesize
		SE	84	65 Chapter 2: Chapter Review: The Basics: Writing about Art
		TE	T6	6 Chapter 1: The Purposes of Drawing: Art Criticism
		TE	T222	166 Chapter 6: Art Fundamentals: Repetition and Intensity: Teaching Tip
		TE	T337	252 Chapter 9: Personal Symbolism: Teaching Tip
VA:HSP.Re9.a	Establish relevant criteria - as distinct from personal preference - to evaluate a work of art or collection of works.	SE	14–16	13-15 Chapter 1: Criticism and the Critical Process
		SE	16	15 Chapter 1: Criticism and the Critical Process: Try It
		SE	22	19 Chapter 1: Drawing Media and Materials: Watercolor and Mixed Media: Try It
		TE	T1	2 Chapter 1: Chapter Opener: Tips for Using the Opening Image
		TE	T16	15 Chapter 1: Criticism and the Critical Process: Art Criticism
		TE	T59	45 Chapter 2: The Principles of Design: Rhythm and Movement/Unity: Review
VA:HSP.Cn10.a	Document the process of developing ideas that reflect group concerns from early stages to fully elaborated ideas.	SE	36	31 Chapter 1: Studio Experience: Study Drawing and Original Drawing: Sketchbook Connection
		SE	94	71 Chapter 3: Defining Forms with Value: Shadows: For Your Sketchbook
		SE	100	75 Chapter 3: Single Objects as Still Life: For Your Sketchbook
		TE	T36	31 Chapter 1: Studio Experience: Study Drawing and Original Drawing: Sketchbook Connection
		TE	T116	88 Chapter 3: Studio Experience: Draped Corner Still Life: Create It
		TE	T150	113 Chapter 4: Studio Experience: Drawing a Landscape: Sketchbook Connection
VA:HSP.Cn11.a	Describe how knowledge of culture, traditions, and history may influence personal responses to art (by comparing initial response to an artwork	SE	26	22 Chapter 1: Sketchbooks: For Your Sketchbook
		SE	122	91 Chapter 3: Chapter Review: Still Life: Evaluate
		SE	130	96 Chapter 4: Seeing and Organizing Landscapes: Try It

Arizona Visual Arts Standards
 Discovering Drawing 3E
 HS Proficient Correlations

at the beginning of the course and periodically throughout the course to identify changes in perception after study of the context, for instance).	TE	T11	11 Chapter 1: The Purposes of Drawing: Drawing as Expression: Art History
	TE	T74	58 Chapter 2: Organizing a Composition: Placement: Interdisciplinary Connection / Art Criticism
	TE	T178	132 Chapter 5: Art Fundamentals: Intentionality and Perspective: Interdisciplinary Connections

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

Standard #	Standard	SE / TE	Digital Page	Print Page	Citation
VA:HSA.Cr1.a	Individually or collaboratively formulate new creative problems based on student's existing artwork.	SE	35	30	Chapter 1: Studio Experience: Study Drawing and Original Drawing
		SE	36	31	Chapter 1: Studio Experience: Study Drawing and Original Drawing
		SE	60	46	Chapter 2: Art Fundamentals: Color Theory
		SE	92	70	Chapter 3: Organizing a Still Life
		SE	94	71	Chapter 3: Defining Forms with Value: Shadows
		SE	106	80	Chapter 3: Still Life as Metaphor
		SE	117	89	Chapter 3: Studio Experience: Draped Corner Still Life
		SE	122	91	Chapter 3: Chapter Review: Still Life
		SE	146	108	Chapter 4: Eye Levels
		SE	185	137	Chapter 5: Expressive Uses of the Built Environment: Memorials and Environmental Works
		SE	191	143	Chapter 5: Studio Experience: Drawing Your Home
		SE	211	158	Chapter 6: Figure Anatomy: Hands and Feet
		SE	328	243	Chapter 9: How to...: Create a Series
		SE	330	245	Chapter 9: Exploring Big Ideas
		SE	333	248	Chapter 9: Exploring Big Ideas: Personal Connections
		SE	334	249	Chapter 9: Exploring Big Ideas: Personal Connections
		SE	344	258	Chapter 9: Studio Experience: Visual Conversation
		SE	381	285	Chapter 10: Chapter Review: Imaginary Worlds
		TE	T10	10	Chapter 1: The Purposes of Drawing: Drawing as Story
		TE	T22	19	Chapter 1: Drawing Media and Materials: Watercolor and Mixed Media
		TE	T66	50	Chapter 2: Line Drawing
		TE	T155	114	Chapter 4: Chapter Review: Drawing Landscapes
		TE	T230	173	Chapter 6: Expression and the Figure
		TE	T327	242	Chapter 9: The Artistic Process
VA:HSA.Cr1.b	Plan personal artwork or design choosing from a range of traditional and contemporary artistic practices.	SE	7	7	Chapter 1: The Purposes of Drawing: Drawing to Record Information
		SE	18	17	Chapter 1: Drawing Media and Materials
		SE	20	18	Chapter 1: Drawing Media and Materials: Ink
		SE	21	18	Chapter 1: Drawing Media and Materials: Colored Pencils, Crayons, and Pastels
		SE	22	19	Chapter 1: Drawing Media and Materials: Watercolor and Mixed Media
		SE	25	21	Chapter 1: How to...: Create an Oil Pastel

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

SE	26	22 Chapter 1: Sketchbooks
SE	28	24 Chapter 1: Finding Inspiration
SE	29	25 Chapter 1: Finding Inspiration
SE	31	26 Chapter 1: Originality
SE	32	27 Chapter 1: Study Drawings
SE	35	30 Chapter 1: Studio Experience: Study Drawing and Original Drawing
SE	41	33 Chapter 1: Chapter Review: What is Drawing?
SE	50	38 Chapter 2: The Formal Language of Art
SE	51	39 Chapter 2: The Formal Language of Art: The Elements of Art
SE	52	39 Chapter 2: The Formal Language of Art: The Elements of Art
SE	53	40 Chapter 2: The Formal Language of Art: The Elements of Art
SE	54	41 Chapter 2: The Formal Language of Art: The Elements of Art
SE	56	43 Chapter 2: The Formal Language of Art: The Principles of Design
SE	57	43 Chapter 2: The Formal Language of Art: The Principles of Design
SE	58	44 Chapter 2: The Formal Language of Art: The Principles of Design
SE	59	45 Chapter 2: The Formal Language of Art: The Principles of Design
SE	60	46 Chapter 2: Art Fundamentals: Color Theory
SE	72	56 Chapter 2: Organizing a Composition
SE	73	57 Chapter 2: Organizing a Composition: Size / Overlapping
SE	74	58 Chapter 2: Organizing a Composition: Placement
SE	78	62 Chapter 2: Studio Experience: Conducting a Visual Investigation
SE	79	62 Chapter 2: Studio Experience: Conducting a Visual Investigation
SE	92	70 Chapter 3: Organizing a Still Life
SE	93	70 Chapter 3: Defining Forms with Value: Light
SE	94	71 Chapter 3: Defining Forms with Value: Shadows
SE	95	72 Chapter 3: How to...: Draw a Still Life in Contour Line
SE	98	74 Chapter 3: Defining Forms in Space
SE	99	75 Chapter 3: Defining Forms in Space
SE	100	75 Chapter 3: Single Objects as Still Life
SE	102	77 Chapter 3: How to...: Draw a Paper Bag
SE	103	77 Chapter 3: How to...: Draw a Paper Bag

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

SE	104	78 Chapter 3: Collage
SE	105	79 Chapter 3: Drawing on History: Papier Colle
SE	106	80 Chapter 3: Still Life as Metaphor
SE	107	81 Chapter 3: Drapery
SE	108	82 Chapter 3: How to...: Draw Drapery Folds, Shadows, and Highlights
SE	109	82 Chapter 3: How to...: Draw Drapery Folds, Shadows, and Highlights
SE	111	84 Chapter 3: Space in Still Life
SE	112	84 Chapter 3: Space in Still Life
SE	116	88 Chapter 3: Studio Experience: Draped Corner Still Life
SE	122	91 Chapter 3: Chapter Review: Still Life
SE	135	101 Chapter 4: Alternative Ways of Seeing Landscape
SE	137	102 Chapter 4: The Elements of Landscape
SE	140	104 Chapter 4: Art Fundamentals: Negative Space
SE	141	105 Chapter 4: How to...: Develop a Night Landscape
SE	143	106 Chapter 4: Creating Space with Aerial Perspective
SE	146	108 Chapter 4: Eye Levels
SE	149	112 Chapter 4: Studio Experience: Drawing a Landscape
SE	165	122 Chapter 5: Organizing Constructions in Space: One-Point Perspective
SE	166	123 Chapter 5: Organizing Constructions in Space: One-Point Perspective
SE	167	124 Chapter 5: How to...: Draw a City Street in One-Point Perspective
SE	171	127 Chapter 5: Organizing Constructions in Space: Two-Point Perspective
SE	174	129 Chapter 5: Point of View and the Built Environment
SE	175	130 Chapter 5: Drawing for Design: The Holland Prize
SE	180	133 Chapter 5: More Ways to Look at the Built Environment
SE	181	134 Chapter 5: How to...: Create a Charcoal Wash
SE	183	135 Chapter 5: Expressive Uses of the Built Environment
SE	185	137 Chapter 5: Expressive Uses of the Built Environment: Memorials and Environmental Works
SE	190	142 Chapter 5: Studio Experience: Drawing Your Home
SE	204	151 Chapter 6: Purposes of Figure Drawing
SE	207	154 Chapter 6: Ideal Figures
SE	208	155 Chapter 6: Ideal Figures: Fashion

Arizona Visual Arts Standards
 Discovering Drawing 3E
 HS Accomplished Correlations

SE	210	157 Chapter 6: Figure Anatomy
SE	211	158 Chapter 6: Figure Anatomy: Hands and Feet
SE	212	159 Chapter 6: How to....: Draw with Continuous Line
SE	216	162 Chapter 6: How to....: Draw a Sighted Figure
SE	220	165 Chapter 6: Foreshortening the Figure
SE	221	165 Chapter 6: Foreshortening the Figure
SE	223	167 Chapter 6: Figure Poses and Movement
SE	224	167 Chapter 6: Figure Poses and Movement
SE	226	169 Chapter 6: The Figure in Contour and Value
SE	227	170 Chapter 6: The Figure in Contour and Value
SE	229	172 Chapter 6: Expression and the Figure
SE	230	173 Chapter 6: Expression and the Figure
SE	233	176 Chapter 6: Studio Experience: Drawing on the Canon
SE	238	179 Chapter 6: Chapter Review: The Figure
SE	248	185 Chapter 7: Portraits as Illustration and Exploration
SE	250	187 Chapter 7: Working with a Model
SE	251	188 Chapter 7: The Portrait Poses
SE	252	189 Chapter 7: The Portrait Poses
SE	254	190 Chapter 7: Anatomy and the Portrait
SE	257	193 Chapter 7: Contour Portraits
SE	258	194 Chapter 7: How to....: Create Lighting Effects
SE	261	196 Chapter 7: Focus on the Features: The Mouth
SE	262	197 Chapter 7: Focus on the Features: Eyes
SE	264	198 Chapter 7: Focus on the Features: The Nose
SE	265	199 Chapter 7: Focus on the Features: Hair
SE	266	200 Chapter 7: How to....: Draw Facial Features
SE	272	205 Chapter 7: Relating the Features
SE	273	206 Chapter 7: How to....: Create a Trois Crayons Portrait
SE	275	207 Chapter 7: Expressions
SE	278	210 Chapter 7: Studio Experience: Grounded Charcoal Portraits
SE	284	213 Chapter 7: Chapter Review: Portraits
SE	292	218 Chapter 8: Basic Shapes and Animal Anatomy
SE	293	219 Chapter 8: Basic Shapes and Animal Anatomy: Skeletons
SE	295	221 Chapter 8: Observing Animals
SE	296	221 Chapter 8: Observing Animals
SE	297	222 Chapter 8: How to....: Create an Animal Value Study
SE	301	224 Chapter 8: Exotic Animals
SE	302	225 Chapter 8: Drawing Animals in Motion

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

SE	303	225 Chapter 8: Drawing Animals in Motion
SE	306	228 Chapter 8: Animals with a Message
SE	307	229 Chapter 8: Animals with a Message
SE	314	234 Chapter 8: Studio Experience: A Hybrid Animal
SE	319	237 Chapter 8: Chapter Review: Drawing Animals
SE	327	242 Chapter 9: The Artistic Process
SE	328	243 Chapter 9: How to...: Create a Series
SE	330	245 Chapter 9: Exploring Big Ideas
SE	334	249 Chapter 9: Exploring Big Ideas: Personal Connections
SE	336	251 Chapter 9: Drawing for Design: Data Made Meaningful
SE	339	254 Chapter 9: Abstract and Nonobjective Art
SE	343	258 Chapter 9: Studio Experience: Visual Conversation
SE	357	266 Chapter 10: Creating Imaginary Worlds
SE	358	267 Chapter 10: Seeing the Real World Imaginatively
SE	361	270 Chapter 10: The Tools of the Imagination: Contrast
SE	367	275 Chapter 10: Superheroes
SE	368	276 Chapter 10: Monsters
SE	371	279 Chapter 10: How to...: Work with Markers
SE	375	282 Chapter 10: Studio Experience: Making a Storyboard
TE	T10	10 Chapter 1: The Purposes of Drawing: Drawing as Story
TE	T17	16 Chapter 1: Art Fundamentals: Line (Element of Art) in Mark-Making
TE	T18	17 Chapter 1: Drawing Media and Materials: Pencils
TE	T24	20 Chapter 1: Drawing Media and Materials: Paper
TE	T66	50 Chapter 2: Line Drawing
TE	T134	100 Chapter 4: Alternative Ways of Seeing Landscape
TE	T137	102 Chapter 4: The Elements of Landscape
TE	T143	106 Chapter 4: Creating Space with Aerial Perspective
TE	T149	112 Chapter 4: Studio Experience: Drawing a Landscape
TE	T170	126 Chapter 5: Organizing Constructions in Space: Two-Point Perspective
TE	T215	161 Chapter 6: The Artist and the Model
TE	T222	166 Chapter 6: Art Fundamentals: Repetition and Intesity
TE	T230	173 Chapter 6: Expression and the Figure
TE	T271	204 Chapter 7: Relating the Features
TE	T340	255 Chapter 9: Drawing on History: Conceptual Drawing
TE	T359	268 Chapter 10: Drawing on History: The Lunar Lander

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

VA:HSA.Cr2.a	Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form using various approaches (such as using the using elements and principles of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art, etc.).	SE	7	7 Chapter 1: The Purposes of Drawing: Drawing to Record Information
		SE	12	11 Chapter 1: The Purposes of Drawing: Drawing as Imagination
		SE	18	17 Chapter 1: Drawing Media and Materials
		SE	20	18 Chapter 1: Drawing Media and Materials: Ink
		SE	21	18 Chapter 1: Drawing Media and Materials: Colored Pencils, Crayons, and Pastels
		SE	22	19 Chapter 1: Drawing Media and Materials: Watercolor and Mixed Media
		SE	25	21 Chapter 1: How to...: Create an Oil Pastel
		SE	29	25 Chapter 1: Finding Inspiration
		SE	32	27 Chapter 1: Study Drawings
		SE	35	30 Chapter 1: Studio Experience: Study Drawing and Original Drawing
		SE	41	33 Chapter 1: Chapter Review: What is Drawing?
		SE	50	38 Chapter 2: The Formal Language of Art
		SE	51	39 Chapter 2: The Formal Language of Art: The Elements of Art
		SE	52	39 Chapter 2: The Formal Language of Art: The Elements of Art
		SE	53	40 Chapter 2: The Formal Language of Art: The Elements of Art
		SE	54	41 Chapter 2: The Formal Language of Art: The Elements of Art
		SE	56	43 Chapter 2: The Formal Language of Art: The Principles of Design
		SE	57	43 Chapter 2: The Formal Language of Art: The Principles of Design
		SE	58	44 Chapter 2: The Formal Language of Art: The Principles of Design
		SE	59	45 Chapter 2: The Formal Language of Art: The Principles of Design
		SE	60	46 Chapter 2: Art Fundamentals: Color Theory
		SE	61	47 Chapter 2: Drawing on History: Goethe's Theory of Color
		SE	62	48 Chapter 2: Observational Drawing
		SE	63	49 Chapter 2: How to...: Draw a Tree from Observation
		SE	64	49 Chapter 2: How to...: Draw a Tree from Observation
		SE	65	48 Chapter 2: Line Drawing
		SE	66	50 Chapter 2: Line Drawing
		SE	67	51 Chapter 2: Basic Shapes
		SE	68	52 Chapter 2: Framing and Sighting
		SE	69	53 Chapter 2: Framing and Sighting

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

SE	70	54 Chapter 2: How to....: Use Sighting
SE	71	55 Chapter 2: How to....: Use Sighting
SE	72	56 Chapter 2: Organizing a Composition
SE	73	57 Chapter 2: Organizing a Composition: Size / Overlapping
SE	74	58 Chapter 2: Organizing a Composition: Placement
SE	78	62 Chapter 2: Studio Experience: Conducting a Visual Investigation
SE	79	62 Chapter 2: Studio Experience: Conducting a Visual Investigation
SE	84	65 Chapter 2: Chapter Review: The Basics
SE	88	67 Chapter 3: Still Life: Overview
SE	92	70 Chapter 3: Organizing a Still Life
SE	93	70 Chapter 3: Defining Forms with Value: Light
SE	94	71 Chapter 3: Defining Forms with Value: Shadows
SE	95	72 Chapter 3: How to....: Draw a Still Life in Contour Line
SE	96	72 Chapter 3: How to....: Draw a Still Life in Contour Line
SE	98	74 Chapter 3: Defining Forms in Space
SE	99	75 Chapter 3: Defining Forms in Space
SE	100	75 Chapter 3: Single Objects as Still Life
SE	102	77 Chapter 3: How to....: Draw a Paper Bag
SE	103	77 Chapter 3: How to....: Draw a Paper Bag
SE	104	78 Chapter 3: Collage
SE	106	80 Chapter 3: Still Life as Metaphor
SE	107	81 Chapter 3: Drapery
SE	108	82 Chapter 3: How to....: Draw Drapery Folds, Shadows, and Highlights
SE	109	82 Chapter 3: How to....: Draw Drapery Folds, Shadows, and Highlights
SE	111	84 Chapter 3: Space in Still Life
SE	112	84 Chapter 3: Space in Still Life
SE	113	85 Chapter 3: Art Fundamentals: Space (Element of Art)
SE	116	88 Chapter 3: Studio Experience: Draped Corner Still Life
SE	117	89 Chapter 3: Studio Experience: Draped Corner Still Life
SE	122	91 Chapter 3: Chapter Review: Still Life
SE	130	96 Chapter 4: Seeing and Organizing Landscapes
SE	132	98 Chapter 4: Organizing Space with Grounds
SE	135	101 Chapter 4: Alternative Ways of Seeing Landscape
SE	138	102 Chapter 4: The Elements of Landscape

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

SE	141	105 Chapter 4: How to...: Develop a Night Landscape
SE	146	108 Chapter 4: Eye Levels
SE	149	112 Chapter 4: Studio Experience: Drawing a Landscape
SE	167	124 Chapter 5: How to...: Draw a City Street in One-Point Perspective
SE	171	127 Chapter 5: Organizing Constructions in Space: Two-Point Perspective
SE	174	129 Chapter 5: Point of View and the Built Environment
SE	175	130 Chapter 5: Drawing for Design: The Holland Prize
SE	176	131 Chapter 5: How to...: Draw with Ink and Wash
SE	180	133 Chapter 5: More Ways to Look at the Built Environment
SE	181	134 Chapter 5: How to...: Create a Charcoal Wash
SE	185	137 Chapter 5: Expressive Uses of the Built Environment: Memorials and Environmental Works
SE	190	142 Chapter 5: Studio Experience: Drawing Your Home
SE	195	145 Chapter 5: Chapter Review: The Built Environment
SE	204	151 Chapter 6: Purposes of Figure Drawing
SE	205	152 Chapter 6: Purposes of Figure Drawing
SE	208	155 Chapter 6: Ideal Figures: Fashion
SE	210	157 Chapter 6: Figure Anatomy
SE	211	158 Chapter 6: Figure Anatomy: Hands and Feet
SE	212	159 Chapter 6: How to...: Draw with Continuous Line
SE	215	161 Chapter 6: The Artist and the Model
SE	216	162 Chapter 6: How to...: Draw a Sighted Figure
SE	221	165 Chapter 6: Foreshortening the Figure
SE	223	167 Chapter 6: Figure Poses and Movement
SE	224	167 Chapter 6: Figure Poses and Movement
SE	226	169 Chapter 6: The Figure in Contour and Value
SE	227	170 Chapter 6: The Figure in Contour and Value
SE	229	172 Chapter 6: Expression and the Figure
SE	230	173 Chapter 6: Expression and the Figure
SE	233	176 Chapter 6: Studio Experience: Drawing on the Canon
SE	250	187 Chapter 7: Working with a Model
SE	252	189 Chapter 7: The Portrait Poses
SE	258	194 Chapter 7: How to...: Create Lighting Effects
SE	262	197 Chapter 7: Focus on the Features: Eyes
SE	264	198 Chapter 7: Focus on the Features: The Nose
SE	265	199 Chapter 7: Focus on the Features: Hair

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

SE	266	200 Chapter 7: How to...: Draw Facial Features
SE	272	205 Chapter 7: Relating the Features
SE	273	206 Chapter 7: How to...: Create a Trois Crayons Portrait
SE	275	207 Chapter 7: Expressions
SE	278	210 Chapter 7: Studio Experience: Grounded Charcoal Portraits
SE	292	218 Chapter 8: Basic Shapes and Animal Anatomy
SE	293	219 Chapter 8: Basic Shapes and Animal Anatomy: Skeletons
SE	296	221 Chapter 8: Observing Animals
SE	297	222 Chapter 8: How to...: Create an Animal Value Study
SE	301	224 Chapter 8: Exotic Animals
SE	302	225 Chapter 8: Drawing Animals in Motion
SE	303	225 Chapter 8: Drawing Animals in Motion
SE	305	227 Chapter 8: Art Fundamentals: Visual or Implied Texture
SE	306	228 Chapter 8: Animals with a Message
SE	307	229 Chapter 8: Animals with a Message
SE	308	230 Chapter 8: How to...: Use Drawing with Digital Imaging
SE	314	234 Chapter 8: Studio Experience: A Hybrid Animal
SE	319	237 Chapter 8: Chapter Review: Drawing Animals
SE	328	243 Chapter 9: How to...: Create a Series
SE	335	250 Chapter 9: How to...: Use Mark-Making as Visual Language
SE	336	251 Chapter 9: Drawing for Design: Data Made Meaningful
SE	337	252 Chapter 9: Personal Symbolism
SE	339	254 Chapter 9: Abstract and Nonobjective Art
SE	343	258 Chapter 9: Studio Experience: Visual Conversation
SE	349	261 Chapter 9: Chapter Review: Making Meaning through Drawing
SE	357	266 Chapter 10: Creating Imaginary Worlds
SE	361	270 Chapter 10: The Tools of the Imagination: Contrast
SE	366	274 Chapter 10: Cartoons and Comics
SE	367	275 Chapter 10: Superheroes
SE	368	276 Chapter 10: Monsters
SE	371	279 Chapter 10: How to...: Work with Markers
SE	375	282 Chapter 10: Studio Experience: Making a Storyboard
SE	381	285 Chapter 10: Chapter Review: Imaginary Worlds
TE	T10	10 Chapter 1: The Purposes of Drawing: Drawing as Story
TE	T21	18 Chapter 1: Drawing Media and Materials: Colored Pencils, Crayons, and Pastels
TE	T134	100 Chapter 4: Alternative Ways of Seeing Landscape
TE	T143	106 Chapter 4: Creating Space with Aerial Perspective

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

VA:HSA.Cr2.b	Use art media with skill, purpose, and craftsmanship; and demonstrate awareness of ethical implications of making and distributing creative work.	TE	T184	136 Chapter 5: Drawing on History: Piranesi's Dark Visions
		TE	T187	139 Chapter 5: Drawing Becomes: Christo and Jeanne-Claude's Wrapped Reichstag
		TE	T222	166 Chapter 6: Art Fundamentals: Repetition and Intesity
		TE	T247	184 Chapter 7: Portraits as Documents
		TE	T276	208 Chapter 7: Nontraditional Approaches: Marlene Dumas
		TE	T288	215 Chapter 8: Drawing Animals: Overview
		TE	T340	255 Chapter 9: Drawing on History: Conceptual Drawing
		SE	29	25 Chapter 1: Finding Inspiration
		SE	30	25 Chapter 1: Copyright
		SE	31	26 Chapter 1: Originality
		SE	32	27 Chapter 1: Study Drawings
		SE	35	30 Chapter 1: Studio Experience: Study Drawing and Original Drawing
		SE	41	33 Chapter 1: Chapter Review: What is Drawing?
		SE	186	138 Chapter 5: Expressive Uses of the Built Environment: Memorials and Environmental Works
		SE	215	161 Chapter 6: The Artist and the Model
		SE	248	185 Chapter 7: Portraits as Illustration and Exploration
		SE	250	187 Chapter 7: Working with a Model
		SE	296	221 Chapter 8: Observing Animals
		TE	T88	67 Chapter 3: Still Life: Overview
		TE	T219	164 Chapter 6: Drawing Becomes: Michelangelo's Study for The Libyan Sibyl
VA:HSA.Cr2.c	Redesign an artwork, everyday object, or place in response to contemporary issues (such as "Sun Mad" by Yolanda Lopez, "George Washington Carver Crossing the Delaware" by Robert Colescott, vacant lot as community garden, etc.).	TE	T287	214 Chapter 8: Drawing Animals: Opener
		TE	T308	230 Chapter 8: How to...: Use Drawing with Digital Imaging
		SE	7	7 Chapter 1: The Purposes of Drawing: Drawing to Record Information
		SE	22	19 Chapter 1: Drawing Media and Materials: Watercolor and Mixed Media
		SE	35	30 Chapter 1: Studio Experience: Study Drawing and Original Drawing
VA:HSA.Cr3.a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of	SE	185	137 Chapter 5: Expressive Uses of the Built Environment: Memorials and Environmental Works
		SE	205	152 Chapter 6: Purposes of Figure Drawing
		TE	T337	252 Chapter 9: Personal Symbolism
		SE	84	65 Chapter 2: Chapter Review: For Your Portfolio
		SE	117	89 Chapter 3: Studio Experience: Draped Corner Still Life

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

	art.	SE	146	108 Chapter 4: Eye Levels
		SE	171	127 Chapter 5: Two-Point Perspective: Try It
		SE	185	137 Chapter 5: Memorials and Environmental Works: Try It
		SE	227	170 Chapter 6: The Figure in Contour and Value
		SE	307	229 Chapter 8: Animals with a Message
		SE	376	283 Chapter 10: Studio Experience: Making a Storyboard
		TE	T12	11 Chapter 1: The Purposes of Drawing: Interdisciplinary Connection
		TE	T64	49 Chapter 2: How to...: Design Extension
		TE	T333	248 Chapter 9: Exploring Big Ideas: Teaching Tip (1)
		TE	T333	248 Chapter 9: Exploring Big Ideas: Teaching Tip (2)
VA:HSA.Pr4.a	Examine, select, and justify choices of personal artwork for a collection or portfolio presentation.	SE	29	25 Chapter 1: Finding Inspiration
		SE	41	33 Chapter 1: Chapter Review: What is Drawing?
		SE	84	65 Chapter 2: Chapter Review: The Basics
		SE	100	75 Chapter 3: Single Objects as Still Life
		SE	122	91 Chapter 3: Chapter Review: Still Life
		SE	155	114 Chapter 4: Chapter Review: Drawing Landscapes
		SE	185	137 Chapter 5: Expressive Uses of the Built Environment: Memorials and Environmental Works
		SE	191	143 Chapter 5: Studio Experience: Drawing Your Home
		SE	238	179 Chapter 6: Chapter Review: The Figure
		SE	349	261 Chapter 9: Chapter Review: Making Meaning through Drawing
		SE	381	285 Chapter 10: Chapter Review: Imaginary Worlds
		TE	T94	71 Chapter 3: Defining Forms with Value: Shadows
		TE	T99	75 Chapter 3: Defining Forms in Space
		TE	T155	114 Chapter 4: Chapter Review: Drawing Landscapes
		TE	T168	125 Chapter 5: How to...: Draw a City Street in One-Point Perspective
		TE	T175	130 Chapter 5: Drawing for Design: The Holland Prize
		TE	T230	173 Chapter 6: Expression and the Figure
		TE	T276	208 Chapter 7: Nontraditional Approaches: Marlene Dumas
		TE	T303	225 Chapter 8: Drawing Animals in Motion
		TE	T315	234 Chapter 8: Studio Experience: A Hybrid Animal
VA:HSA.Pr5.a	Evaluate, select, and apply methods or processes appropriate to display and preserve artwork in a specific place (such as spaces in the classroom, on school campus, at local	SE	28	24 Chapter 1: Finding Inspiration
		SE	29	25 Chapter 1: Finding Inspiration
		SE	30	25 Chapter 1: Copyright
		SE	75	59 Chapter 2: Drawing Becomes: Spoonbridge and Cherry

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

VA:HSA.Pr6.a	businesses, in public spaces, etc.).	SE	185	137 Chapter 5: Expressive Uses of the Built Environment: Memorials and Environmental Works
		SE	301	224 Chapter 8: Exotic Animals
		SE	328	243 Chapter 9: How to...: Create a Series
		SE	339	254 Chapter 9: Abstract and Nonobjective Art
		SE	367	275 Chapter 10: Superheroes
		TE	T276	208 Chapter 7: Nontraditional Approaches: Marlene Dumas
		TE	T315	234 Chapter 8: Studio Experience: A Hybrid Animal
		TE	T340	255 Chapter 9: Drawing on History: Conceptual Drawing
		TE	T341	256 Chapter 9: Nontraditional Approaches: Hew Locke
		TE	T344	258 Chapter 9: Studio Experience: Visual Conversation
	Make, explain, and justify connections between	SE	4	4 Chapter 1: A Brief History of Drawing
	artists or artwork and social, cultural, and	SE	5	5 Chapter 1: A Brief History of Drawing
	political history.	SE	6	6 Chapter 1: The Purposes of Drawing
		SE	10	10 Chapter 1: The Purposes of Drawing: Drawing as Story
		SE	11	11 Chapter 1: The Purposes of Drawing: Drawing as Expression
		SE	13	12 Chapter 1: Drawing Becomes: Roy Lichtenstein Sculpture
		SE	14	13 Chapter 1: Criticism and the Critical Process
		SE	15	14 Chapter 1: Criticism and the Critical Process: Description
		SE	27	23 Chapter 1: Drawing on History: Delacroix's Moroccan Sketchbooks
		SE	48	36 Chapter 2: A Brief History of Drawing Elements and Principles
		SE	49	37 Chapter 2: A Brief History of Drawing Elements and Principles
		SE	55	42 Chapter 2: Drawing for Design: Bauhaus Weaving Workshop
		SE	90	68 Chapter 3: A Brief History of Drawing Still Life
		SE	91	69 Chapter 3: A Brief History of Drawing Still Life
		SE	97	73 Chapter 3: Drawing for Design: An Iconic Chair
		SE	101	76 Chapter 3: Drawing on History: The Index of American Design
		SE	110	83 Chapter 3: Drawing Becomes: Drapery Study for a Portrait
		SE	135	101 Chapter 4: Alternative Ways of Seeing Landscape
		SE	137	102 Chapter 4: The Elements of Landscape
		SE	161	118 Chapter 5: A Brief History of Drawing the Built Environment
		SE	184	136 Chapter 5: Drawing on History: Piranesi's Dark Visions
		SE	186	138 Chapter 5: Expressive Uses of the Built Environment: Memorials and Environmental Works
		SE	187	139 Chapter 5: Drawing Becomes: Christo and Jeanne-Claude's Wrapped Reichstag
		SE	195	145 Chapter 5: Chapter Review: The Built Environment

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

SE	201	148 Chapter 6: A Brief History of Figure Drawing
SE	203	150 Chapter 6: Purposes of Figure Drawing
SE	205	152 Chapter 6: Purposes of Figure Drawing
SE	206	153 Chapter 6: Ideal Figures
SE	209	156 Chapter 6: Drawing on History: The Classical Ideal
SE	219	164 Chapter 6: Drawing Becomes: Michelangelo's Study for The Libyan Sibyl
SE	224	167 Chapter 6: Figure Poses and Movement
SE	225	168 Chapter 6: Drawing on History: Abraham Walkowitz and Isadora Duncan
SE	228	171 Chapter 6: Drawing on History: Allan Houser's Ghost Dancers
SE	230	173 Chapter 6: Expression and the Figure
SE	244	182 Chapter 7: A Brief History of Drawing Portraits
SE	246	184 Chapter 7: Portraits as Documents
SE	247	184 Chapter 7: Portraits as Documents
SE	269	202 Chapter 7: Drawing on History: Hockney's Camera Obscura
SE	276	208 Chapter 7: Nontraditional Approaches: Marlene Dumas
SE	290	216 Chapter 8: A Brief History of Drawing Animals
SE	299	223 Chapter 8: Drawing for Design: Beatrix Potter's Animals
SE	300	224 Chapter 8: Exotic Animals
SE	306	228 Chapter 8: Animals with a Message
SE	312	232 Chapter 8: Nontraditional Approaches: Kim Nam-Pyo
SE	325	240 Chapter 9: A Brief History of Making Meaning through Drawing
SE	329	244 Chapter 9: Art Fundamentals: Rhythm and Movement Using Texture
SE	332	247 Chapter 9: Exploring Big Ideas: What is a Big Idea?
SE	333	248 Chapter 9: Exploring Big Ideas: Personal Connections
SE	338	253 Chapter 9: Drawing Becomes: Aaron Douglas Illustrations
SE	341	256 Chapter 9: Nontraditional Approaches: Hew Locke
SE	355	264 Chapter 10: A Brief History of Drawing Imaginary Worlds
SE	357	266 Chapter 10: Creating Imaginary Worlds
SE	359	268 Chapter 10: Drawing on History: The Lunar Lander
SE	368	276 Chapter 10: Monsters
SE	369	277 Chapter 10: Drawing on History: Monster Myths
TE	T1	2 Chapter 1: What is Drawing?: Opener
TE	T4	4 Chapter 1: A Brief History of Drawing
TE	T5	5 Chapter 1: A Brief History of Drawing

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

VA:HSA.Re7.a	Use art-specific vocabulary to describe personal aesthetic responses to designed objects and constructed environments (such as electronic devices, household appliances, shopping malls).	TE	T6	6 Chapter 1: The Purposes of Drawing
		TE	T8	8 Chapter 1: Drawing for Design: Michael Graves Tea Kettle
		TE	T26	22 Chapter 1: Sketchbooks
		TE	T44	34 Chapter 2: The Basics: Opener
		TE	T74	58 Chapter 2: Organizing a Composition: Placement
		TE	T158	116 Chapter 5: The Built Environment: Opener
		TE	T222	166 Chapter 6: Art Fundamentals: Repetition and Intesity
		TE	T241	180 Chapter 7: Portraits: Opener
		TE	T249	186 Chapter 7: Drawing Becomes: Making an Ukiyo-e Woodblock Print
		TE	T263	198 Chapter 7: Focus on the Features: The Nose
		TE	T334	249 Chapter 9: Exploring Big Ideas: Personal Connections
		TE	T336	251 Chapter 9: Drawing for Design: Data Made Meaningful
		TE	T340	255 Chapter 9: Drawing on History: Conceptual Drawing
		SE	1	2 Chapter 1: What is Drawing?: Opener
		SE	5	5 Chapter 1: A Brief History of Drawing
		SE	6	6 Chapter 1: The Purposes of Drawing
		SE	15	14 Chapter 1: Criticism and the Critical Process: Analysis
		SE	16	15 Chapter 1: Criticism and the Critical Process: Caption
		SE	19	17 Chapter 1: Drawing Media and Materials: Charcoal
		SE	26	22 Chapter 1: Sketchbooks
		SE	33	28 Chapter 1: Nontraditional Approaches: Sonja Hinrichsen
		SE	35	30 Chapter 1: Studio Experience: Study Drawing and Original Drawing
		SE	41	33 Chapter 1: Chapter Review: What is Drawing?
		SE	45	35 Chapter 2: The Basics: Overview
		SE	48	36 Chapter 2: A Brief History of Drawing Elements and Principles
		SE	75	59 Chapter 2: Drawing Becomes: Spoonbridge and Cherry
		SE	76	60 Chapter 2: Nontraditional Approaches: Drawbots
		SE	94	71 Chapter 3: Defining Forms with Value: Shadows
		SE	97	73 Chapter 3: Drawing for Design: An Iconic Chair
		SE	113	85 Chapter 3: Art Fundamentals: Space (Element of Art)
		SE	114	86 Chapter 3: Nontraditional Approaches: Katharine Morling
		SE	126	93 Chapter 4: Drawing Landscapes: Overview
		SE	128	94 Chapter 4: A Brief History of Drawing Landscapes
		SE	130	96 Chapter 4: Seeing and Organizing Landscapes
		SE	135	101 Chapter 4: Alternative Ways of Seeing Landscape
		SE	137	102 Chapter 4: The Elements of Landscape

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

SE	143	106 Chapter 4: Creating Space with Aerial Perspective
SE	144	107 Chapter 4: Drawing for Design: The High Line
SE	147	110 Chapter 4: Nontraditional Approaches: Monika Gryzmala
SE	149	112 Chapter 4: Studio Experience: Drawing a Landscape
SE	155	114 Chapter 4: Chapter Review: Drawing Landscapes
SE	159	117 Chapter 5: The Built Environment: Overview
SE	161	118 Chapter 5: A Brief History of Drawing the Built Environment
SE	163	120 Chapter 5: Organizing Constructions in Space
SE	164	121 Chapter 5: Organizing Constructions in Space: Linear Perspective
SE	166	123 Chapter 5: Organizing Constructions in Space: One-Point Perspective
SE	170	126 Chapter 5: Organizing Constructions in Space: Two-Point Perspective
SE	172	127 Chapter 5: Drawing on History: Kevin Lynch and The Image of the City
SE	173	128 Chapter 5: Point of View and the Built Environment
SE	175	130 Chapter 5: Drawing for Design: The Holland Prize
SE	176	131 Chapter 5: How to....: Draw with Ink and Wash
SE	178	132 Chapter 5: Art Fundamentals: Intentionality and Perspective
SE	179	133 Chapter 5: More Ways to Look at the Built Environment
SE	180	133 Chapter 5: More Ways to Look at the Built Environment
SE	181	134 Chapter 5: How to....: Create a Charcoal Wash
SE	183	135 Chapter 5: Expressive Uses of the Built Environment
SE	184	136 Chapter 5: Drawing on History: Piranesi's Dark Visions
SE	185	137 Chapter 5: Expressive Uses of the Built Environment: Memorials and Environmental Works
SE	186	138 Chapter 5: Expressive Uses of the Built Environment: Memorials and Environmental Works
SE	187	139 Chapter 5: Drawing Becomes: Christo and Jeanne-Claude's Wrapped Reichstag
SE	188	140 Chapter 5: Nontraditional Approaches: Terry Winters
SE	195	145 Chapter 5: Chapter Review: The Built Environment
SE	201	148 Chapter 6: A Brief History of Figure Drawing
SE	284	213 Chapter 7: Chapter Review: Portraits
SE	319	237 Chapter 8: Chapter Review: Drawing Animals
SE	352	262 Chapter 10: Imaginary Worlds: Opener
SE	353	263 Chapter 10: Imaginary Worlds: Overview

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

VA:HSA.Re7.b	Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences (political posters, ideal images of women, marketing campaigns, etc.).	SE	357	266 Chapter 10: Creating Imaginary Worlds
		SE	362	270 Chapter 10: The Tools of the Imagination: Concealment
		SE	364	272 Chapter 10: Creating a Narrative
		SE	365	273 Chapter 10: Drawing for Design: Video Game Concept Art
		SE	366	274 Chapter 10: Cartoons and Comics
		SE	373	280 Chapter 10: Nontraditional Approaches: Phlegm
		SE	381	285 Chapter 10: Chapter Review: Imaginary Worlds
		TE	T6	6 Chapter 1: The Purposes of Drawing
		TE	T15	14 Chapter 1: Criticism and the Critical Process
		TE	T125	92 Chapter 4: Drawing Landscapes: Opener
		TE	T134	100 Chapter 4: Alternative Ways of Seeing Landscape
		TE	T135	101 Chapter 4: Alternative Ways of Seeing Landscape
		TE	T139	103 Chapter 4: The Elements of Landscape
		TE	T145	108 Chapter 4: Eye Levels
		TE	T149	112 Chapter 4: Studio Experience: Drawing a Landscape
		TE	T158	116 Chapter 5: The Built Environment: Opener
		TE	T167	124 Chapter 5: How to...: Draw a City Street in One-Point Perspective
		TE	T263	198 Chapter 7: Focus on the Features: The Nose
		TE	T322	238 Chapter 9: Making Meaning through Drawing: Opener
		SE	8	8 Chapter 1: Drawing for Design: Michael Graves Tea Kettle
		SE	11	11 Chapter 1: The Purposes of Drawing: Drawing as Expression
		SE	15	14 Chapter 1: Criticism and the Critical Process: Analysis
		SE	16	15 Chapter 1: Criticism and the Critical Process: Caption
		SE	41	33 Chapter 1: Chapter Review: What is Drawing?
		SE	44	34 Chapter 2: The Basics: Opener
		SE	49	37 Chapter 2: A Brief History of Drawing Elements and Principles
		SE	60	46 Chapter 2: Art Fundamentals: Color Theory
		SE	61	47 Chapter 2: Drawing on History: Goethe's Theory of Color
		SE	75	59 Chapter 2: Drawing Becomes: Spoonbridge and Cherry
		SE	84	65 Chapter 2: Chapter Review: The Basics
		SE	87	66 Chapter 3: Still Life: Opener
		SE	104	78 Chapter 3: Collage
		SE	107	81 Chapter 3: Drapery
		SE	110	83 Chapter 3: Drawing Becomes: Drapery Study for a Portrait
		SE	113	85 Chapter 3: Art Fundamentals: Space (Element of Art)
		SE	128	94 Chapter 4: A Brief History of Drawing Landscapes
		SE	130	96 Chapter 4: Seeing and Organizing Landscapes

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

SE	132	98 Chapter 4: Organizing Space with Grounds
SE	137	102 Chapter 4: The Elements of Landscape
SE	155	114 Chapter 4: Chapter Review: Drawing Landscapes
SE	173	128 Chapter 5: Point of View and the Built Environment
SE	178	132 Chapter 5: Art Fundamentals: Intentionality and Perspective
SE	183	135 Chapter 5: Expressive Uses of the Built Environment
SE	195	145 Chapter 5: Chapter Review: The Built Environment
SE	201	148 Chapter 6: A Brief History of Figure Drawing
SE	222	166 Chapter 6: Art Fundamentals: Repetition and Intesity
SE	231	174 Chapter 6: Nontraditional Approaches: Heather Hansen
SE	238	179 Chapter 6: Chapter Review: The Figure
SE	244	182 Chapter 7: A Brief History of Drawing Portraits
SE	245	183 Chapter 7: A Brief History of Drawing Portraits
SE	250	187 Chapter 7: Working with a Model
SE	251	188 Chapter 7: The Portrait Poses
SE	252	189 Chapter 7: The Portrait Poses
SE	253	189 Chapter 7: Art Fundamentals: Contrast (Principle of Design)
SE	262	197 Chapter 7: Focus on the Features: Eyes
SE	284	213 Chapter 7: Chapter Review: Portraits
SE	300	224 Chapter 8: Exotic Animals
SE	305	227 Chapter 8: Art Fundamentals: Visual or Implied Texture
SE	319	237 Chapter 8: Chapter Review: Drawing Animals
SE	326	241 Chapter 9: A Brief History of Making Meaning through Drawing
SE	329	244 Chapter 9: Art Fundamentals: Rhythm and Movement Using Texture
SE	331	246 Chapter 9: Exploring Big Ideas: What is a Big Idea?
SE	343	258 Chapter 9: Studio Experience: Visual Conversation
SE	349	261 Chapter 9: Chapter Review: Making Meaning through Drawing
SE	352	262 Chapter 10: Imaginary Worlds: Opener
SE	356	265 Chapter 10: A Brief History of Drawing Imaginary Worlds
SE	366	274 Chapter 10: Cartoons and Comics
SE	368	276 Chapter 10: Monsters
SE	381	285 Chapter 10: Chapter Review: Imaginary Worlds
TE	T1	2 Chapter 1: What is Drawing?: Opener
TE	T13	12 Chapter 1: Drawing Becomes: Roy Lichtenstein Sculpture
TE	T125	92 Chapter 4: Drawing Landscapes: Opener
TE	T134	100 Chapter 4: Alternative Ways of Seeing Landscape

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

VA:HSA.Re8.a	Construct a persuasive interpretation of an artwork or collection informed by the perspective of an art specialist(s) (such as art historians, art critics, curators, reviewers, and other artists).	TE	T139	103 Chapter 4: The Elements of Landscape
		TE	T143	106 Chapter 4: Creating Space with Aerial Perspective
		TE	T158	116 Chapter 5: The Built Environment: Opener
		TE	T188	140 Chapter 5: Nontraditional Approaches: Terry Winters
		TE	T256	192 Chapter 7: Drawing for Design: One-Sheet Movie Poster
		TE	T263	198 Chapter 7: Focus on the Features: The Nose
		TE	T322	238 Chapter 9: Making Meaning through Drawing: Opener
		SE	8	8 Chapter 1: Drawing for Design: Michael Graves Tea Kettle
		SE	13	12 Chapter 1: Drawing Becomes: Roy Lichtenstein Sculpture
		SE	16	15 Chapter 1: Criticism and the Critical Process: Caption
		SE	16	15 Chapter 1: Criticism and the Critical Process: Interpretation
		SE	27	23 Chapter 1: Drawing on History: Delacroix's Moroccan Sketchbooks
		SE	55	42 Chapter 2: Drawing for Design: Bauhaus Weaving Workshop
		SE	75	59 Chapter 2: Drawing Becomes: Spoonbridge and Cherry
		SE	97	73 Chapter 3: Drawing for Design: An Iconic Chair
		SE	101	76 Chapter 3: Drawing on History: The Index of American Design
		SE	131	97 Chapter 4: Drawing on History: Thomas Moran and the American Landscape
		SE	136	101 Chapter 4: Drawing Becomes: Kimono Art of Itchiku Kubota
		SE	172	127 Chapter 5: Drawing on History: Kevin Lynch and The Image of the City
		SE	184	136 Chapter 5: Drawing on History: Piranesi's Dark Visions
		SE	187	139 Chapter 5: Drawing Becomes: Christo and Jeanne-Claude's Wrapped Reichstag
		SE	209	156 Chapter 6: Drawing on History: The Classical Ideal
		SE	219	164 Chapter 6: Drawing Becomes: Michelangelo's Study for The Libyan Sibyl
		SE	225	168 Chapter 6: Drawing on History: Abraham Walkowitz and Isadora Duncan
		SE	228	171 Chapter 6: Drawing on History: Allan Houser's Ghost Dancers
		SE	249	186 Chapter 7: Drawing Becomes: Making an Ukiyo-e Woodblock Print
		SE	256	192 Chapter 7: Drawing for Design: One-Sheet Movie Poster
		SE	269	202 Chapter 7: Drawing on History: Hockney's Camera Obscura
		SE	299	223 Chapter 8: Drawing for Design: Beatrix Potter's Animals
		SE	304	226 Chapter 8: Drawing on History: Muybridge's Motion Studies
		SE	338	253 Chapter 9: Drawing Becomes: Aaron Douglas Illustrations

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

VA:HSA.Re9.a	Determine the relevance of criteria used by others (such as the general public compared to art specialists, for example) to evaluate a work of art or collection of works.	SE	365	273 Chapter 10: Drawing for Design: Video Game Concept Art
		SE	369	277 Chapter 10: Drawing on History: Monster Myths
		TE	T87	66 Chapter 3: Still Life: Opener
		TE	T125	92 Chapter 4: Drawing Landscapes: Opener
		TE	T158	116 Chapter 5: The Built Environment: Opener
		TE	T198	146 Chapter 6: The Figure: Opener
		TE	T276	208 Chapter 7: Nontraditional Approaches: Marlene Dumas
		SE	16	15 Chapter 1: Criticism and the Critical Process: Caption
		SE	16	15 Chapter 1: Criticism and the Critical Process: Evaluation
		SE	41	33 Chapter 1: Chapter Review: What is Drawing?
		SE	122	91 Chapter 3: Chapter Review: Still Life
		SE	130	96 Chapter 4: Seeing and Organizing Landscapes
		TE	T1	2 Chapter 1: What is Drawing?: Opener
		TE	T6	6 Chapter 1: The Purposes of Drawing
		TE	T10	10 Chapter 1: The Purposes of Drawing: Drawing as Story
		TE	T16	15 Chapter 1: Criticism and the Critical Process
		TE	T59	45 Chapter 2: The Formal Language of Art: The Principles of Design
VA:HSA.Cn10.a	Utilize inquiry methods of observation, research, and experimentation to explore community concerns through artmaking.	TE	T248	185 Chapter 7: Portraits as Illustrations and Exploration: Design Extension
		TE	T263	198 Chapter 7: Focus on the Features: The Nose
		SE	7	7 Chapter 1: The Purposes of Drawing: Drawing to Record Information
		SE	9	9 Chapter 1: The Purposes of Drawing: Drawing for Understanding
		SE	10	10 Chapter 1: The Purposes of Drawing: Drawing as Story
		SE	12	11 Chapter 1: The Purposes of Drawing: Drawing as Imagination
		SE	22	19 Chapter 1: Drawing Media and Materials: Watercolor and Mixed Media
		SE	26	22 Chapter 1: Sketchbooks
		SE	32	27 Chapter 1: Study Drawings
		SE	35	30 Chapter 1: Studio Experience: Study Drawing and Original Drawing
		SE	60	46 Chapter 2: Art Fundamentals: Color Theory
		SE	61	47 Chapter 2: Drawing on History: Goethe's Theory of Color
		SE	63	49 Chapter 2: How to...: Draw a Tree from Observation
		SE	64	49 Chapter 2: How to...: Draw a Tree from Observation
		SE	66	50 Chapter 2: Line Drawing

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

SE	67	51 Chapter 2: Basic Shapes
SE	68	52 Chapter 2: Framing and Sighting
SE	69	53 Chapter 2: Framing and Sighting
SE	70	54 Chapter 2: How to....: Use Sighting
SE	71	55 Chapter 2: How to....: Use Sighting
SE	73	57 Chapter 2: Organizing a Composition: Size / Overlapping
SE	74	58 Chapter 2: Organizing a Composition: Placement
SE	78	62 Chapter 2: Studio Experience: Conducting a Visual Investigation
SE	79	62 Chapter 2: Studio Experience: Conducting a Visual Investigation
SE	92	70 Chapter 3: Organizing a Still Life
SE	94	71 Chapter 3: Defining Forms with Value: Shadows
SE	95	72 Chapter 3: How to....: Draw a Still Life in Contour Line
SE	96	72 Chapter 3: How to....: Draw a Still Life in Contour Line
SE	106	80 Chapter 3: Still Life as Metaphor
SE	107	81 Chapter 3: Drapery
SE	108	82 Chapter 3: How to....: Draw Drapery Folds, Shadows, and Highlights
SE	109	82 Chapter 3: How to....: Draw Drapery Folds, Shadows, and Highlights
SE	111	84 Chapter 3: Space in Still Life
SE	112	84 Chapter 3: Space in Still Life
SE	116	88 Chapter 3: Studio Experience: Draped Corner Still Life
SE	117	89 Chapter 3: Studio Experience: Draped Corner Still Life
SE	122	91 Chapter 3: Chapter Review: Still Life
SE	130	96 Chapter 4: Seeing and Organizing Landscapes
SE	132	98 Chapter 4: Organizing Space with Grounds
SE	135	101 Chapter 4: Alternative Ways of Seeing Landscape
SE	141	105 Chapter 4: How to....: Develop a Night Landscape
SE	168	125 Chapter 5: How to....: Draw a City Street in One-Point Perspective
SE	175	130 Chapter 5: Drawing for Design: The Holland Prize
SE	176	131 Chapter 5: How to....: Draw with Ink and Wash
SE	180	133 Chapter 5: More Ways to Look at the Built Environment
SE	181	134 Chapter 5: How to....: Create a Charcoal Wash
SE	183	135 Chapter 5: Expressive Uses of the Built Environment

Arizona Visual Arts Standards
 Discovering Drawing 3E
 HS Accomplished Correlations

SE	185	137 Chapter 5: Expressive Uses of the Built Environment: Memorials and Environmental Works
SE	190	142 Chapter 5: Studio Experience: Drawing Your Home
SE	195	145 Chapter 5: Chapter Review: The Built Environment
SE	205	152 Chapter 6: Purposes of Figure Drawing
SE	208	155 Chapter 6: Ideal Figures: Fashion
SE	210	157 Chapter 6: Figure Anatomy
SE	212	159 Chapter 6: How to....: Draw with Continuous Line
SE	215	161 Chapter 6: The Artist and the Model
SE	216	162 Chapter 6: How to....: Draw a Sighted Figure
SE	221	165 Chapter 6: Foreshortening the Figure
SE	223	167 Chapter 6: Figure Poses and Movement
SE	224	167 Chapter 6: Figure Poses and Movement
SE	227	170 Chapter 6: The Figure in Contour and Value
SE	229	172 Chapter 6: Expression and the Figure
SE	230	173 Chapter 6: Expression and the Figure
SE	233	176 Chapter 6: Studio Experience: Drawing on the Canon
SE	248	185 Chapter 7: Portraits as Illustration and Exploration
SE	250	187 Chapter 7: Working with a Model
SE	258	194 Chapter 7: How to....: Create Lighting Effects
SE	262	197 Chapter 7: Focus on the Features: Eyes
SE	264	198 Chapter 7: Focus on the Features: The Nose
SE	265	199 Chapter 7: Focus on the Features: Hair
SE	266	200 Chapter 7: How to....: Draw Facial Features
SE	272	205 Chapter 7: Relating the Features
SE	273	206 Chapter 7: How to....: Create a Trois Crayons Portrait
SE	275	207 Chapter 7: Expressions
SE	278	210 Chapter 7: Studio Experience: Grounded Charcoal Portraits
SE	284	213 Chapter 7: Chapter Review: Portraits
SE	292	218 Chapter 8: Basic Shapes and Animal Anatomy
SE	293	219 Chapter 8: Basic Shapes and Animal Anatomy: Skeletons
SE	296	221 Chapter 8: Observing Animals
SE	297	222 Chapter 8: How to....: Create an Animal Value Study
SE	301	224 Chapter 8: Exotic Animals
SE	302	225 Chapter 8: Drawing Animals in Motion
SE	303	225 Chapter 8: Drawing Animals in Motion
SE	305	227 Chapter 8: Art Fundamentals: Visual or Implied Texture
SE	306	228 Chapter 8: Animals with a Message

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

A:HSA.Cn11.a	Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.	SE	307	229 Chapter 8: Animals with a Message
		SE	308	230 Chapter 8: How to...: Use Drawing with Digital Imaging
		SE	314	234 Chapter 8: Studio Experience: A Hybrid Animal
		SE	328	243 Chapter 9: How to...: Create a Series
		SE	335	250 Chapter 9: How to...: Use Mark-Making as Visual Language
		SE	337	252 Chapter 9: Personal Symbolism
		SE	339	254 Chapter 9: Abstract and Nonobjective Art
		SE	344	258 Chapter 9: Studio Experience: Visual Conversation
		SE	349	261 Chapter 9: Chapter Review: Making Meaning through Drawing
		SE	358	267 Chapter 10: Seeing the Real World Imaginatively
		SE	361	270 Chapter 10: The Tools of the Imagination: Contrast
		SE	366	274 Chapter 10: Cartoons and Comics
		SE	371	279 Chapter 10: How to...: Work with Markers
		SE	375	282 Chapter 10: Studio Experience: Making a Storyboard
		SE	381	285 Chapter 10: Chapter Review: Imaginary Worlds
		TE	T12	11 Chapter 1: The Purposes of Drawing: Interdisciplinary Connection
		TE	T132	98 Chapter 4: Organizing Space with Grounds
		TE	T134	100 Chapter 4: Alternative Ways of Seeing Landscape
		TE	T135	101 Chapter 4: Alternative Ways of Seeing Landscape
		TE	T143	106 Chapter 4: Creating Space with Aerial Perspective
		TE	T149	112 Chapter 4: Studio Experience: Drawing a Landscape
		TE	T174	129 Chapter 5: Point of View and the Built Environment
		TE	T184	136 Chapter 5: Drawing on History: Piranesi's Dark Visions
		TE	T187	139 Chapter 5: Drawing Becomes: Christo and Jeanne-Claude's Wrapped Reichstag
		TE	T220	165 Chapter 6: Foreshortening the Figure
		TE	T222	166 Chapter 6: Art Fundamentals: Repetition and Intesity
		TE	T247	184 Chapter 7: Portraits as Documents
		TE	T276	208 Chapter 7: Nontraditional Approaches: Marlene Dumas
		TE	T295	221 Chapter 8: Observing Animals
		TE	T327	242 Chapter 9: The Artistic Process
		TE	T359	268 Chapter 10: Drawing on History: The Lunar Lander
		SE	2	3 Chapter 1: What is Drawing?: Overview
		SE	5	5 Chapter 1: A Brief History of Drawing
		SE	32	27 Chapter 1: Study Drawings
		SE	33	28 Chapter 1: Nontraditional Approaches: Sonja Hinrichsen
		SE	55	42 Chapter 2: Drawing for Design: Bauhaus Weaving Workshop

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Accomplished Correlations

SE	122	91 Chapter 3: Chapter Review: Still Life
SE	132	98 Chapter 4: Organizing Space with Grounds
SE	158	116 Chapter 5: The Built Environment: Opener
SE	161	118 Chapter 5: A Brief History of Drawing the Built Environment
SE	172	127 Chapter 5: Drawing on History: Kevin Lynch and The Image of the City
SE	179	133 Chapter 5: More Ways to Look at the Built Environment
SE	180	133 Chapter 5: More Ways to Look at the Built Environment
SE	195	145 Chapter 5: Chapter Review: The Built Environment
SE	201	148 Chapter 6: A Brief History of Figure Drawing
SE	205	152 Chapter 6: Purposes of Figure Drawing
SE	234	176 Chapter 6: Studio Experience: Drawing on the Canon
SE	245	183 Chapter 7: A Brief History of Drawing Portraits
SE	247	184 Chapter 7: Portraits as Documents
SE	269	202 Chapter 7: Drawing on History: Hockney's Camera Obscura
SE	284	213 Chapter 7: Chapter Review: Portraits
SE	291	217 Chapter 8: A Brief History of Drawing Animals
SE	312	232 Chapter 8: Nontraditional Approaches: Kim Nam-Pyo
SE	326	241 Chapter 9: A Brief History of Making Meaning through Drawing
SE	356	265 Chapter 10: A Brief History of Drawing Imaginary Worlds
TE	T11	11 Chapter 1: The Purposes of Drawing: Art History
TE	T11	11 Chapter 1: The Purposes of Drawing: Interdisciplinary Connection
TE	T74	58 Chapter 2: Organizing a Composition: Placement
TE	T135	101 Chapter 4: Alternative Ways of Seeing Landscape
TE	T143	106 Chapter 4: Creating Space with Aerial Perspective
TE	T174	129 Chapter 5: Point of View and the Built Environment
TE	T178	132 Chapter 5: Art Fundamentals: Intentionality and Perspective
TE	T185	137 Chapter 5: Expressive Uses of the Built Environment: Memorials and Environmental Works
TE	T207	154 Chapter 6: Ideal Figures
TE	T222	166 Chapter 6: Art Fundamentals: Repetition and Intesity
TE	T248	185 Chapter 7: Portraits as Illustration and Exploration
TE	T263	198 Chapter 7: Focus on the Features: The Nose
TE	T299	223 Chapter 8: Drawing for Design: Beatrix Potter's Animals
TE	T369	277 Chapter 10: Drawing on History: Monster Myths
TE	T373	280 Chapter 10: Nontraditional Approaches: Phlegm

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Advanced Correlations

Standard #	Standard	SE / TE	Digital Page	Print Page	Citation
VA:HSAdv.Cr1.a	Visualize and hypothesize to generate plans for creating art or design that explores social issues.	SE	284	213	Chapter 7: Chapter Review: Portraits: For Your Portfolio
		SE	327	242	Chapter 9: The Artistic Process: Try It / Note It
		SE	336	251	Chapter 9: Drawing for Design: Data Made Meaningful: Try It
		TE	T168	124	Chapter 5: How to Draw a City Street in One-Point Perspective: Advanced
		TE	T327	242	Chapter 9: The Artistic Process: Inquiry / Interdisciplinary Connection
VA:HSAdv.Cr1.b	Follow or break established conventions in the making of multiple works of art or design based on a theme, idea, or concept.	TE	T333	248	Chapter 9: Personal Connections: Teaching Tips
		SE	35	30	Chapter 1: Studio Experience: Study Drawing and Original Drawing
		SE	327	242	Chapter 9: The Artistic Process: Try It / Note It
		SE	328	243	Chapter 9: How to Create a Series
		TE	T12	12	Chapter 1: The Purposes of Drawing: Drawing as Imagination: Interdisciplinary Connection
		TE	T328	243	Chapter 9: How to Create a Series: Teaching Tip (2)
VA:HSAdv.Cr2.a	Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.	TE	T335	250	Chapter 9: How to Use Mark-Making as Visual Language: Teaching Tip
		SE	155	115	Chapter 4: Chapter Review: Drawing Landscapes: For Your Portfolio
		SE	328	243	Chapter 9: How to Create a Series
		SE	330	245	Chapter 9: Exploring Big Ideas: For Your Sketchbook
		TE	T12	12	Chapter 1: The Purposes of Drawing: Drawing as Imagination: Interdisciplinary Connection
		TE	T328	243	Chapter 9: How to Create a Series: Teaching Tip (2)
VA:HSAdv.Cr2.b	Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.	TE	T333	248	Chapter 9: Personal Connections: Teaching Tips
		SE	30	25	Chapter 1: Finding Inspiration: Copyright: Try It / Note It
		SE	41	33	Chapter 1: Chapter Review: What Is Drawing?: Understand
		SE	215	161	Chapter 6: The Artist and the Model: 2nd paragraph
		TE	T219	164	Chapter 6: Drawing Becomes: Michelangelo's Study for The Libyan Sibyl: Research
		TE	T287	214	Chapter 8: Drawing Animals: Chapter Opener: Tips for Using the Opening Image
VA:HSAdv.Cr2.c	Demonstrate in works of art or design how visual and material culture defines, shapes,	TE	T308	230	Chapter 8: How to Use Drawing with Digital Imaging: Teaching Tip (1)
		SE	155	115	Chapter 4: Chapter Review: Drawing Landscapes: Writing about Art

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Advanced Correlations

	enhances, inhibits, and/or empowers people's lives.	SE	336	251 Chapter 9: Drawing for Design: Data Made Meaningful: Try It
		SE	339	254 Chapter 9: Abstract and Nonobjective Art: Try It
		TE	T333	248 Chapter 9: Personal Connections: Teaching Tips
		TE	T335	250 Chapter 9: How to Use Mark-Making as Visual Language: Teaching Tip
		TE	T337	252 Chapter 9: Personal Symbolism: Advanced
VA:HSAdv.Cr3.a	Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.	SE	334	249 Chapter 9: Personal Connections: Try It / Note It
		SE	349	261 Chapter 9: Chapter Review: Making Meaning through Drawing: For Your Portfolio
		SE	381	285 Chapter 10: Chapter Review: Imaginary Worlds: For Your Portfolio
		TE	T327	242 Chapter 9: The Artistic Process: Inquiry / Interdisciplinary Connection
		TE	T328	243 Chapter 9: How to Create a Series: Teaching Tip (2)
		TE	T333	248 Chapter 9: Personal Connections: Teaching Tip (1)
VA:HSAdv.Pr4.a	Analyze, select, curate, and present artwork for a specific exhibit or event.	SE	36	31 Chapter 1: Studio Experience: Study Drawing and Original Drawing: Sketchbook Connection
		SE	41	33 Chapter 1: Chapter Review: What Is Drawing?: For Your Portfolio
		SE	84	65 Chapter 2: Chapter Review: The Basics: Apply
		TE	T15	14 Chapter 1: Criticism and the Critical Process: Aesthetics
		TE	T15	14 Chapter 1: Criticism and the Critical Process: Link
		TE	T333	248 Chapter 9: Personal Connections: Teaching Tips
VA:HSAdv.Pr5.a	Investigate and compare methods for preserving and protecting art (such as conserving/stabilizing, restoring/repairing, repatriating, addressing security concerns, etc.).	SE	185	137 Chapter 5: Expressive Uses of the Built Environment: Memorials and Environmental Works: Try It
		SE	195	145 Chapter 5: Chapter Review: The Built Environment: Writing about Art
		SE	339	254 Chapter 9: Abstract and Nonobjective Art: Try It
		TE	T94	71 Chapter 3: Defining Forms with Value: Shadows: Teaching Tip
		TE	T341	256 Chapter 9: Nontraditional Approaches: Hew Locke: Documenting and Exhibiting Work
		TE	T344	258 Chapter 9: Studio Experience: Visual Conversation: Document and Exhibit
VA:HSAdv.Pr6.a	Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.	SE	28	24 Chapter 1: Finding Inspiration: Try It
		SE	230	173 Chapter 6: Expression and the Figure: Try It
		SE	339	254 Chapter 9: Abstract and Nonobjective Art: Try It
		TE	T15	14 Chapter 1: Criticism and the Critical Process: Link

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Advanced Correlations

		TE	T74	58 Chapter 2: Organizing a Composition: Placement: Interdisciplinary Connection
		TE	T292	218 Chapter 8: Basic Shapes and Animal Anatomy: Advanced
VA:HSAdv.Re7.a	Reflect upon how responses to art develop over time based on knowledge of and experience with art and life.	SE	195	145 Chapter 5: Chapter Review: The Built Environment: Synthesize
		SE	331–332	246–247 Chapter 9: Exploring Big Ideas: What Is a Big Idea?
		SE	349	261 Chapter 9: Chapter Review: Making Meaning through Drawing: Analyze
		TE	T292	218 Chapter 8: Basic Shapes and Animal Anatomy: Advanced
		TE	T322	238 Chapter 9: Chapter Opener: Tips for Using the Opening Image
		TE	T337	252 Chapter 9: Personal Symbolism: Advanced
VA:HSAdv.Re7.b	Identify commonalities in visual images made in the same era or culture (such as fashion, automotive design, furniture, buildings, etc.).	SE	84	65 Chapter 1: Chapter Review: Writing about Art
		SE	122	91 Chapter 3: Chapter Review: Evaluate
		SE	349	261 Chapter 9: Chapter Review: Synthesize
		TE	T15	14 Chapter 1: Criticism and the Critical Process: Link
		TE	T74	58 Chapter 2: Placement: Interdisciplinary Connection
		TE	T327	242 Chapter 9: The Artistic Process: Link
VA:HSAdv.Re8.a	Defend a plausible interpretation of an artwork in comparison to the artist's stated intention for that artwork.	SE	16	91 Chapter 1: Criticism and the Critical Process: Try It
		SE	35	261 Chapter 1: Studio Experience: Study Drawing and Original Drawing: Before You Begin
		SE	332	261 Chapter 9: Exploring Big Ideas: What Is a Big Idea?: Note It
		TE	T11	15 Chapter 1: The Purposes of Drawing: Drawing as Expression: Art History
		TE	T16	45 Chapter 1: Criticism and the Critical Process: Teaching Tip
		TE	T263	185 Chapter 7: Focus on the Features: The Nose: Art Criticism
VA:HSAdv.Re9.a	Construct evaluations of a work of art or collection of works based on differing sets of criteria.	SE	16	15 Chapter 1: Criticism and the Critical Process: Try It
		SE	122	91 Chapter 3: Chapter Review: Still Life: Writing about Art
		SE	349	261 Chapter 9: Chapter Review: Making Meaning through Drawing: Writing about Art
		TE	T16	15 Chapter 1: Criticism and the Critical Process: Teaching Tip
		TE	T59	45 Chapter 2: The Principles of Design: Rhythm and Movement/Unity: Review
		TE	T248	185 Chapter 7: Portraits as Illustrations and Exploration: Inquiry
VA:HSAdv.Cn10.a	Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.	SE	327	242 Chapter 9: The Artistic Process: Try It / Note It
		SE	336	251 Chapter 9: Drawing for Design: Data Made Meaningful: Try It
		SE	343	258 Chapter 9: Studio Experience: Visual Conversation
		TE	T327	242 Chapter 9: The Artistic Process: Inquiry / Interdisciplinary Connection

Arizona Visual Arts Standards
Discovering Drawing 3E
HS Advanced Correlations

VA:HSAdv.Cn11.a	Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society (such as Chinese propaganda art, James Montgomery Flag's Uncle Sam army recruitment poster, Kathe Kollwitz woodcuts, Cesar Chavez's eagle symbol for the United Farm Workers, Elizabeth Catlett's "Sharecropper," etc.).	TE	T328	243 Chapter 9: How to Create a Series: Teaching Tip (2)
		TE	T333	248 Chapter 9: Personal Connections: Teaching Tips
		SE	326	241 Chapter 9: A Brief History of Making Meaning through Drawing: Fig. 9–5 Caption
		SE	338	253 Chapter 9: Drawing Becomes: Aaron Douglas Illustrations
		SE	349	261 Chapter 9: Chapter Review: Making Meaning through Drawing: Writing about Art
		TE	T11	11 Chapter 1: The Purposes of Drawing: Drawing as Expression: Teaching Tip / Art History
		TE	T299	223 Chapter 8: Drawing for Design: Beatrix Potter's Animals: Advanced
		TE	T337	252 Chapter 9: Personal Symbolism: Teaching Tip