## **National Visual Arts Standards** Correlations

**Discovering Drawing Third Edition (Print)** 

<b>Discovering Drawing 3E (Prin</b>	National Visual Arts Standards															
LESSONS	Pages	1.1	1.2	2.1	2.2	2.3	3.1	4.1	5.1	6.1	7.1	7.2	8.1	9.1	10.1	11.1
CHAPTER 1	2–3									•	•	•	•	•		•
Brief History	4–5									•	•					•
The Purposes of Drawing	6–12	•	•	•		•	•			•	•	•	•	•	•	•
Criticism and the Critical Process	13–16		•							•	•	•	•	•		
Drawing Media and Materials	17–21	•	•	•		•					•		•		•	
Sketchbooks	22–23		•							•	•		•		•	
Finding Inspiration	24		•	•	•			•	•							
Copyright	25				•				•							
Originality	26		•		•											
Study Drawings	27		•	•	•								•		•	•
Nontraditional Approaches	28										•		•			•
Studio Experience	30–31	•	•	•	•	•					•		•		•	
Chapter Review	33		•	•	•			•			•	•	•	•		
CHAPTER 2	34–35									•	•	•	•			
Brief History	36–37									•	•	•	•			
The Formal Language of Art	38–47	•	•	•						•		•	•	•	•	•
Observational Drawing	48			•			•						•		•	
Line Drawing	48–50	•	•	•									•		•	
Basic Shapes	51			•									•		•	
Framing and Sighting	52–55			•											•	
Organizing a Composition	56–59		•	•					•	•	•	•	•		•	•
Nontraditional Approaches	60										•		•			
Studio Experience	62–63		•	•											•	
Chapter Review	65			•			•	•				•	•			
CHAPTER 3	66–67			•	•							•	•			
A Brief History	68–69									•			•			
Organizing a Still Life	70	•	•	•											•	
Defining Forms with Value	70–73	•	•	•				•		•	•		•		•	
Defining Forms in Space	74		•	•			•	•								
Single Objects as Still Life	75–77		•	•				•		•			•			



800.533.2847
 FAX 508.753.3834
 CONTACTUS@DAVISART.COM

Discovering Drawing 3E (Print)	National Visual Arts Standards															
LESSONS	Pages	1.1	1.2	2.1	2.2	2.3	3.1	4.1	5.1	6.1	7.1	7.2	8.1	9.1	10.1	11.1
Collage	78–79		•	•								•				
Still Life as Metaphor	80	•	•	•											•	
Drapery	81–83		•	•						•		•			•	
Space in Still Life	84–85		•	•							•	•			•	
Nontraditional Approaches	86										•		•			
Studio Experience	88–89	•	•	•			•								•	
Chapter Review	91	•	•	•				•					•	•	•	•
CHAPTER 4	92–93										•	•	•			
A Brief History	94–95										•	•	•			
Seeing and Organizing Landscapes	96–97			•							•	•	•	•	•	
Organizing Space with Grounds	98–99			•								•			•	•
Alternative Ways of Seeing	100–101		•	•						•	•	•	•		•	•
The Elements of Landscape	102–105		•	•						•	•	•	•		•	
Creating Space w/ Aerial Perspective	106–107		•	•							•		•		•	•
Eye Levels	108–109	•	•	•			•				•		•			
Nontraditional Approaches	110										•		•			
Studio Experience	112–113		•	•							•				•	
Chapter Review	115	•						•			•	•	•			
CHAPTER 5	116–117									•	•	•	•			•
A Brief History	118–119									•	•		•			•
Organizing Constructions in Space	120–127		•	•			•	•			•		•		•	•
Point of View	128–132		•	•				•			•	•	•		•	•
More Ways to Look	133–134		•	•							•		•		•	•
Expressive Uses	135–139	•	•	•	•	•	•	•	•	•	•	•	•		•	•
Nontraditional Approaches	140										•	•	•			
Studio Experience	142–143	•	•	•				•							•	
Chapter Review	145			•						•	•	•	•		•	•
CHAPTER 6	146–147												•			
A Brief History	148–149									•	•	•	•			•
Purposes of Figure Drawing	150–152		•	•		•				•			•		•	
Ideal Figures	153–156		•	•						•			•		•	•
Figure Anatomy	157–160	•	•	•									•		•	



DAVIS PUBLICATIONS • DAVISART.COM • 800.533.2847 • FAX 508.753.3834 • CONTACTUS@DAVISART.COM

Discovering Drawing 3E (Print	National Visual Arts Standards															
LESSONS	Pages	1.1	1.2	2.1	2.2	2.3	3.1	4.1	5.1	6.1	7.1	7.2	8.1	9.1	10.1	11.1
The Artist and the Model	161–164		•	•	•					•			•		•	
Foreshortening the Figure	165–166		•	•						•		•	•		•	•
Figure Poses and Movement	166–168		•	•						•			•		•	
The Figure in Contour and Value	169–171		•	•			•			•			•		•	
Expression and the Figure	172–173	•	•	•				•		•			•		•	
Nontraditional Approaches	174										•		•			
Studio Experience	176–177		•	•											•	•
Chapter Review	179		•					•				•	•			
CHAPTER 7	180–181									•			•			
A Brief History	182–183									•		•	•			•
Portraits as Documents	184			•						•			•		•	•
Illustration and Exploration	185–186		•		•					•			•	•	•	•
Working with a Model	187		•	•	•							•	•		•	
The Portrait Poses	188–189		•	•								•	•			
Anatomy and the Portrait	190–192		•									•	•			
Contour Portraits	193–195		•	•									•		•	
Focus on the Features	196–202		•	•						•	•	•	•	•	•	•
Relating the Features	203–206		•	•									•		•	
Expressions	207		•	•											•	
Nontraditional Approaches	208			•				•	•				•		•	
Studio Experience	210–211		•	•											•	
Chapter Review	213		•								•	•	•		•	•
CHAPTER 8	214–215			•	•								•			
A Brief History	216–217									•			•			•
Basic Shapes and Animal Anatomy	218–220		•	•									•		•	
Observing Animals	221–223		•	•	•					•			•		•	•
Exotic Animals	224		•	•					•	•		•	•		•	
Drawing Animals in Motion	225–227		•	•				•		•		•	•		•	
Animals with a Message	228–231		•	•	•		•			•					•	
Nontraditional Approaches	232									•			•			•
Studio Experience	234–235		•	•				•	•						•	
Chapter Review	237		•	•							•	•	•			



DAVIS PUBLICATIONS • DAVISART.COM • 800.533.2847 • FAX 508.753.3834 • CONTACTUS@DAVISART.COM

<b>Discovering Drawing 3E (Print)</b>	National Visual Arts Standards  • Correlation															
LESSONS	Pages	1.1	1.2	2.1	2.2	2.3	3.1	4.1	5.1	6.1	7.1	7.2	8.1	9.1	10.1	11.1
CHAPTER 9	238–239										•	•	•			
A Brief History	240–241									•		•	•			•
The Artistic Process	242–244	•	•	•					•	•		•	•		•	
Exploring Big Ideas	245–251	•	•	•			•			•		•	•		•	
Personal Symbolism	252–253			•		•				•			•		•	
Abstract and Nonobjective Art	254–255		•	•					•	•					•	
Nontraditional Approaches	256								•	•			•			
Studio Experience	258–259	•	•	•					•			•			•	
Chapter Review	261			•				•				•	•		•	
CHAPTER 10	262–263										•	•	•			
A Brief History	264–265									•		•	•			•
Creating Imaginary Worlds	266		•	•						•	•		•			
Seeing the Real World Imaginatively	267–268		•							•			•		•	
The Tools of the Imagination	269–271		•	•							•		•		•	
Creating a Narrative	272–273										•		•			
Cartoons and Comics	274			•							•	•	•		•	
Superheroes	275		•	•					•							
Monsters	276–279		•	•						•		•	•		•	•
Nontraditional Approaches	280										•		•			•
Studio Experience	282–283		•	•			•								•	
Chapter Review	285	•		•				•			•	•	•		•	