

Iowa Visual Arts Standards
Discovering Drawing 3E: HS Accomplished Correlations

Standard Code	Standard	Student or Teacher Edition	Chapter	Lesson	Subhead	Digital Edition Page	Print Edition Page
VA:Cr1.1.1a	Individually or collaboratively formulate new creative problems based on student's existing artwork.	SE	Chapter 1	Studio Experience: Study Drawing and Original Drawing		35	30
				Studio Experience: Study Drawing and Original Drawing		36	30-31
			Chapter 2	Art Fundamentals: Color Theory		60	46
			Chapter 3	Organizing a Still Life		92	70
				Defining Forms with Value	Shadows	94	71
				Still Life as Metaphor		106	80
				Studio Experience: Draped Corner Still Life		117	88-89
				Chapter Review: Still Life		122	91
			Chapter 4	Eye Levels		146	108-109
			Chapter 5	Expressive Uses of the Built Environment	Memorials and Environmental Works	185	137
				Studio Experience: Drawing Your Home		191	142-143
		TE	Chapter 6	Figure Anatomy	Hands and Feet	211	158
			Chapter 9	How To: Create a Series		328	243
				Exploring Big Ideas		330	245
				Exploring Big Ideas	Personal Connections	333	248
				Exploring Big Ideas	Personal Connections	334	249
				Studio Experience: Visual Conversation		344	258
			Chapter 10	Chapter Review: Imaginary Worlds		381	285
			Chapter 1	The Purposes of Drawing	Drawing as Story	T10	10
				Drawing Media and Materials	Watercolor and Mixed Media	T22	19
			Chapter 2	Line Drawing		T66	48/50
			Chapter 4	Chapter Review: Drawing Landscapes		T155	115
			Chapter 6	Expression and the Figure		T230	173
			Chapter 9	The Artistic Process		T327	242
VA:Cr1.2.1a	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.	SE	Chapter 1	The Purposes of Drawing	Drawing to Record Information	7	7
				Drawing Media and Materials		18	17
				Drawing Media and Materials	Ink	20	18
				Drawing Media and Materials	Colored Pencils, Crayons, and Pastels	21	18
				Drawing Media and Materials	Watercolor and Mixed Media	22	19
				How To: Create an Oil Pastel		25	21
				Sketchbooks		26	22
				Finding Inspiration		28	24-25
				Finding Inspiration		29	24-25
				Originality		31	26
				Study Drawings		32	27
				Studio Experience: Study Drawing and Original Drawing		35	30
				Chapter Review: What is Drawing?		41	33
			Chapter 2	The Formal Language of Art		50	58
				The Formal Language of Art	The Elements of Art	51	39
				The Formal Language of Art	The Elements of Art	52	39
				The Formal Language of Art	The Elements of Art	53	40
				The Formal Language of Art	The Elements of Art	54	40-41
				The Formal Language of Art	The Principles of Design	56	43
				The Formal Language of Art	The Principles of Design	57	43
				The Formal Language of Art	The Principles of Design	58	44

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				The Formal Language of Art	The Principles of Design	59	45
				Art Fundamentals: Color Theory		60	46
				Organizing a Composition		72	56
				Organizing a Composition	Size / Overlapping	73	57
				Organizing a Composition	Placement	74	58
				Studio Experience: Conducting a Visual Investigation		78	62
				Studio Experience: Conducting a Visual Investigation		79	62-63
			Chapter 3	Organizing a Still Life		92	70
				Defining Forms with Value	Light	93	70-71
				Defining Forms with Value	Shadows	94	71
				How To: Draw a Still Life in Contour Line		95	72
				Defining Forms in Space		98	74
				Defining Forms in Space		99	75
				Single Objects as Still Life		100	75
				How To: Draw a Paper Bag		102	77
				How To: Draw a Paper Bag		103	77
				Collage		104	78
				Drawing on History: Papier Colle		105	79
				Still Life as Metaphor		106	80
				Drapery		107	81
				How To: Draw Drapery Folds, Shadows, and Highlights		108	82
				How To: Draw Drapery Folds, Shadows, and Highlights		109	82
				Space in Still Life		111	84
				Space in Still Life		112	84
				Studio Experience: Draped Corner Still Life		116	88
				Chapter Review: Still Life		122	91
			Chapter 4	Alternative Ways of Seeing Landscape		135	100-101
				The Elements of Landscape		137	102
				Art Fundamentals: Negative Space		140	104
				How To: Develop a Night Landscape		141	105
				Creating Space with Aerial Perspective		143	106
				Eye Levels		146	108-109
				Studio Experience: Drawing a Landscape		149	112
			Chapter 5	Organizing Constructions in Space	One-Point Perspective	165	123
				Organizing Constructions in Space	One-Point Perspective	166	123
				How To: Draw a City Street in One-Point Perspective		167	124
				Organizing Constructions in Space	Two-Point Perspective	171	126-127
				Point of View and the Built Environment		174	129
				Drawing for Design: The Holland Prize		175	130
				More Ways to Look at the Built Environment		180	133
				How To: Create a Charcoal Wash		181	134
				Expressive Uses of the Built Environment		183	135
				Expressive Uses of the Built Environment	Memorials and Environmental Works	185	137

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Standard Code	Standard	Student or Teacher Edition	Chapter	Lesson	Subhead	Digital Edition Page	Print Edition Page
				Studio Experience: Drawing Your Home		190	142
			Chapter 6	Purposes of Figure Drawing		204	151
				Ideal Figures		207	154
				Ideal Figures	Fashion	208	155
				Figure Anatomy		210	157
				Figure Anatomy	Hands and Feet	211	158
				How To: Draw with Continuous Line		212	159
				How To: Draw a Sighted Figure		216	162
				Foreshortening the Figure		220	165
				Foreshortening the Figure		221	165
				Figure Poses and Movement		223	166-167
				Figure Poses and Movement		224	167
				The Figure in Contour and Value		226	169
				The Figure in Contour and Value		227	170
				Expression and the Figure		229	172
				Expression and the Figure		230	173
				Studio Experience: Drawing on the Canon		233	176
				Chapter Review: The Figure		238	179
			Chapter 7	Portraits as Illustration and Exploration		248	185
				Working with a Model		250	187
				The Portrait Poses		251	188-189
				The Portrait Poses		252	188-189
				Anatomy and the Portrait		254	190-191
				Contour Portraits		257	193
				How To: Create Lighting Effects		258	194
				Focus on the Features	The Mouth	261	196
				Focus on the Features	Eyes	262	197
				Focus on the Features	The Nose	264	198-199
				Focus on the Features	Hair	265	199
				How To: Draw Facial Features		266	200-201
				Relating the Features		272	205
				How To: Create a Trois Crayons Portrait		273	206
				Expressions		275	207
				Studio Experience: Grounded Charcoal Portraits		278	208
				Chapter Review: Portraits		284	213
			Chapter 8	Basic Shapes and Animal Anatomy		292	218
				Basic Shapes and Animal Anatomy	Skeletons	293	219
				Observing Animals		295	221
				Observing Animals		296	221
				How To: Create an Animal Value Study		297	222
				Exotic Animals		301	224
				Drawing Animals in Motion		302	225
				Drawing Animals in Motion		303	225-226
				Animals with a Message		306	228
				Animals with a Message		307	229
				Studio Experience: A Hybrid Animal		314	234
				Chapter Review: Drawing Animals		319	237

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			Chapter 9	The Artistic Process		327	242
				How To: Create a Series		328	243
				Exploring Big Ideas		330	245
				Exploring Big Ideas	Personal Connections	334	249
				Drawing for Design: Data Made Meaningful		336	251
				Abstract and Nonobjective Art		339	254
				Studio Experience: Visual Conversation		343	258
			Chapter 10	Creating Imaginary Worlds		357	266-267
				Seeing the Real World Imaginatively		358	267
				The Tools of the Imagination	Contrast	361	270
				Superheroes		367	275
				Monsters		368	276
				How To: Work with Markers		371	279
				Studio Experience: Making a Storyboard		375	282-283
		TE	Chapter 1	The Purposes of Drawing	Drawing as Story	T10	10
				Art Fundamentals: Line (Element of Art) in Mark-Making		T17	16
				Drawing Media and Materials	Pencils	T18	17
				Drawing Media and Materials	Paper	T24	20
			Chapter 2	Line Drawing		T66	48/50
			Chapter 4	Alternative Ways of Seeing Landscape		T134	100
				The Elements of Landscape		T137	102
				Creating Space with Aerial Perspective		T143	106
				Studio Experience: Drawing a Landscape		T149	112
			Chapter 5	Organizing Constructions in Space	Two-Point Perspective	T170	126
			Chapter 6	The Artist and the Model		T215	160-161
				Art Fundamentals: Repetition and Intesity		T222	166
				Expression and the Figure		T230	173
			Chapter 7	Relating the Features		T271	204-205
			Chapter 9	Drawing on History: Conceptual Drawing		T340	255
			Chapter 10	Drawing on History: The Lunar Lander		T359	268
VA:Cr2.1.IIa	Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.	SE	Chapter 1	The Purposes of Drawing	Drawing to Record Information	7	7
				The Purposes of Drawing	Drawing as Imagination	12	11
				Drawing Media and Materials		18	17
				Drawing Media and Materials	Ink	20	18
				Drawing Media and Materials	Colored Pencils, Crayons, and Pastels	21	18
				Drawing Media and Materials	Watercolor and Mixed Media	22	19
				How To: Create an Oil Pastel		25	21
				Finding Inspiration		29	24-25
				Study Drawings		32	27
				Studio Experience: Study Drawing and Original Drawing		35	30
				Chapter Review: What is Drawing?		41	33
			Chapter 2	The Formal Language of Art		50	58
				The Formal Language of Art	The Elements of Art	51	39
				The Formal Language of Art	The Elements of Art	52	39
				The Formal Language of Art	The Elements of Art	53	40
				The Formal Language of Art	The Elements of Art	54	40-41

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				The Formal Language of Art	The Principles of Design	56	43
				The Formal Language of Art	The Principles of Design	57	43
				The Formal Language of Art	The Principles of Design	58	44
				The Formal Language of Art	The Principles of Design	59	45
				Art Fundamentals: Color Theory		60	46
				Drawing on History: Goethe's Theory of Color		61	47
				Observational Drawing		62	48
				How To: Draw a Tree from Observation		63	49
				How To: Draw a Tree from Observation		64	49
				Line Drawing		65	48
				Line Drawing		66	50
				Basic Shapes		67	51
				Framing and Sighting		68	52-53
				Framing and Sighting		69	53
				How To: Use Sighting		70	54
				How To: Use Sighting		71	55
				Organizing a Composition		72	56
				Organizing a Composition	Size / Overlapping	73	57
				Organizing a Composition	Placement	74	58
				Studio Experience: Conducting a Visual Investigation		78	62
				Studio Experience: Conducting a Visual Investigation		79	62-63
				Chapter Review: The Basics		84	65
			Chapter 3	Still Life	Overview	88	67
				Organizing a Still Life		92	70
				Defining Forms with Value	Light	93	70-71
				Defining Forms with Value	Shadows	94	71
				How To: Draw a Still Life in Contour Line		95	72
				How To: Draw a Still Life in Contour Line		96	72
				Defining Forms in Space		98	74
				Defining Forms in Space		99	75
				Single Objects as Still Life		100	75
				How To: Draw a Paper Bag		102	77
				How To: Draw a Paper Bag		103	77
				Collage		104	78
				Still Life as Metaphor		106	80
				Drapery		107	81
				How To: Draw Drapery Folds, Shadows, and Highlights		108	82
				How To: Draw Drapery Folds, Shadows, and Highlights		109	82
				Space in Still Life		111	84
				Space in Still Life		112	84
				Art Fundamentals: Space (Element of Art)		113	85
				Studio Experience: Draped Corner Still Life		116	88
				Studio Experience: Draped Corner Still Life		117	88-89

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				Chapter Review: Still Life		122	91
			Chapter 4	Seeing and Organizing Landscapes		130	96
				Organizing Space with Grounds		132	98
				Alternative Ways of Seeing Landscape		135	100-101
				The Elements of Landscape		138	102
				How To: Develop a Night Landscape		141	105
				Eye Levels		146	108-109
				Studio Experience: Drawing a Landscape		149	112
			Chapter 5	How To: Draw a City Street in One-Point Perspective		167	124
				Organizing Constructions in Space	Two-Point Perspective	171	126-127
				Point of View and the Built Environment		174	129
				Drawing for Design: The Holland Prize		175	130
				How To: Draw with Ink and Wash		176	131
				More Ways to Look at the Built Environment		180	133
				How To: Create a Charcoal Wash		181	134
				Expressive Uses of the Built Environment	Memorials and Environmental Works	185	137
				Studio Experience: Drawing Your Home		190	142
				Chapter Review: The Built Environment		195	145
			Chapter 6	Purposes of Figure Drawing		204	151
				Purposes of Figure Drawing		205	152
				Ideal Figures	Fashion	208	155
				Figure Anatomy		210	157
				Figure Anatomy	Hands and Feet	211	158
				How To: Draw with Continuous Line		212	159
				The Artist and the Model		215	161
				How To: Draw a Sighted Figure		216	162
				Foreshortening the Figure		221	165
				Figure Poses and Movement		223	166-167
				Figure Poses and Movement		224	167
				The Figure in Contour and Value		226	169
				The Figure in Contour and Value		227	170
				Expression and the Figure		229	172
				Expression and the Figure		230	173
				Studio Experience: Drawing on the Canon		233	176
			Chapter 7	Working with a Model		250	187
				The Portrait Poses		252	188-189
				How To: Create Lighting Effects		258	194
				Focus on the Features	Eyes	262	197
				Focus on the Features	The Nose	264	198-199
				Focus on the Features	Hair	265	199
				How To: Draw Facial Features		266	200-201
				Relating the Features		272	205
				How To: Create a Trois Crayons Portrait		273	206
				Expressions		275	207
				Studio Experience: Grounded Charcoal Portraits		278	208
			Chapter 8	Basic Shapes and Animal Anatomy		292	218

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				Basic Shapes and Animal Anatomy	Skeletons	293	219
				Observing Animals		296	221
				How To: Create an Animal Value Study		297	222
				Exotic Animals		301	224
				Drawing Animals in Motion		302	225
				Drawing Animals in Motion		303	225-226
				Art Fundamentals: Visual or Implied Texture		305	227
				Animals with a Message		306	228
				Animals with a Message		307	229
				How To: Use Drawing with Digital Imaging		308	230
				Studio Experience: A Hybrid Animal		314	234
				Chapter Review: Drawing Animals		319	237
			Chapter 9	How To: Create a Series		328	243
				How To: Use Mark-Making as Visual Language		335	250
				Drawing for Design: Data Made Meaningful		336	251
				Personal Symbolism		337	252
				Abstract and Nonobjective Art		339	254
				Studio Experience: Visual Conversation		343	258
				Chapter Review: Making Meaning through Drawing		349	261
			Chapter 10	Creating Imaginary Worlds		357	266-267
				The Tools of the Imagination	Contrast	361	270
				Cartoons and Comics		366	274
				Superheroes		367	275
				Monsters		368	276
				How To: Work with Markers		371	279
				Studio Experience: Making a Storyboard		375	282-283
				Chapter Review: Imaginary Worlds		381	285
		TE	Chapter 1	The Purposes of Drawing	Drawing as Story	T10	10
				Drawing Media and Materials	Colored Pencils, Crayons, and Pastels	T21	18
			Chapter 4	Alternative Ways of Seeing Landscape		T134	100
				Creating Space with Aerial Perspective		T143	106
			Chapter 5	Drawing on History: Piranesi's Dark Visions		T184	136
				Drawing Becomes: Christo and Jeanne-Claude's Wrapped Reichstag		T187	139
			Chapter 6	Art Fundamentals: Repetition and Intesity		T222	166
			Chapter 7	Portraits as Documents		T247	184
				Nontraditional Approaches: Marlene Dumas		T276	208
			Chapter 8	Drawing Animals	Overview	T288	215
			Chapter 9	Drawing on History: Conceptual Drawing		T340	255
VA:Cr2.2.IIa	Demonstrate awareness of ethical implications of making and distributing creative work.	SE	Chapter 1	Finding Inspiration		29	24-25
				Copyright		30	25
				Originality		31	26
				Study Drawings		32	27

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				Studio Experience: Study Drawing and Original Drawing		35	30
				Chapter Review: What is Drawing?		41	33
			Chapter 5	Expressive Uses of the Built Environment	Memorials and Environmental Works	186	138
			Chapter 6	The Artist and the Model		215	161
			Chapter 7	Portraits as Illustration and Exploration		248	185
				Working with a Model		250	187
			Chapter 8	Observing Animals		296	221
		TE	Chapter 3	Still Life	Overview	T88	67
			Chapter 6	Drawing Becomes: Michelangelo's Study for The Libyan Sibyl		T219	164
			Chapter 8	Drawing Animals	Opener	T287	214
				How To: Use Drawing with Digital Imaging		T308	230
VA:Cr2.3.1Ia	Redesign an object, system, place, or design in response to contemporary issues.	SE	Chapter 1	The Purposes of Drawing	Drawing to Record Information	7	7
				Drawing Media and Materials	Watercolor and Mixed Media	22	19
				Studio Experience: Study Drawing and Original Drawing		35	30
			Chapter 5	Expressive Uses of the Built Environment	Memorials and Environmental Works	185	137
			Chapter 6	Purposes of Figure Drawing		205	152
		TE	Chapter 9	Personal Symbolism		T337	252
VA:Cr3.1.1Ia	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.	SE	Chapter 2	Chapter Review: For Your Portfolio		84	65
			Chapter 3	Studio Experience: Draped Corner Still Life		117	88-89
			Chapter 4	Eye Levels		146	108-109
			Chapter 5	Two-Point Perspective	Try It	171	126-127
				Memorials and Environmental Works	Try It	185	137
			Chapter 6	The Figure in Contour and Value		227	170
			Chapter 8	Animals with a Message		307	229
			Chapter 10	Studio Experience: Making a Storyboard		376	283
		TE	Chapter 1	The Purposes of Drawing	Interdisciplinary Connection	T12	11-12
			Chapter 2	How To: Design Extension		T64	49
			Chapter 9	Exploring Big Ideas	Teaching Tip (1)	T333	248
				Exploring Big Ideas	Teaching Tip (2)	T333	248
VA:Pr4.1.1Ia	Analyze, select, and critique personal artwork for a collection or portfolio presentation.	SE	Chapter 1	Finding Inspiration		29	24-25
				Chapter Review: What is Drawing?		41	33
			Chapter 2	Chapter Review: The Basics		84	65
			Chapter 3	Single Objects as Still Life		100	75
				Chapter Review: Still Life		122	91
			Chapter 4	Chapter Review: Drawing Landscapes		155	115
			Chapter 5	Expressive Uses of the Built Environment	Memorials and Environmental Works	185	137
				Studio Experience: Drawing Your Home		191	142-143
			Chapter 6	Chapter Review: The Figure		238	179
			Chapter 9	Chapter Review: Making Meaning through Drawing		349	261
			Chapter 10	Chapter Review: Imaginary Worlds		381	285
		TE	Chapter 3	Defining Forms with Value	Shadows	T94	71
				Defining Forms in Space		T99	74-75
			Chapter 4	Chapter Review: Drawing Landscapes		T155	115

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			Chapter 5	How To: Draw a City Street in One-Point Perspective		T168	124-125
				Drawing for Design: The Holland Prize		T175	130-131
			Chapter 6	Expression and the Figure		T230	173
			Chapter 7	Nontraditional Approaches: Marlene Dumas		T276	208
			Chapter 8	Drawing Animals in Motion		T303	225/226
				Studio Experience: A Hybrid Animal		T315	234-235
VA:Pr5.1.IIa	Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.	SE	Chapter 1	Finding Inspiration		28	24-25
				Finding Inspiration		29	24-25
				Copyright		30	25
			Chapter 2	Drawing Becomes: Spoonbridge and Cherry		75	59
			Chapter 5	Expressive Uses of the Built Environment	Memorials and Environmental Works	185	137
			Chapter 8	Exotic Animals		301	224
		TE	Chapter 9	How To: Create a Series		328	243
				Abstract and Nonobjective Art		339	254
			Chapter 10	Superheroes		367	275
			Chapter 7	Nontraditional Approaches: Marlene Dumas		T276	208
			Chapter 8	Studio Experience: A Hybrid Animal		T315	234-235
			Chapter 9	Drawing on History: Conceptual Drawing		T340	255
VA:Pr6.1.IIa	Make, explain, and justify connections between artists or artwork and social, cultural, and political history.	SE	Chapter 1	A Brief History of Drawing		4	4
				A Brief History of Drawing		5	5
				The Purposes of Drawing		6	6
				The Purposes of Drawing	Drawing as Story	10	10
				The Purposes of Drawing	Drawing as Expression	11	11
				Drawing Becomes: Roy Lichtenstein Sculpture		13	12
				Criticism and the Critical Process		14	13
				Criticism and the Critical Process	Description	15	14
			Chapter 2	Drawing on History: Delacroix's Moroccan Sketchbooks		27	23
				A Brief History of Drawing Elements and Principles		48	36
				A Brief History of Drawing Elements and Principles		49	37
				Drawing for Design: Bauhaus Weaving Workshop		55	52
			Chapter 3	A Brief History of Drawing Still Life		90	68
				A Brief History of Drawing Still Life		91	69
				Drawing for Design: An Iconic Chair		97	73
				Drawing on History: The Index of American Design		101	76
				Drawing Becomes: Drapery Study for a Portrait		110	83
			Chapter 4	Alternative Ways of Seeing Landscape		135	100-101
				The Elements of Landscape		137	102

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			Chapter 5	A Brief History of Drawing the Built Environment		161	118
				Drawing on History: Piranesi's Dark Visions		184	136
				Expressive Uses of the Built Environment	Memorials and Environmental Works	186	138
				Drawing Becomes: Christo and Jeanne-Claude's Wrapped Reichstag		187	139
				Chapter Review: The Built Environment		195	145
			Chapter 6	A Brief History of Figure Drawing		201	148
				Purposes of Figure Drawing		203	150
				Purposes of Figure Drawing		205	152
				Ideal Figures		206	153
				Drawing on History: The Classical Ideal		209	156
				Drawing Becomes: Michelangelo's Study for The Libyan Sibyl		219	164
				Figure Poses and Movement		224	167
				Drawing on History: Abraham Walkowitz and Isadora Duncan		225	168
				Drawing on History: Allan Houser's Ghost Dancers		228	171
				Expression and the Figure		230	173
			Chapter 7	A Brief History of Drawing Portraits		244	182
				Portraits as Documents		246	184
				Portraits as Documents		247	184
				Drawing on History: Hockney's Camera Obscura		269	202
				Nontraditional Approaches: Marlene Dumas		276	208
			Chapter 8	A Brief History of Drawing Animals		290	216
				Drawing for Design: Beatrix Potter's Animals		299	223
				Exotic Animals		300	224
				Animals with a Message		306	228
				Nontraditional Approaches: Kim Nam-Pyo		312	232
			Chapter 9	A Brief History of Making Meaning through Drawing		325	240
				Art Fundamentals: Rhythm and Movement Using Texture		329	244
				Exploring Big Ideas	What is a Big Idea?	332	247
				Exploring Big Ideas	Personal Connections	333	248
				Drawing Becomes: Aaron Douglas Illustrations		338	253
				Nontraditional Approaches: Hew Locke		341	256
			Chapter 10	A Brief History of Drawing Imaginary Worlds		355	264
				Creating Imaginary Worlds		357	266-267
				Drawing on History: The Lunar Lander		359	268
				Monsters		368	276
				Drawing on History: Monster Myths		369	277
		TE	Chapter 1	What is Drawing?	Opener	T1	2
				A Brief History of Drawing		T4	4

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Standard Code	Standard	Student or Teacher Edition	Chapter	Lesson	Subhead	Digital Edition Page	Print Edition Page
				A Brief History of Drawing		T5	5
				The Purposes of Drawing		T6	6
				Drawing for Design: Michael Graves Tea Kettle		T8	8
				Sketchbooks		T26	22
			Chapter 2	The Basics	Opener	T44	34
				Organizing a Composition	Placement	T74	58
			Chapter 5	The Built Environment	Opener	T158	116
			Chapter 6	Art Fundamentals: Repetition and Intesity		T222	166
			Chapter 7	Portraits	Opener	T241	180
				Drawing Becomes: Making an Ukiyo-e Woodblock Print		T249	186
				Focus on the Features	The Nose	T263	198
			Chapter 9	Exploring Big Ideas	Personal Connections	T334	249
				Drawing for Design: Data Made Meaningful		T336	251
				Drawing on History: Conceptual Drawing		T340	255
VA:Re7.1.IIa	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.	SE	Chapter 1	What is Drawing?	Opener	1	2
				A Brief History of Drawing		5	5
				The Purposes of Drawing		6	6
				Criticism and the Critical Process	Analysis	15	14
				Criticism and the Critical Process	Caption	16	15
				Drawing Media and Materials	Charcoal	19	17
				Sketchbooks		26	22
				Nontraditional Approaches: Sonja Hinrichsen		33	28
				Studio Experience: Study Drawing and Original Drawing		35	30
				Chapter Review: What is Drawing?		41	33
			Chapter 2	The Basics	Overview	45	35
				A Brief History of Drawing Elements and Principles		48	36
				Drawing Becomes: Spoonbridge and Cherry		75	59
				Nontraditional Approaches: Drawbots		76	60
			Chapter 3	Defining Forms with Value	Shadows	94	71
				Drawing for Design: An Iconic Chair		97	73
				Art Fundamentals: Space (Element of Art)		113	85
				Nontraditional Approaches: Katharine Morling		114	87
			Chapter 4	Drawing Landscapes	Overview	126	93
				A Brief History of Drawing Landscapes		128	94
				Seeing and Organizing Landscapes		130	96
				Alternative Ways of Seeing Landscape		135	100–101
				The Elements of Landscape		137	102
				Creating Space with Aerial Perspective		143	106
				Drawing for Design: The High Line		144	107
				Nontraditional Approaches: Monika Gryzmala		147	110
				Studio Experience: Drawing a Landscape		149	112

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Standard Code	Standard	Student or Teacher Edition	Chapter	Lesson	Subhead	Digital Edition Page	Print Edition Page
				Chapter Review: Drawing Landscapes		155	115
			Chapter 5	The Built Environment	Overview	159	117
				A Brief History of Drawing the Built Environment		161	118
				Organizing Constructions in Space		163	120
				Organizing Constructions in Space	Linear Perspective	164	121
				Organizing Constructions in Space	One-Point Perspective	166	123
				Organizing Constructions in Space	Two-Point Perspective	170	126
				Drawing on History: Kevin Lynch and The Image of the City		172	127
				Point of View and the Built Environment		173	128
				Drawing for Design: The Holland Prize		175	130
				How To: Draw with Ink and Wash		176	131
				Art Fundamentals: Intentionality and Perspective		178	132
				More Ways to Look at the Built Environment		179	133
				More Ways to Look at the Built Environment		180	133
				How To: Create a Charcoal Wash		181	134
				Expressive Uses of the Built Environment		183	135
				Drawing on History: Piranesi's Dark Visions		184	136
				Expressive Uses of the Built Environment	Memorials and Environmental Works	185	137
				Expressive Uses of the Built Environment	Memorials and Environmental Works	186	138
				Drawing Becomes: Christo and Jeanne-Claude's Wrapped Reichstag		187	139
				Nontraditional Approaches: Terry Winters		188	140
				Chapter Review: The Built Environment		195	145
			Chapter 6	A Brief History of Figure Drawing		201	148
			Chapter 7	Chapter Review: Portraits		284	213
			Chapter 8	Chapter Review: Drawing Animals		319	237
			Chapter 10	Imaginary Worlds	Opener	352	262
				Imaginary Worlds	Overview	353	263
				Creating Imaginary Worlds		357	266-267
				The Tools of the Imagination	Concealment	362	270
				Creating a Narrative		364	272
				Drawing for Design: Video Game Concept Art		365	273
				Cartoons and Comics		366	274
				Nontraditional Approaches: Phlegm		373	280
				Chapter Review: Imaginary Worlds		381	285
		TE	Chapter 1	The Purposes of Drawing		T6	6
				Criticism and the Critical Process		T15	14
			Chapter 4	Drawing Landscapes	Opener	T125	92
				Alternative Ways of Seeing Landscape		T134	100
				Alternative Ways of Seeing Landscape		T135	100-101
				The Elements of Landscape		T139	103
				Eye Levels		T145	108
				Studio Experience: Drawing a Landscape		T149	112
			Chapter 5	The Built Environment	Opener	T158	116

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Standard Code	Standard	Student or Teacher Edition	Chapter	Lesson	Subhead	Digital Edition Page	Print Edition Page
				How To: Draw a City Street in One-Point Perspective		T167	124
			Chapter 7	Focus on the Features	The Nose	T263	198
			Chapter 9	Making Meaning through Drawing	Opener	T322	238
VA:Re7.2.IIa	Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.	SE	Chapter 1	Drawing for Design: Michael Graves Tea Kettle		8	8
				The Purposes of Drawing	Drawing as Expression	11	11
				Criticism and the Critical Process	Analysis	15	14
				Criticism and the Critical Process	Caption	16	15
				Chapter Review: What is Drawing?		41	33
			Chapter 2	The Basics	Opener	44	34
				A Brief History of Drawing Elements and Principles		49	37
				Art Fundamentals: Color Theory		60	46
				Drawing on History: Goethe's Theory of Color		61	47
				Drawing Becomes: Spoonbridge and Cherry		75	59
				Chapter Review: The Basics		84	65
			Chapter 3	Still Life	Opener	87	66
				Collage		104	78
				Drapery		107	81
				Drawing Becomes: Drapery Study for a Portrait		110	83
				Art Fundamentals: Space (Element of Art)		113	85
			Chapter 4	A Brief History of Drawing Landscapes		128	94
				Seeing and Organizing Landscapes		130	96
				Organizing Space with Grounds		132	98
				The Elements of Landscape		137	102
				Chapter Review: Drawing Landscapes		155	115
			Chapter 5	Point of View and the Built Environment		173	128
				Art Fundamentals: Intentionality and Perspective		178	132
				Expressive Uses of the Built Environment		183	135
				Chapter Review: The Built Environment		195	145
			Chapter 6	A Brief History of Figure Drawing		201	148
				Art Fundamentals: Repetition and Intesity		222	166
				Nontraditional Approaches: Heather Hansen		231	174
				Chapter Review: The Figure		238	179
			Chapter 7	A Brief History of Drawing Portraits		244	182
				A Brief History of Drawing Portraits		245	183
				Working with a Model		250	187
				The Portrait Poses		251	188-189
				The Portrait Poses		252	188-189
				Art Fundamentals: Contrast (Principle of Design)		253	189
				Focus on the Features	Eyes	262	197
				Chapter Review: Portraits		284	213
			Chapter 8	Exotic Animals		300	224

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Standard Code	Standard	Student or Teacher Edition	Chapter	Lesson	Subhead	Digital Edition Page	Print Edition Page
				Art Fundamentals: Visual or Implied Texture		305	227
				Chapter Review: Drawing Animals		319	237
			Chapter 9	A Brief History of Making Meaning through Drawing		326	241
				Art Fundamentals: Rhythm and Movement Using Texture		329	244
				Exploring Big Ideas	What is a Big Idea?	331	246
				Studio Experience: Visual Conversation		343	258
				Chapter Review: Making Meaning through Drawing		349	261
			Chapter 10	Imaginary Worlds	Opener	352	262
				A Brief History of Drawing Imaginary Worlds		356	265
				Cartoons and Comics		366	274
				Monsters		368	276
				Chapter Review: Imaginary Worlds		381	285
		TE	Chapter 1	What is Drawing?	Opener	T1	2
				Drawing Becomes: Roy Lichtenstein Sculpture		T13	12
			Chapter 4	Drawing Landscapes	Opener	T125	92
				Alternative Ways of Seeing Landscape		T134	100
				The Elements of Landscape		T139	103
				Creating Space with Aerial Perspective		T143	106
			Chapter 5	The Built Environment	Opener	T158	116
				Nontraditional Approaches: Terry Winters		T188	140
			Chapter 7	Drawing for Design: One-Sheet Movie Poster		T256	192
				Focus on the Features	The Nose	T263	198
			Chapter 9	Making Meaning through Drawing	Opener	T322	238
VA:Re8.1.IIa	Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.	SE	Chapter 1	The Purposes of Drawing		6	6
				Drawing for Design: Michael Graves Tea Kettle		8	8
				The Purposes of Drawing	Drawing as Expression	11	11
				Drawing Becomes: Roy Lichtenstein Sculpture		13	12
				Criticism and the Critical Process	Caption	16	15
				Criticism and the Critical Process	Interpretation	16	15
				Art Fundamentals: Line (Element of Art) in Mark-Making		17	16
				Drawing Media and Materials	Printmaking	23	20
				Drawing on History: Delacroix's Moroccan Sketchbooks		27	23
				Nontraditional Approaches: Sonja Hinrichsen		33	28
				Studio Experience: Study Drawing and Original Drawing		35	30
				Chapter Review: What is Drawing?		41	33
			Chapter 2	The Basics	Overview	45	35

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Standard Code	Standard	Student or Teacher Edition	Chapter	Lesson	Subhead	Digital Edition Page	Print Edition Page
				A Brief History of Drawing Elements and Principles		48	36
				A Brief History of Drawing Elements and Principles		49	37
				The Formal Language of Art		50	58
				The Formal Language of Art	The Elements of Art	51	39
				The Formal Language of Art	The Elements of Art	52	39
				The Formal Language of Art	The Elements of Art	53	40
				The Formal Language of Art	The Elements of Art	54	40-41
				Drawing for Design: Bauhaus Weaving Workshop		55	52
				The Formal Language of Art	The Principles of Design	56	43
				The Formal Language of Art	The Principles of Design	57	43
				The Formal Language of Art	The Principles of Design	58	44
				The Formal Language of Art	The Principles of Design	59	45
				Observational Drawing		62	48
				Line Drawing		65	48
				Basic Shapes		67	51
				Drawing Becomes: Spoonbridge and Cherry		75	59
				Nontraditional Approaches: Drawbots		76	60
				Chapter Review: The Basics		84	65
			Chapter 3	A Brief History of Drawing Still Life		90	68
				A Brief History of Drawing Still Life		91	69
				Drawing for Design: An Iconic Chair		97	73
				Drawing on History: The Index of American Design		101	76
				Nontraditional Approaches: Katharine Morling		114	87
				Chapter Review: Still Life		122	91
			Chapter 4	Drawing Landscapes	Overview	126	93
				A Brief History of Drawing Landscapes		128	94
				Seeing and Organizing Landscapes		130	96
				Drawing on History: Thomas Moran and the American Landscape		131	97
				Alternative Ways of Seeing Landscape		135	100-101
				Drawing Becomes: Kimono Art of Itchiku Kubota		136	101
				The Elements of Landscape		137	102
				Nontraditional Approaches: Monika Gryzmala		147	110
				Chapter Review: Drawing Landscapes		155	115
			Chapter 5	A Brief History of Drawing the Built Environment		161	118
				Organizing Constructions in Space	Linear Perspective	164	121
				Organizing Constructions in Space	Two-Point Perspective	170	126
				Drawing on History: Kevin Lynch and The Image of the City		172	127
				Point of View and the Built Environment		173	128

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Standard Code	Standard	Student or Teacher Edition	Chapter	Lesson	Subhead	Digital Edition Page	Print Edition Page
				Art Fundamentals: Intentionality and Perspective		178	132
				More Ways to Look at the Built Environment		179	133
				More Ways to Look at the Built Environment		180	133
				Expressive Uses of the Built Environment		183	135
				Drawing on History: Piranesi's Dark Visions		184	136
				Expressive Uses of the Built Environment	Memorials and Environmental Works	185	137
				Expressive Uses of the Built Environment	Memorials and Environmental Works	186	138
				Drawing Becomes: Christo and Jeanne-Claude's Wrapped Reichstag		187	139
				Nontraditional Approaches: Terry Winters		188	140
				Chapter Review: The Built Environment		195	145
			Chapter 6	The Figure	Overview	199	147
				A Brief History of Figure Drawing		201	148
				Purposes of Figure Drawing		203	150
				Ideal Figures		206	153
				Drawing on History: The Classical Ideal		209	156
				Figure Anatomy		210	157
				Figure Anatomy	Hands and Feet	211	158
				Drawing for Design: Medical Illustration		214	160
				The Artist and the Model		215	161
				Drawing Becomes: Michelangelo's Study for The Libyan Sibyl		219	164
				Foreshortening the Figure		220	165
				Art Fundamentals: Repetition and Intesity		222	166
				Figure Poses and Movement		224	167
				Drawing on History: Abraham Walkowitz and Isadora Duncan		225	168
				Drawing on History: Allan Houser's Ghost Dancers		228	171
				Expression and the Figure		229	172
				Expression and the Figure		230	173
				Nontraditional Approaches: Heather Hansen		231	174
				Chapter Review: The Figure		238	179
			Chapter 7	Portraits	Opener	241	180
				Portraits	Overview	242	181
				A Brief History of Drawing Portraits		244	182
				A Brief History of Drawing Portraits		245	183
				Portraits as Documents		247	184
				Drawing Becomes: Making an Ukiyo-e Woodblock Print		249	186
				Working with a Model		250	187
				The Portrait Poses		251	188-189
				The Portrait Poses		252	188-189
				Art Fundamentals: Contrast (Principle of Design)		253	189
				Anatomy and the Portrait		254	190-191
				Anatomy and the Portrait		255	190-191

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Standard Code	Standard	Student or Teacher Edition	Chapter	Lesson	Subhead	Digital Edition Page	Print Edition Page
				Drawing for Design: One-Sheet Movie Poster		256	192
				Contour Portraits		257	193
				Focus on the Features		260	196
				Focus on the Features	The Mouth	261	196
				Focus on the Features	Eyes	262	197
				Focus on the Features	The Nose	263	198
				Focus on the Features	The Nose	264	198-199
				Drawing on History: Hockney's Camera Obscura		269	202
				Relating the Features		272	205
				Chapter Review: Portraits		284	213
			Chapter 8	Drawing Animals	Overview	288	215
				A Brief History of Drawing Animals		290	216
				Drawing for Design: Beatrix Potter's Animals		299	223
				Exotic Animals		300	224
				Drawing Animals in Motion		303	225-226
				Drawing on History: Muybridge's Motion Studies		304	226
				Art Fundamentals: Visual or Implied Texture		305	227
				Animals with a Message		307	229
				Nontraditional Approaches: Kim Nam-Pyo		312	232
				Chapter Review: Drawing Animals		319	237
			Chapter 9	Making Meaning through Drawing	Opener	322	238
				Making Meaning through Drawing	Overview	323	239
				A Brief History of Making Meaning through Drawing		325	240
				Art Fundamentals: Rhythm and Movement Using Texture		329	244
				Exploring Big Ideas	What is a Big Idea?	331	246
				Exploring Big Ideas	What is a Big Idea?	332	247
				Exploring Big Ideas	Personal Connections	333	248
				Exploring Big Ideas	Personal Connections	334	249
				Drawing Becomes: Aaron Douglas Illustrations		338	253
				Nontraditional Approaches: Hew Locke		341	256
				Chapter Review: Making Meaning through Drawing		349	261
			Chapter 10	Imaginary Worlds	Opener	352	262
				Imaginary Worlds	Overview	353	263
				A Brief History of Drawing Imaginary Worlds		356	265
				Creating Imaginary Worlds		357	266-267
				Seeing the Real World Imaginatively		358	267
				The Tools of the Imagination	Exaggeration	360	269
				The Tools of the Imagination	Concealment	362	270
				Creating a Narrative		364	272

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Standard Code	Standard	Student or Teacher Edition	Chapter	Lesson	Subhead	Digital Edition Page	Print Edition Page
				Drawing for Design: Video Game Concept Art		365	273
				Cartoons and Comics		366	274
				Monsters		368	276
				Drawing on History: Monster Myths		369	277
				Drawing Becomes: Creature Creation		370	278
				Nontraditional Approaches: Phlegm		373	280
				Chapter Review: Imaginary Worlds		381	285
		TE	Chapter 1	What is Drawing?	Opener	T1	2
				The Purposes of Drawing		T6	6
				The Purposes of Drawing	Drawing as Story	T10	10
				Sketchbooks		T26	22
				Study Drawings		T32	27
			Chapter 2	The Basics	Opener	T44	34
				Organizing a Composition	Placement	T74	58
			Chapter 3	Still Life	Opener	T87	66
			Chapter 4	Drawing Landscapes	Opener	T125	92
				Alternative Ways of Seeing Landscape		T134	100
				Creating Space with Aerial Perspective		T143	106
				Eye Levels		T145	108
			Chapter 5	The Built Environment	Opener	T158	116
				Organizing Constructions in Space	One-Point Perspective	T166	123
				Point of View and the Built Environment		T174	128-129
			Chapter 6	The Figure	Opener	T198	146
				Purposes of Figure Drawing		T204	151
				The Figure in Contour and Value		T226	169
			Chapter 7	Nontraditional Approaches: Marlene Dumas		T276	208
			Chapter 9	Personal Symbolism		T337	252
			Chapter 10	Art Fundamentals: Absurdity		T363	271
VA:Re9.1.IIa	Determine the relevance of criteria used by others to evaluate a work of art or collection of works.	SE	Chapter 1	Criticism and the Critical Process	Caption	16	15
				Criticism and the Critical Process	Evaluation	16	15
				Chapter Review: What is Drawing?		41	33
			Chapter 3	Chapter Review: Still Life		122	91
			Chapter 4	Seeing and Organizing Landscapes		130	96
		TE	Chapter 1	What is Drawing?	Opener	T1	2
				The Purposes of Drawing		T6	6
				The Purposes of Drawing	Drawing as Story	T10	10
				Criticism and the Critical Process		T16	15
			Chapter 2	The Formal Language of Art	The Principles of Design	T59	45
			Chapter 7	Portraits as Illustrations and Exploration	Design Extension	T248	185
				Focus on the Features	The Nose	T263	198
VA:Cn10.1.IIa	Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.	SE	Chapter 1	The Purposes of Drawing	Drawing to Record Information	7	7
				The Purposes of Drawing	Drawing for Understanding	9	9
				The Purposes of Drawing	Drawing as Story	10	10
				The Purposes of Drawing	Drawing as Imagination	12	11
				Drawing Media and Materials	Watercolor and Mixed Media	22	19
				Sketchbooks		26	22

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Standard Code	Standard	Student or Teacher Edition	Chapter	Lesson	Subhead	Digital Edition Page	Print Edition Page
				Study Drawings		32	27
				Studio Experience: Study Drawing and Original Drawing		35	30
			Chapter 2	Art Fundamentals: Color Theory		60	46
				Drawing on History: Goethe's Theory of Color		61	47
				How To: Draw a Tree from Observation		63	49
				How To: Draw a Tree from Observation		64	49
				Line Drawing		66	50
				Basic Shapes		67	51
				Framing and Sighting		68	52-53
				Framing and Sighting		69	53
				How To: Use Sighting		70	54
				How To: Use Sighting		71	55
				Organizing a Composition	Size / Overlapping	73	57
				Organizing a Composition	Placement	74	58
				Studio Experience: Conducting a Visual Investigation		78	62
				Studio Experience: Conducting a Visual Investigation		79	62-63
			Chapter 3	Organizing a Still Life		92	70
				Defining Forms with Value	Shadows	94	71
				How To: Draw a Still Life in Contour Line		95	72
				How To: Draw a Still Life in Contour Line		96	72
				Still Life as Metaphor		106	80
				Drapery		107	81
				How To: Draw Drapery Folds, Shadows, and Highlights		108	82
				How To: Draw Drapery Folds, Shadows, and Highlights		109	82
				Space in Still Life		111	84
				Space in Still Life		112	84
				Studio Experience: Draped Corner Still Life		116	88
				Studio Experience: Draped Corner Still Life		117	88-89
				Chapter Review: Still Life		122	91
			Chapter 4	Seeing and Organizing Landscapes		130	96
				Organizing Space with Grounds		132	98
				Alternative Ways of Seeing Landscape		135	100-101
				How To: Develop a Night Landscape		141	105
			Chapter 5	How To: Draw a City Street in One-Point Perspective		168	124-125
				Drawing for Design: The Holland Prize		175	130
				How To: Draw with Ink and Wash		176	131
				More Ways to Look at the Built Environment		180	133
				How To: Create a Charcoal Wash		181	134
				Expressive Uses of the Built Environment		183	135
				Expressive Uses of the Built Environment	Memorials and Environmental Works	185	137
				Studio Experience: Drawing Your Home		190	142

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Standard Code	Standard	Student or Teacher Edition	Chapter	Lesson	Subhead	Digital Edition Page	Print Edition Page
				Chapter Review: The Built Environment		195	145
			Chapter 6	Purposes of Figure Drawing		205	152
				Ideal Figures	Fashion	208	155
				Figure Anatomy		210	157
				How To: Draw with Continuous Line		212	159
				The Artist and the Model		215	161
				How To: Draw a Sighted Figure		216	162
				Foreshortening the Figure		221	165
				Figure Poses and Movement		223	166-167
				Figure Poses and Movement		224	167
				The Figure in Contour and Value		227	170
				Expression and the Figure		229	172
				Expression and the Figure		230	173
				Studio Experience: Drawing on the Canon		233	176
			Chapter 7	Portraits as Illustration and Exploration		248	185
				Working with a Model		250	187
				How To: Create Lighting Effects		258	194
				Focus on the Features	Eyes	262	197
				Focus on the Features	The Nose	264	198-199
				Focus on the Features	Hair	265	199
				How To: Draw Facial Features		266	200-201
				Relating the Features		272	205
				How To: Create a Trois Crayons Portrait		273	206
				Expressions		275	207
				Studio Experience: Grounded Charcoal Portraits		278	208
				Chapter Review: Portraits		284	213
			Chapter 8	Basic Shapes and Animal Anatomy		292	218
				Basic Shapes and Animal Anatomy	Skeletons	293	219
				Observing Animals		296	221
				How To: Create an Animal Value Study		297	222
				Exotic Animals		301	224
				Drawing Animals in Motion		302	225
				Drawing Animals in Motion		303	225-226
				Art Fundamentals: Visual or Implied Texture		305	
				Animals with a Message		306	228
				Animals with a Message		307	229
				How To: Use Drawing with Digital Imaging		308	230
				Studio Experience: A Hybrid Animal		314	234
			Chapter 9	How To: Create a Series		328	243
				How To: Use Mark-Making as Visual Language		335	250
				Personal Symbolism		337	252
				Abstract and Nonobjective Art		339	254
				Studio Experience: Visual Conversation		344	258
				Chapter Review: Making Meaning through Drawing		349	261

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Standard Code	Standard	Student or Teacher Edition	Chapter	Lesson	Subhead	Digital Edition Page	Print Edition Page
			Chapter 10	Seeing the Real World Imaginatively		358	267
				The Tools of the Imagination	Contrast	361	270
				Cartoons and Comics		366	274
				How To: Work with Markers		371	279
				Studio Experience: Making a Storyboard		375	282-283
				Chapter Review: Imaginary Worlds		381	285
		TE	Chapter 1	The Purposes of Drawing	Interdisciplinary Connection	T12	11-12
			Chapter 4	Organizing Space with Grounds		T132	98-99
				Alternative Ways of Seeing Landscape		T134	100
				Alternative Ways of Seeing Landscape		T135	100-101
				Creating Space with Aerial Perspective		T143	106
				Studio Experience: Drawing a Landscape		T149	112
			Chapter 5	Point of View and the Built Environment		T174	128-129
				Drawing on History: Piranesi's Dark Visions		T184	136
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