

Standard #	Standard	SE/TE	Page	Citation		
VA:CR.1.HS2a	a. Individually or collaboratively formulate new creative problems based on student's existing artwork.	SE	35	Chapter 1:Studio Experience:Study Drawing and Original Drawing		
		SE	36	Chapter 1:Studio Experience:Study Drawing and Original Drawing		
		SE	60	Chapter 2:Art Fundamentals:Color Theory		
		SE	92	Chapter 3:Organizing a Still Life		
		SE	94	Chapter 3:Defining Forms with Value:Shadows		
		SE	106	Chapter 3:Still Life as Metaphor		
		SE	117	Chapter 3:Studio Experience:Draped Corner Still Life		
		SE	122	Chapter 3:Chapter Review:Still Life		
		SE	146	Chapter 4:Eye Levels		
		SE	185	Chapter 5:Expressive Uses of the Built Environment:Memorials and Environmental Works		
		SE	191	Chapter 5:Studio Experience:Drawing Your Home		
		SE	211	Chapter 6:Figure Anatomy:Hands and Feet		
		SE	328	Chapter 9:How to...:Create a Series		
		SE	330	Chapter 9:Exploring Big Ideas		
		SE	333	Chapter 9:Exploring Big Ideas:Personal Connections		
		SE	334	Chapter 9:Exploring Big Ideas:Personal Connections		
		SE	344	Chapter 9:Studio Experience:Visual Conversation		
		SE	381	Chapter 10:Chapter Review:Imaginary Worlds		
		TE	10	Chapter 1:The Purposes of Drawing:Drawing as Story		
		TE	22	Chapter 1:Drawing Media and Materials:Watercolor and Mixed Media		
		TE	66	Chapter 2:Line Drawing		
		TE	155	Chapter 4:Chapter Review:Drawing Landscapes		
		TE	230	Chapter 6:Expression and the Figure		
		TE	327	Chapter 9:The Artistic Process		
		VA:CR.1.HS2b	b. Plan personal artwork or design choosing from a range of traditional and contemporary artistic practices.	SE	7	Chapter 1:The Purposes of Drawing:Drawing to Record Information
				SE	18	Chapter 1:Drawing Media and Materials
				SE	20	Chapter 1:Drawing Media and Materials:Ink
				SE	21	Chapter 1:Drawing Media and Materials:Colored Pencils, Crayons, and Pastels
				SE	22	Chapter 1:Drawing Media and Materials:Watercolor and Mixed Media
SE	25			Chapter 1:How to...:Create an Oil Pastel		
SE	26			Chapter 1:Sketchbooks		
SE	28			Chapter 1:Finding Inspiration		
SE	29			Chapter 1:Finding Inspiration		
SE	31			Chapter 1:Originality		
SE	32			Chapter 1:Study Drawings		
SE	35			Chapter 1:Studio Experience:Study Drawing and Original Drawing		
SE	41			Chapter 1:Chapter Review:What is Drawing?		
SE	50			Chapter 2:The Formal Language of Art		
SE	51			Chapter 2:The Formal Language of Art:The Elements of Art		
SE	52			Chapter 2:The Formal Language of Art:The Elements of Art		
SE	53			Chapter 2:The Formal Language of Art:The Elements of Art		
SE	54			Chapter 2:The Formal Language of Art:The Elements of Art		
SE	56			Chapter 2:The Formal Language of Art:The Principles of Design		
SE	57			Chapter 2:The Formal Language of Art:The Principles of Design		
SE	58			Chapter 2:The Formal Language of Art:The Principles of Design		
SE	59			Chapter 2:The Formal Language of Art:The Principles of Design		
SE	60			Chapter 2:Art Fundamentals:Color Theory		
SE	72			Chapter 2:Organizing a Composition		
SE	73			Chapter 2:Organizing a Composition:Size / Overlapping		
SE	74			Chapter 2:Organizing a Composition:Placement		
SE	78			Chapter 2:Studio Experience:Conducting a Visual Investigation		
SE	79			Chapter 2:Studio Experience:Conducting a Visual Investigation		
SE	92			Chapter 3:Organizing a Still Life		
SE	93			Chapter 3:Defining Forms with Value:Light		
SE	94			Chapter 3:Defining Forms with Value:Shadows		
SE	95			Chapter 3:How to...:Draw a Still Life in Contour Line		
SE	98			Chapter 3:Defining Forms in Space		
SE	99			Chapter 3:Defining Forms in Space		
SE	100			Chapter 3:Single Objects as Still Life		
SE	102			Chapter 3:How to...:Draw a Paper Bag		
SE	103			Chapter 3:How to...:Draw a Paper Bag		
SE	104			Chapter 3:Collage		
SE	105			Chapter 3:Drawing on History:Papier Colle		
SE	106			Chapter 3:Still Life as Metaphor		
SE	107			Chapter 3:Drapery		
SE	108			Chapter 3:How to...:Draw Drapery Folds, Shadows, and Highlights		
SE	109			Chapter 3:How to...:Draw Drapery Folds, Shadows, and Highlights		
SE	111			Chapter 3:Space in Still Life		
SE	112			Chapter 3:Space in Still Life		
SE	116			Chapter 3:Studio Experience:Draped Corner Still Life		
SE	122			Chapter 3:Chapter Review:Still Life		
SE	135			Chapter 4:Alternative Ways of Seeing Landscape		
SE	137			Chapter 4:The Elements of Landscape		
SE	140			Chapter 4:Art Fundamentals:Negative Space		
SE	141			Chapter 4:How to...:Develop a Night Landscape		
SE	143			Chapter 4:Creating Space with Aerial Perspective		
SE	146			Chapter 4:Eye Levels		
SE	149			Chapter 4:Studio Experience:Drawing a Landscape		
SE	165			Chapter 5:Organizing Constructions in Space:One-Point Perspective		
SE	166			Chapter 5:Organizing Constructions in Space:One-Point Perspective		
SE	167			Chapter 5:How to...:Draw a City Street in One-Point Perspective		
SE	171	Chapter 5:Organizing Constructions in Space:Two-Point Perspective				
SE	174	Chapter 5:Point of View and the Built Environment				
SE	175	Chapter 5:Drawing for Design:The Holland Prize				
SE	180	Chapter 5:More Ways to Look at the Built Environment				
SE	181	Chapter 5:How to...:Create a Charcoal Wash				
SE	183	Chapter 5:Expressive Uses of the Built Environment				
SE	185	Chapter 5:Expressive Uses of the Built Environment:Memorials and Environmental Works				
SE	190	Chapter 5:Studio Experience:Drawing Your Home				
SE	204	Chapter 6:Purposes of Figure Drawing				
SE	207	Chapter 6:Ideal Figures				

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SE	208 Chapter 6:Ideal Figures:Fashion
SE	210 Chapter 6:Figure Anatomy
SE	211 Chapter 6:Figure Anatomy:Hands and Feet
SE	212 Chapter 6:How to...:Draw with Continuous Line
SE	216 Chapter 6:How to...:Draw a Sighted Figure
SE	220 Chapter 6:Foreshortening the Figure
SE	221 Chapter 6:Foreshortening the Figure
SE	223 Chapter 6:Figure Poses and Movement
SE	224 Chapter 6:Figure Poses and Movement
SE	226 Chapter 6:The Figure in Contour and Value
SE	227 Chapter 6:The Figure in Contour and Value
SE	229 Chapter 6:Expression and the Figure
SE	230 Chapter 6:Expression and the Figure
SE	233 Chapter 6:Studio Experience:Drawing on the Canon
SE	238 Chapter 6:Chapter Review:The Figure
SE	248 Chapter 7:Portraits as Illustration and Exploration
SE	250 Chapter 7:Working with a Model
SE	251 Chapter 7:The Portrait Poses
SE	252 Chapter 7:The Portrait Poses
SE	254 Chapter 7:Anatomy and the Portrait
SE	257 Chapter 7:Contour Portraits
SE	258 Chapter 7:How to...:Create Lighting Effects
SE	261 Chapter 7:Focus on the Features:The Mouth
SE	262 Chapter 7:Focus on the Features:Eyes
SE	264 Chapter 7:Focus on the Features:The Nose
SE	265 Chapter 7:Focus on the Features:Hair
SE	266 Chapter 7:How to...:Draw Facial Features
SE	272 Chapter 7:Relating the Features
SE	273 Chapter 7:How to...:Create a Trois Crayons Portrait
SE	275 Chapter 7:Expressions
SE	278 Chapter 7:Studio Experience:Grounded Charcoal Portraits
SE	284 Chapter 7:Chapter Review:Portraits
SE	292 Chapter 8:Basic Shapes and Animal Anatomy
SE	293 Chapter 8:Basic Shapes and Animal Anatomy:Skeletons
SE	295 Chapter 8:Observing Animals
SE	296 Chapter 8:Observing Animals
SE	297 Chapter 8:How to...:Create an Animal Value Study
SE	301 Chapter 8:Exotic Animals
SE	302 Chapter 8:Drawing Animals in Motion
SE	303 Chapter 8:Drawing Animals in Motion
SE	306 Chapter 8:Animals with a Message
SE	307 Chapter 8:Animals with a Message
SE	314 Chapter 8:Studio Experience:A Hybrid Animal
SE	319 Chapter 8:Chapter Review:Drawing Animals
SE	327 Chapter 9:The Artistic Process
SE	328 Chapter 9:How to...:Create a Series
SE	330 Chapter 9:Exploring Big Ideas
SE	334 Chapter 9:Exploring Big Ideas:Personal Connections
SE	336 Chapter 9:Drawing for Design:Data Made Meaningful
SE	339 Chapter 9:Abstract and Nonobjective Art
SE	343 Chapter 9:Studio Experience:Visual Conversation
SE	357 Chapter 10:Creating Imaginary Worlds
SE	358 Chapter 10:Seeing the Real World Imaginatively
SE	361 Chapter 10:The Tools of the Imagination:Contrast
SE	367 Chapter 10:Superheroes
SE	368 Chapter 10:Monsters
SE	371 Chapter 10:How to...:Work with Markers
SE	375 Chapter 10:Studio Experience:Making a Storyboard
TE	10 Chapter 1:The Purposes of Drawing:Drawing as Story
TE	17 Chapter 1:Art Fundamentals:Line (Element of Art) in Mark-Making
TE	18 Chapter 1:Drawing Media and Materials:Pencils
TE	24 Chapter 1:Drawing Media and Materials:Paper
TE	66 Chapter 2:Line Drawing
TE	134 Chapter 4:Alternative Ways of Seeing Landscape
TE	137 Chapter 4:The Elements of Landscape
TE	143 Chapter 4:Creating Space with Aerial Perspective
TE	149 Chapter 4:Studio Experience:Drawing a Landscape
TE	170 Chapter 5:Organizing Constructions in Space:Two-Point Perspective
TE	215 Chapter 6:The Artist and the Model
TE	222 Chapter 6:Art Fundamentals:Repetition and Intesity
TE	230 Chapter 6:Expression and the Figure
TE	271 Chapter 7:Relating the Features
TE	340 Chapter 9:Drawing on History:Conceptual Drawing
TE	359 Chapter 10:Drawing on History:The Lunar Lander
SE	7 Chapter 1:The Purposes of Drawing:Drawing to Record Information
SE	12 Chapter 1:The Purposes of Drawing:Drawing as Imagination
SE	18 Chapter 1:Drawing Media and Materials
SE	20 Chapter 1:Drawing Media and Materials:Ink
SE	21 Chapter 1:Drawing Media and Materials:Colored Pencils, Crayons, and Pastels
SE	22 Chapter 1:Drawing Media and Materials:Watercolor and Mixed Media
SE	25 Chapter 1:How to...:Create an Oil Pastel
SE	29 Chapter 1:Finding Inspiration
SE	32 Chapter 1:Study Drawings
SE	35 Chapter 1:Studio Experience:Study Drawing and Original Drawing
SE	41 Chapter 1:Chapter Review:What is Drawing?
SE	50 Chapter 2:The Formal Language of Art
SE	51 Chapter 2:The Formal Language of Art:The Elements of Art
SE	52 Chapter 2:The Formal Language of Art:The Elements of Art
SE	53 Chapter 2:The Formal Language of Art:The Elements of Art
SE	54 Chapter 2:The Formal Language of Art:The Elements of Art
SE	56 Chapter 2:The Formal Language of Art:The Principles of Design
SE	57 Chapter 2:The Formal Language of Art:The Principles of Design
SE	58 Chapter 2:The Formal Language of Art:The Principles of Design

VA:CR.2.HS2a 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	59	Chapter 2:The Formal Language of Art:The Principles of Design
SE	60	Chapter 2:Art Fundamentals:Color Theory
SE	61	Chapter 2:Drawing on History:Goethe's Theory of Color
SE	62	Chapter 2:Observational Drawing
SE	63	Chapter 2:How to...:Draw a Tree from Observation
SE	64	Chapter 2:How to...:Draw a Tree from Observation
SE	65	Chapter 2:Line Drawing
SE	66	Chapter 2:Line Drawing
SE	67	Chapter 2:Basic Shapes
SE	68	Chapter 2:Framing and Sighting
SE	69	Chapter 2:Framing and Sighting
SE	70	Chapter 2:How to...:Use Sighting
SE	71	Chapter 2:How to...:Use Sighting
SE	72	Chapter 2:Organizing a Composition
SE	73	Chapter 2:Organizing a Composition:Size / Overlapping
SE	74	Chapter 2:Organizing a Composition:Placement
SE	78	Chapter 2:Studio Experience:Conducting a Visual Investigation
SE	79	Chapter 2:Studio Experience:Conducting a Visual Investigation
SE	84	Chapter 2:Chapter Review:The Basics
SE	88	Chapter 3:Still Life:Overview
SE	92	Chapter 3:Organizing a Still Life
SE	93	Chapter 3:Defining Forms with Value:Light
SE	94	Chapter 3:Defining Forms with Value:Shadows
SE	95	Chapter 3:How to...:Draw a Still Life in Contour Line
SE	96	Chapter 3:How to...:Draw a Still Life in Contour Line
SE	98	Chapter 3:Defining Forms in Space
SE	99	Chapter 3:Defining Forms in Space
SE	100	Chapter 3:Single Objects as Still Life
SE	102	Chapter 3:How to...:Draw a Paper Bag
SE	103	Chapter 3:How to...:Draw a Paper Bag
SE	104	Chapter 3:Collage
SE	106	Chapter 3:Still Life as Metaphor
SE	107	Chapter 3:Draperies
SE	108	Chapter 3:How to...:Draw Drapery Folds, Shadows, and Highlights
SE	109	Chapter 3:How to...:Draw Drapery Folds, Shadows, and Highlights
SE	111	Chapter 3:Space in Still Life
SE	112	Chapter 3:Space in Still Life
SE	113	Chapter 3:Art Fundamentals:Space (Element of Art)
SE	116	Chapter 3:Studio Experience:Draped Corner Still Life
SE	117	Chapter 3:Studio Experience:Draped Corner Still Life
SE	122	Chapter 3:Chapter Review:Still Life
SE	130	Chapter 4:Seeing and Organizing Landscapes
SE	132	Chapter 4:Organizing Space with Grounds
SE	135	Chapter 4:Alternative Ways of Seeing Landscape
SE	138	Chapter 4:The Elements of Landscape
SE	141	Chapter 4:How to...:Develop a Night Landscape
SE	146	Chapter 4:Eye Levels
SE	149	Chapter 4:Studio Experience:Drawing a Landscape
SE	167	Chapter 5:How to...:Draw a City Street in One-Point Perspective
SE	171	Chapter 5:Organizing Constructions in Space:Two-Point Perspective
SE	174	Chapter 5:Point of View and the Built Environment
SE	175	Chapter 5:Drawing for Design:The Holland Prize
SE	176	Chapter 5:How to...:Draw with Ink and Wash
SE	180	Chapter 5:More Ways to Look at the Built Environment
SE	181	Chapter 5:How to...:Create a Charcoal Wash
SE	185	Chapter 5:Expressive Uses of the Built Environment:Memorials and Environmental Works
SE	190	Chapter 5:Studio Experience:Drawing Your Home
SE	195	Chapter 5:Chapter Review:The Built Environment
SE	204	Chapter 6:Purposes of Figure Drawing
SE	205	Chapter 6:Purposes of Figure Drawing
SE	208	Chapter 6:Ideal Figures:Fashion
SE	210	Chapter 6:Figure Anatomy
SE	211	Chapter 6:Figure Anatomy:Hands and Feet
SE	212	Chapter 6:How to...:Draw with Continuous Line
SE	215	Chapter 6:The Artist and the Model
SE	216	Chapter 6:How to...:Draw a Sighted Figure
SE	221	Chapter 6:Foreshortening the Figure
SE	223	Chapter 6:Figure Poses and Movement
SE	224	Chapter 6:Figure Poses and Movement
SE	226	Chapter 6:The Figure in Contour and Value
SE	227	Chapter 6:The Figure in Contour and Value
SE	229	Chapter 6:Expression and the Figure
SE	230	Chapter 6:Expression and the Figure
SE	233	Chapter 6:Studio Experience:Drawing on the Canon
SE	250	Chapter 7:Working with a Model
SE	252	Chapter 7:The Portrait Poses
SE	258	Chapter 7:How to...:Create Lighting Effects
SE	262	Chapter 7:Focus on the Features:Eyes
SE	264	Chapter 7:Focus on the Features:The Nose
SE	265	Chapter 7:Focus on the Features:Hair
SE	266	Chapter 7:How to...:Draw Facial Features
SE	272	Chapter 7:Relating the Features
SE	273	Chapter 7:How to...:Create a Trois Crayons Portrait
SE	275	Chapter 7:Expressions
SE	278	Chapter 7:Studio Experience:Grounded Charcoal Portraits
SE	292	Chapter 8:Basic Shapes and Animal Anatomy
SE	293	Chapter 8:Basic Shapes and Animal Anatomy:Skeletons
SE	296	Chapter 8:Observing Animals
SE	297	Chapter 8:How to...:Create an Animal Value Study
SE	301	Chapter 8:Exotic Animals
SE	302	Chapter 8:Drawing Animals in Motion
SE	303	Chapter 8:Drawing Animals in Motion
SE	305	Chapter 8:Art Fundamentals:Visual or Implied Texture

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		SE	306 Chapter 8:Animals with a Message
		SE	307 Chapter 8:Animals with a Message
		SE	308 Chapter 8:How to...Use Drawing with Digital Imaging
		SE	314 Chapter 8:Studio Experience:A Hybrid Animal
		SE	319 Chapter 8:Chapter Review:Drawing Animals
		SE	328 Chapter 9:How to...Create a Series
		SE	335 Chapter 9:How to...Use Mark-Making as Visual Language
		SE	336 Chapter 9:Drawing for Design:Data Made Meaningful
		SE	337 Chapter 9:Personal Symbolism
		SE	339 Chapter 9:Abstract and Nonobjective Art
		SE	343 Chapter 9:Studio Experience:Visual Conversation
		SE	349 Chapter 9:Chapter Review:Making Meaning through Drawing
		SE	357 Chapter 10:Creating Imaginary Worlds
		SE	361 Chapter 10:The Tools of the Imagination:Contrast
		SE	366 Chapter 10:Cartoons and Comics
		SE	367 Chapter 10:Superheroes
		SE	368 Chapter 10:Monsters
		SE	371 Chapter 10:How to...Work with Markers
		SE	375 Chapter 10:Studio Experience:Making a Storyboard
		SE	381 Chapter 10:Chapter Review:Imaginary Worlds
		TE	10 Chapter 1:The Purposes of Drawing:Drawing as Story
		TE	21 Chapter 1:Drawing Media and Materials:Colored Pencils, Crayons, and Pastels
		TE	134 Chapter 4:Alternative Ways of Seeing Landscape
		TE	143 Chapter 4:Creating Space with Aerial Perspective
		TE	184 Chapter 5:Drawing on History:Piranesi's Dark Visions
		TE	187 Chapter 5:Drawing Becomes:Christo and Jeanne-Claude's Wrapped Reichstag
		TE	222 Chapter 6:Art Fundamentals:Repetition and Intesity
		TE	247 Chapter 7:Portraits as Documents
		TE	276 Chapter 7:Nontraditional Approaches:Marlene Dumas
		TE	288 Chapter 8:Drawing Animals:Overview
		TE	340 Chapter 9:Drawing on History:Conceptual Drawing
VA:CR.2.HS2b	b. Use art media with skill, purpose, and craftsmanship; and demonstrate awareness of ethical implications of making and distributing creative work.	SE	29 Chapter 1:Finding Inspiration
		SE	30 Chapter 1:Copyright
		SE	31 Chapter 1:Originality
		SE	32 Chapter 1:Study Drawings
		SE	35 Chapter 1:Studio Experience:Study Drawing and Original Drawing
		SE	41 Chapter 1:Chapter Review:What is Drawing?
		SE	186 Chapter 5:Expressive Uses of the Built Environment:Memorials and Environmental Works
		SE	215 Chapter 6:The Artist and the Model
		SE	248 Chapter 7:Portraits as Illustration and Exploration
		SE	250 Chapter 7:Working with a Model
		SE	296 Chapter 8:Observing Animals
		TE	88 Chapter 3:Still Life:Overview
		TE	219 Chapter 6:Drawing Becomes:Michelangelo's Study for The Libyan Sibyl
		TE	287 Chapter 8:Drawing Animals:Opener
		TE	308 Chapter 8:How to...Use Drawing with Digital Imaging
VA:CR.2.HS2c	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.).	SE	7 Chapter 1:The Purposes of Drawing:Drawing to Record Information
		SE	22 Chapter 1:Drawing Media and Materials:Watercolor and Mixed Media
		SE	35 Chapter 1:Studio Experience:Study Drawing and Original Drawing
		SE	185 Chapter 5:Expressive Uses of the Built Environment:Memorials and Environmental Works
		SE	205 Chapter 6:Purposes of Figure Drawing
		TE	337 Chapter 9:Personal Symbolism
VA:CR.3.HS2	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art.	SE	84 Chapter 2:Chapter Review:For Your Portfolio
		SE	117 Chapter 3:Studio Experience:Draped Corner Still Life
		SE	146 Chapter 4:Eye Levels
		SE	171 Chapter 5:Two-Point Perspective:Try It
		SE	185 Chapter 5:Memorials and Environmental Works:Try It
		SE	227 Chapter 6:The Figure in Contour and Value
		SE	307 Chapter 8:Animals with a Message
		SE	376 Chapter 10:Studio Experience:Making a Storyboard
		TE	12 Chapter 1:The Purposes of Drawing:Interdisciplinary Connection
		TE	64 Chapter 2:How to...Design Extension
		TE	333 Chapter 9:Exploring Big Ideas:Teaching Tip (1)
		TE	333 Chapter 9:Exploring Big Ideas:Teaching Tip (2)
VA:PR.4.HS2	Examine, select, and justify choices of personal artwork for a collection or portfolio presentation.	SE	29 Chapter 1:Finding Inspiration
		SE	41 Chapter 1:Chapter Review:What is Drawing?
		SE	84 Chapter 2:Chapter Review:The Basics
		SE	100 Chapter 3:Single Objects as Still Life
		SE	122 Chapter 3:Chapter Review:Still Life
		SE	155 Chapter 4:Chapter Review:Drawing Landscapes
		SE	185 Chapter 5:Expressive Uses of the Built Environment:Memorials and Environmental Works
		SE	191 Chapter 5:Studio Experience:Drawing Your Home
		SE	238 Chapter 6:Chapter Review:The Figure
		SE	349 Chapter 9:Chapter Review:Making Meaning through Drawing
		SE	381 Chapter 10:Chapter Review:Imaginary Worlds
		TE	94 Chapter 3:Defining Forms with Value:Shadows
		TE	99 Chapter 3:Defining Forms in Space
		TE	155 Chapter 4:Chapter Review:Drawing Landscapes
		TE	168 Chapter 5:How to...Draw a City Street in One-Point Perspective
		TE	175 Chapter 5:Drawing for Design:The Holland Prize
		TE	230 Chapter 6:Expression and the Figure
		TE	276 Chapter 7:Nontraditional Approaches:Marlene Dumas
		TE	303 Chapter 8:Drawing Animals in Motion
		TE	315 Chapter 8:Studio Experience:A Hybrid Animal
VA:PR.5.HS2	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 businesses, in public spaces, etc.).	SE	28 Chapter 1:Finding Inspiration
		SE	29 Chapter 1:Finding Inspiration
		SE	30 Chapter 1:Copyright
		SE	75 Chapter 2:Drawing Becomes:Spoonbridge and Cherry
		SE	185 Chapter 5:Expressive Uses of the Built Environment:Memorials and Environmental Works
		SE	301 Chapter 8:Exotic Animals
		SE	328 Chapter 9:How to...Create a Series
		SE	339 Chapter 9:Abstract and Nonobjective Art
		SE	367 Chapter 10:Superheroes

	TE	276 Chapter 7:Nontraditional Approaches:Marlene Dumas
	TE	315 Chapter 8:Studio Experience:A Hybrid Animal
	TE	340 Chapter 9:Drawing on History:Conceptual Drawing
	TE	341 Chapter 9:Nontraditional Approaches:Hew Locke
VA.PR.6.HS2	TE	344 Chapter 9:Studio Experience:Visual Conversation
Make, explain, and justify connections between artists or artwork and social, cultural, and political history.	SE	4 Chapter 1:A Brief History of Drawing
	SE	5 Chapter 1:A Brief History of Drawing
	SE	6 Chapter 1:The Purposes of Drawing
	SE	10 Chapter 1:The Purposes of Drawing:Drawing as Story
	SE	11 Chapter 1:The Purposes of Drawing:Drawing as Expression
	SE	13 Chapter 1:Drawing Becomes:Roy Lichtenstein Sculpture
	SE	14 Chapter 1:Criticism and the Critical Process
	SE	15 Chapter 1:Criticism and the Critical Process:Description
	SE	27 Chapter 1:Drawing on History:Delacroix's Moroccan Sketchbooks
	SE	48 Chapter 2:A Brief History of Drawing Elements and Principles
	SE	49 Chapter 2:A Brief History of Drawing Elements and Principles
	SE	55 Chapter 2:Drawing for Design:Bauhaus Weaving Workshop
	SE	90 Chapter 3:A Brief History of Drawing Still Life
	SE	91 Chapter 3:A Brief History of Drawing Still Life
	SE	97 Chapter 3:Drawing for Design:An Iconic Chair
	SE	101 Chapter 3:Drawing on History:The Index of American Design
	SE	110 Chapter 3:Drawing Becomes:Drapery Study for a Portrait
	SE	135 Chapter 4:Alternative Ways of Seeing Landscape
	SE	137 Chapter 4:The Elements of Landscape
	SE	161 Chapter 5:A Brief History of Drawing the Built Environment
	SE	184 Chapter 5:Drawing on History:Piranesi's Dark Visions
	SE	186 Chapter 5:Expressive Uses of the Built Environment:Memorials and Environmental Works
	SE	187 Chapter 5:Drawing Becomes:Christo and Jeanne-Claude's Wrapped Reichstag
	SE	195 Chapter 5:Chapter Review:The Built Environment
	SE	201 Chapter 6:A Brief History of Figure Drawing
	SE	203 Chapter 6:Purposes of Figure Drawing
	SE	205 Chapter 6:Purposes of Figure Drawing
	SE	206 Chapter 6:Ideal Figures
	SE	209 Chapter 6:Drawing on History:The Classical Ideal
	SE	219 Chapter 6:Drawing Becomes:Michelangelo's Study for The Libyan Sibyl
	SE	224 Chapter 6:Figure Poses and Movement
	SE	225 Chapter 6:Drawing on History:Abraham Walkowitz and Isadora Duncan
	SE	228 Chapter 6:Drawing on History:Allan Houser's Ghost Dancers
	SE	230 Chapter 6:Expression and the Figure
	SE	244 Chapter 7:A Brief History of Drawing Portraits
	SE	246 Chapter 7:Portraits as Documents
	SE	247 Chapter 7:Portraits as Documents
	SE	269 Chapter 7:Drawing on History:Hockney's Camera Obscura
	SE	276 Chapter 7:Nontraditional Approaches:Marlene Dumas
	SE	290 Chapter 8:A Brief History of Drawing Animals
	SE	299 Chapter 8:Drawing for Design:Beatrix Potter's Animals
	SE	300 Chapter 8:Exotic Animals
	SE	306 Chapter 8:Animals with a Message
	SE	312 Chapter 8:Nontraditional Approaches:Kim Nam-Pyo
	SE	325 Chapter 9:A Brief History of Making Meaning through Drawing
	SE	329 Chapter 9:Art Fundamentals:Rhythm and Movement Using Texture
	SE	332 Chapter 9:Exploring Big Ideas:What is a Big Idea?
	SE	333 Chapter 9:Exploring Big Ideas:Personal Connections
	SE	338 Chapter 9:Drawing Becomes:Aaron Douglas Illustrations
	SE	341 Chapter 9:Nontraditional Approaches:Hew Locke
	SE	355 Chapter 10:A Brief History of Drawing Imaginary Worlds
	SE	357 Chapter 10:Creating Imaginary Worlds
	SE	359 Chapter 10:Drawing on History:The Lunar Lander
	SE	368 Chapter 10:Monsters
	SE	369 Chapter 10:Drawing on History:Monster Myths
	TE	1 Chapter 1:What is Drawing?:Opener
	TE	4 Chapter 1:A Brief History of Drawing
	TE	5 Chapter 1:A Brief History of Drawing
	TE	6 Chapter 1:The Purposes of Drawing
	TE	8 Chapter 1:Drawing for Design:Michael Graves Tea Kettle
	TE	26 Chapter 1:Sketchbooks
	TE	44 Chapter 2:The Basics:Opener
	TE	74 Chapter 2:Organizing a Composition:Placement
	TE	158 Chapter 5:The Built Environment:Opener
	TE	222 Chapter 6:Art Fundamentals:Repetition and Intesity
	TE	241 Chapter 7:Portraits:Opener
	TE	249 Chapter 7:Drawing Becomes:Making an Ukiyo-e Woodblock Print
	TE	263 Chapter 7:Focus on the Features:The Nose
	TE	334 Chapter 9:Exploring Big Ideas:Personal Connections
	TE	336 Chapter 9:Drawing for Design:Data Made Meaningful
VA.RE.7.HS2a	TE	340 Chapter 9:Drawing on History:Conceptual Drawing
a. Use art-specific vocabulary to describe personal aesthetic responses to designed objects and constructed environments (such as electronic devices, household appliances, shopping malls).	SE	1 Chapter 1:What is Drawing?:Opener
	SE	5 Chapter 1:A Brief History of Drawing
	SE	6 Chapter 1:The Purposes of Drawing
	SE	15 Chapter 1:Criticism and the Critical Process:Analysis
	SE	16 Chapter 1:Criticism and the Critical Process:Caption
	SE	19 Chapter 1:Drawing Media and Materials:Charcoal
	SE	26 Chapter 1:Sketchbooks
	SE	33 Chapter 1:Nontraditional Approaches:Sonja Hinrichsen
	SE	35 Chapter 1:Studio Experience:Study Drawing and Original Drawing
	SE	41 Chapter 1:Chapter Review:What is Drawing?
	SE	45 Chapter 2:The Basics:Overview
	SE	48 Chapter 2:A Brief History of Drawing Elements and Principles
	SE	75 Chapter 2:Drawing Becomes:Spoonbridge and Cherry
	SE	76 Chapter 2:Nontraditional Approaches:Drawbots
	SE	94 Chapter 3:Defining Forms with Value:Shadows
	SE	97 Chapter 3:Drawing for Design:An Iconic Chair
	SE	113 Chapter 3:Art Fundamentals:Space (Element of Art)

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SE	114	Chapter 3:Nontraditional Approaches:Katharine Morling
SE	126	Chapter 4:Drawing Landscapes:Overview
SE	128	Chapter 4:A Brief History of Drawing Landscapes
SE	130	Chapter 4:Seeing and Organizing Landscapes
SE	135	Chapter 4:Alternative Ways of Seeing Landscape
SE	137	Chapter 4:The Elements of Landscape
SE	143	Chapter 4:Creating Space with Aerial Perspective
SE	144	Chapter 4:Drawing for Design:The High Line
SE	147	Chapter 4:Nontraditional Approaches:Monika Gryzmala
SE	149	Chapter 4:Studio Experience:Drawing a Landscape
SE	155	Chapter 4:Chapter Review:Drawing Landscapes
SE	159	Chapter 5:The Built Environment:Overview
SE	161	Chapter 5:A Brief History of Drawing the Built Environment
SE	163	Chapter 5:Organizing Constructions in Space
SE	164	Chapter 5:Organizing Constructions in Space:Linear Perspective
SE	166	Chapter 5:Organizing Constructions in Space:One-Point Perspective
SE	170	Chapter 5:Organizing Constructions in Space:Two-Point Perspective
SE	172	Chapter 5:Drawing on History:Kevin Lynch and The Image of the City
SE	173	Chapter 5:Point of View and the Built Environment
SE	175	Chapter 5:Drawing for Design:The Holland Prize
SE	176	Chapter 5:How to...Draw with Ink and Wash
SE	178	Chapter 5:Art Fundamentals:Intentionality and Perspective
SE	179	Chapter 5:More Ways to Look at the Built Environment
SE	180	Chapter 5:More Ways to Look at the Built Environment
SE	181	Chapter 5:How to...Create a Charcoal Wash
SE	183	Chapter 5:Expressive Uses of the Built Environment
SE	184	Chapter 5:Drawing on History:Piranesi's Dark Visions
SE	185	Chapter 5:Expressive Uses of the Built Environment:Memorials and Environmental Works
SE	186	Chapter 5:Expressive Uses of the Built Environment:Memorials and Environmental Works
SE	187	Chapter 5:Drawing Becomes:Christo and Jeanne-Claude's Wrapped Reichstag
SE	188	Chapter 5:Nontraditional Approaches:Terry Winters
SE	195	Chapter 5:Chapter Review:The Built Environment
SE	201	Chapter 6:A Brief History of Figure Drawing
SE	284	Chapter 7:Chapter Review:Portraits
SE	319	Chapter 8:Chapter Review:Drawing Animals
SE	352	Chapter 10:Imaginary Worlds:Opener
SE	353	Chapter 10:Imaginary Worlds:Overview
SE	357	Chapter 10:Creating Imaginary Worlds
SE	362	Chapter 10:The Tools of the Imagination:Concealment
SE	364	Chapter 10:Creating a Narrative
SE	365	Chapter 10:Drawing for Design:Video Game Concept Art
SE	366	Chapter 10:Cartoons and Comics
SE	373	Chapter 10:Nontraditional Approaches:Phlegm
SE	381	Chapter 10:Chapter Review:Imaginary Worlds
TE	6	Chapter 1:The Purposes of Drawing
TE	15	Chapter 1:Criticism and the Critical Process
TE	125	Chapter 4:Drawing Landscapes:Opener
TE	134	Chapter 4:Alternative Ways of Seeing Landscape
TE	135	Chapter 4:Alternative Ways of Seeing Landscape
TE	139	Chapter 4:The Elements of Landscape
TE	145	Chapter 4:Eye Levels
TE	149	Chapter 4:Studio Experience:Drawing a Landscape
TE	158	Chapter 5:The Built Environment:Opener
TE	167	Chapter 5:How to...Draw a City Street in One-Point Perspective
TE	263	Chapter 7:Focus on the Features:The Nose
TE	322	Chapter 9:Making Meaning through Drawing:Opener
SE	8	Chapter 1:Drawing for Design:Michael Graves Tea Kettle
SE	11	Chapter 1:The Purposes of Drawing:Drawing as Expression
SE	15	Chapter 1:Criticism and the Critical Process:Analysis
SE	16	Chapter 1:Criticism and the Critical Process:Caption
SE	41	Chapter 1:Chapter Review:What is Drawing?
SE	44	Chapter 2:The Basics:Opener
SE	49	Chapter 2:A Brief History of Drawing Elements and Principles
SE	60	Chapter 2:Art Fundamentals:Color Theory
SE	61	Chapter 2:Drawing on History:Goethe's Theory of Color
SE	75	Chapter 2:Drawing Becomes:Spoonbridge and Cherry
SE	84	Chapter 2:Chapter Review:The Basics
SE	87	Chapter 3:Still Life:Opener
SE	104	Chapter 3:Collage
SE	107	Chapter 3:Drapery
SE	110	Chapter 3:Drawing Becomes:Drapery Study for a Portrait
SE	113	Chapter 3:Art Fundamentals:Space (Element of Art)
SE	128	Chapter 4:A Brief History of Drawing Landscapes
SE	130	Chapter 4:Seeing and Organizing Landscapes
SE	132	Chapter 4:Organizing Space with Grounds
SE	137	Chapter 4:The Elements of Landscape
SE	155	Chapter 4:Chapter Review:Drawing Landscapes
SE	173	Chapter 5:Point of View and the Built Environment
SE	178	Chapter 5:Art Fundamentals:Intentionality and Perspective
SE	183	Chapter 5:Expressive Uses of the Built Environment
SE	195	Chapter 5:Chapter Review:The Built Environment
SE	201	Chapter 6:A Brief History of Figure Drawing
SE	222	Chapter 6:Art Fundamentals:Repetition and Intesity
SE	231	Chapter 6:Nontraditional Approaches:Heather Hansen
SE	238	Chapter 6:Chapter Review:The Figure
SE	244	Chapter 7:A Brief History of Drawing Portraits
SE	245	Chapter 7:A Brief History of Drawing Portraits
SE	250	Chapter 7:Working with a Model
SE	251	Chapter 7:The Portrait Poses
SE	252	Chapter 7:The Portrait Poses
SE	253	Chapter 7:Art Fundamentals:Contrast (Principle of Design)
SE	262	Chapter 7:Focus on the Features:Eyes
SE	284	Chapter 7:Chapter Review:Portraits

VA.RE.7.HS2b 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.).

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	SE	300 Chapter 8:Exotic Animals
	SE	305 Chapter 8:Art Fundamentals:Visual or Implied Texture
	SE	319 Chapter 8:Chapter Review:Drawing Animals
	SE	326 Chapter 9:A Brief History of Making Meaning through Drawing
	SE	329 Chapter 9:Art Fundamentals:Rhythm and Movement Using Texture
	SE	331 Chapter 9:Exploring Big Ideas:What is a Big Idea?
	SE	343 Chapter 9:Studio Experience:Visual Conversation
	SE	349 Chapter 9:Chapter Review:Making Meaning through Drawing
	SE	352 Chapter 10:Imaginary Worlds:Opener
	SE	356 Chapter 10:A Brief History of Drawing Imaginary Worlds
	SE	366 Chapter 10:Cartoons and Comics
	SE	368 Chapter 10:Monsters
	SE	381 Chapter 10:Chapter Review:Imaginary Worlds
	TE	1 Chapter 1:What is Drawing?:Opener
	TE	13 Chapter 1:Drawing Becomes:Roy Lichtenstein Sculpture
	TE	125 Chapter 4:Drawing Landscapes:Opener
	TE	134 Chapter 4:Alternative Ways of Seeing Landscape
	TE	139 Chapter 4:The Elements of Landscape
	TE	143 Chapter 4:Creating Space with Aerial Perspective
	TE	158 Chapter 5:The Built Environment:Opener
	TE	188 Chapter 5:Nontraditional Approaches:Terry Winters
	TE	256 Chapter 7:Drawing for Design:One-Sheet Movie Poster
	TE	263 Chapter 7:Focus on the Features:The Nose
	TE	322 Chapter 9:Making Meaning through Drawing:Opener
VA.RE.8.HS2	SE	8 Chapter 1:Drawing for Design:Michael Graves Tea Kettle
Construct a persuasive interpretation of an artwork or collection	SE	13 Chapter 1:Drawing Becomes:Roy Lichtenstein Sculpture
informed by the perspective of an art specialist(s) (such as art	SE	16 Chapter 1:Criticism and the Critical Process:Caption
historians, art critics, curators, reviewers, and other artists).	SE	16 Chapter 1:Criticism and the Critical Process:Interpretation
	SE	27 Chapter 1:Drawing on History:Delacroix's Moroccan Sketchbooks
	SE	55 Chapter 2:Drawing for Design:Bauhaus Weaving Workshop
	SE	75 Chapter 2:Drawing Becomes:Spoonbridge and Cherry
	SE	97 Chapter 3:Drawing for Design:An Iconic Chair
	SE	101 Chapter 3:Drawing on History:The Index of American Design
	SE	131 Chapter 4:Drawing on History:Thomas Moran and the American Landscape
	SE	136 Chapter 4:Drawing Becomes:Kimono Art of Itchiku Kubota
	SE	172 Chapter 5:Drawing on History:Kevin Lynch and The Image of the City
	SE	184 Chapter 5:Drawing on History:Piranesi's Dark Visions
	SE	187 Chapter 5:Drawing Becomes:Christo and Jeanne-Claude's Wrapped Reichstag
	SE	209 Chapter 6:Drawing on History:The Classical Ideal
	SE	219 Chapter 6:Drawing Becomes:Michelangelo's Study for The Libyan Sibyl
	SE	225 Chapter 6:Drawing on History:Abraham Walkowitz and Isadora Duncan
	SE	228 Chapter 6:Drawing on History:Allan Houser's Ghost Dancers
	SE	249 Chapter 7:Drawing Becomes:Making an Ukiyo-e Woodblock Print
	SE	256 Chapter 7:Drawing for Design:One-Sheet Movie Poster
	SE	269 Chapter 7:Drawing on History:Hockney's Camera Obscura
	SE	299 Chapter 8:Drawing for Design:Beatrix Potter's Animals
	SE	304 Chapter 8:Drawing on History:Muybridge's Motion Studies
	SE	338 Chapter 9:Drawing Becomes:Aaron Douglas Illustrations
	SE	365 Chapter 10:Drawing for Design:Video Game Concept Art
	SE	369 Chapter 10:Drawing on History:Monster Myths
	TE	87 Chapter 3:Still Life:Opener
	TE	125 Chapter 4:Drawing Landscapes:Opener
	TE	158 Chapter 5:The Built Environment:Opener
	TE	198 Chapter 6:The Figure:Opener
	TE	276 Chapter 7:Nontraditional Approaches:Marlene Dumas
VA.RE.9.HS2	SE	16 Chapter 1:Criticism and the Critical Process:Caption
Determine the relevance of criteria used by others (such as the general	SE	16 Chapter 1:Criticism and the Critical Process:Evaluation
public compared to art specialists, for example) to evaluate a work of	SE	41 Chapter 1:Chapter Review:What is Drawing?
art or collection of works.	SE	122 Chapter 3:Chapter Review:Still Life
	SE	130 Chapter 4:Seeing and Organizing Landscapes
	TE	1 Chapter 1:What is Drawing?:Opener
	TE	6 Chapter 1:The Purposes of Drawing
	TE	10 Chapter 1:The Purposes of Drawing:Drawing as Story
	TE	16 Chapter 1:Criticism and the Critical Process
	TE	59 Chapter 2:The Formal Language of Art:The Principles of Design
	TE	248 Chapter 7:Portraits as Illustrations and Exploration:Design Extension
	TE	263 Chapter 7:Focus on the Features:The Nose
VA.CN.10.HS2	SE	7 Chapter 1:The Purposes of Drawing:Drawing to Record Information
Utilize inquiry methods of observation, research, and experimentation to	SE	9 Chapter 1:The Purposes of Drawing:Drawing for Understanding
explore community concerns through artmaking.	SE	10 Chapter 1:The Purposes of Drawing:Drawing as Story
	SE	12 Chapter 1:The Purposes of Drawing:Drawing as Imagination
	SE	22 Chapter 1:Drawing Media and Materials:Watercolor and Mixed Media
	SE	26 Chapter 1:Sketchbooks
	SE	32 Chapter 1:Study Drawings
	SE	35 Chapter 1:Studio Experience:Study Drawing and Original Drawing
	SE	60 Chapter 2:Art Fundamentals:Color Theory
	SE	61 Chapter 2:Drawing on History:Goethe's Theory of Color
	SE	63 Chapter 2:How to...:Draw a Tree from Observation
	SE	64 Chapter 2:How to...:Draw a Tree from Observation
	SE	66 Chapter 2:Line Drawing
	SE	67 Chapter 2:Basic Shapes
	SE	68 Chapter 2:Framing and Sighting
	SE	69 Chapter 2:Framing and Sighting
	SE	70 Chapter 2:How to...:Use Sighting
	SE	71 Chapter 2:How to...:Use Sighting
	SE	73 Chapter 2:Organizing a Composition:Size / Overlapping
	SE	74 Chapter 2:Organizing a Composition:Placement
	SE	78 Chapter 2:Studio Experience:Conducting a Visual Investigation
	SE	79 Chapter 2:Studio Experience:Conducting a Visual Investigation
	SE	92 Chapter 3:Organizing a Still Life
	SE	94 Chapter 3:Defining Forms with Value:Shadows
	SE	95 Chapter 3:How to...:Draw a Still Life in Contour Line
	SE	96 Chapter 3:How to...:Draw a Still Life in Contour Line

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SE	106	Chapter 3:Still Life as Metaphor
SE	107	Chapter 3:Draperies
SE	108	Chapter 3:How to...Draw Draperies Folds, Shadows, and Highlights
SE	109	Chapter 3:How to...Draw Draperies Folds, Shadows, and Highlights
SE	111	Chapter 3:Space in Still Life
SE	112	Chapter 3:Space in Still Life
SE	116	Chapter 3:Studio Experience:Draped Corner Still Life
SE	117	Chapter 3:Studio Experience:Draped Corner Still Life
SE	122	Chapter 3:Chapter Review:Still Life
SE	130	Chapter 4:Seeing and Organizing Landscapes
SE	132	Chapter 4:Organizing Space with Grounds
SE	135	Chapter 4:Alternative Ways of Seeing Landscape
SE	141	Chapter 4:How to...Develop a Night Landscape
SE	168	Chapter 5:How to...Draw a City Street in One-Point Perspective
SE	175	Chapter 5:Drawing for Design:The Holland Prize
SE	176	Chapter 5:How to...Draw with Ink and Wash
SE	180	Chapter 5:More Ways to Look at the Built Environment
SE	181	Chapter 5:How to...Create a Charcoal Wash
SE	183	Chapter 5:Expressive Uses of the Built Environment
SE	185	Chapter 5:Expressive Uses of the Built Environment:Memorials and Environmental Works
SE	190	Chapter 5:Studio Experience:Drawing Your Home
SE	195	Chapter 5:Chapter Review:The Built Environment
SE	205	Chapter 6:Purposes of Figure Drawing
SE	208	Chapter 6:Ideal Figures:Fashion
SE	210	Chapter 6:Figure Anatomy
SE	212	Chapter 6:How to...Draw with Continuous Line
SE	215	Chapter 6:The Artist and the Model
SE	216	Chapter 6:How to...Draw a Sighted Figure
SE	221	Chapter 6:Foreshortening the Figure
SE	223	Chapter 6:Figure Poses and Movement
SE	224	Chapter 6:Figure Poses and Movement
SE	227	Chapter 6:The Figure in Contour and Value
SE	229	Chapter 6:Expression and the Figure
SE	230	Chapter 6:Expression and the Figure
SE	233	Chapter 6:Studio Experience:Drawing on the Canon
SE	248	Chapter 7:Portraits as Illustration and Exploration
SE	250	Chapter 7:Working with a Model
SE	258	Chapter 7:How to...Create Lighting Effects
SE	262	Chapter 7:Focus on the Features:Eyes
SE	264	Chapter 7:Focus on the Features:The Nose
SE	265	Chapter 7:Focus on the Features:Hair
SE	266	Chapter 7:How to...Draw Facial Features
SE	272	Chapter 7:Relating the Features
SE	273	Chapter 7:How to...Create a Trois Crayons Portrait
SE	275	Chapter 7:Expressions
SE	278	Chapter 7:Studio Experience:Grounded Charcoal Portraits
SE	284	Chapter 7:Chapter Review:Portraits
SE	292	Chapter 8:Basic Shapes and Animal Anatomy
SE	293	Chapter 8:Basic Shapes and Animal Anatomy:Skeletons
SE	296	Chapter 8:Observing Animals
SE	297	Chapter 8:How to...Create an Animal Value Study
SE	301	Chapter 8:Exotic Animals
SE	302	Chapter 8:Drawing Animals in Motion
SE	303	Chapter 8:Drawing Animals in Motion
SE	305	Chapter 8:Art Fundamentals:Visual or Implied Texture
SE	306	Chapter 8:Animals with a Message
SE	307	Chapter 8:Animals with a Message
SE	308	Chapter 8:How to...Use Drawing with Digital Imaging
SE	314	Chapter 8:Studio Experience:A Hybrid Animal
SE	328	Chapter 9:How to...Create a Series
SE	335	Chapter 9:How to...Use Mark-Making as Visual Language
SE	337	Chapter 9:Personal Symbolism
SE	339	Chapter 9:Abstract and Nonobjective Art
SE	344	Chapter 9:Studio Experience:Visual Conversation
SE	349	Chapter 9:Chapter Review:Making Meaning through Drawing
SE	358	Chapter 10:Seeing the Real World Imaginatively
SE	361	Chapter 10:The Tools of the Imagination:Contrast
SE	366	Chapter 10:Cartoons and Comics
SE	371	Chapter 10:How to...Work with Markers
SE	375	Chapter 10:Studio Experience:Making a Storyboard
SE	381	Chapter 10:Chapter Review:Imaginary Worlds
TE	12	Chapter 1:The Purposes of Drawing:Interdisciplinary Connection
TE	132	Chapter 4:Organizing Space with Grounds
TE	134	Chapter 4:Alternative Ways of Seeing Landscape
TE	135	Chapter 4:Alternative Ways of Seeing Landscape
TE	143	Chapter 4:Creating Space with Aerial Perspective
TE	149	Chapter 4:Studio Experience:Drawing a Landscape
TE	174	Chapter 5:Point of View and the Built Environment
TE	184	Chapter 5:Drawing on History:Piranesi's Dark Visions
TE	187	Chapter 5:Drawing Becomes:Christo and Jeanne-Claude's Wrapped Reichstag
TE	220	Chapter 6:Foreshortening the Figure
TE	222	Chapter 6:Art Fundamentals:Repetition and Intensity
TE	247	Chapter 7:Portraits as Documents
TE	276	Chapter 7:Nontraditional Approaches:Marlene Dumas
TE	295	Chapter 8:Observing Animals
TE	327	Chapter 9:The Artistic Process
TE	359	Chapter 10:Drawing on History:The Lunar Lander
SE	2	Chapter 1:What is Drawing?:Overview
SE	5	Chapter 1:A Brief History of Drawing
SE	32	Chapter 1:Study Drawings
SE	33	Chapter 1:Nontraditional Approaches:Sonja Hinrichsen
SE	55	Chapter 2:Drawing for Design:Bauhaus Weaving Workshop
SE	122	Chapter 3:Chapter Review:Still Life

VA.CN.11.HS2 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.

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SE	132	Chapter 4:Organizing Space with Grounds
SE	158	Chapter 5:The Built Environment:Opener
SE	161	Chapter 5:A Brief History of Drawing the Built Environment
SE	172	Chapter 5:Drawing on History:Kevin Lynch and The Image of the City
SE	179	Chapter 5:More Ways to Look at the Built Environment
SE	180	Chapter 5:More Ways to Look at the Built Environment
SE	195	Chapter 5:Chapter Review:The Built Environment
SE	201	Chapter 6:A Brief History of Figure Drawing
SE	205	Chapter 6:Purposes of Figure Drawing
SE	234	Chapter 6:Studio Experience:Drawing on the Canon
SE	245	Chapter 7:A Brief History of Drawing Portraits
SE	247	Chapter 7:Portraits as Documents
SE	269	Chapter 7:Drawing on History:Hockney's Camera Obscura
SE	284	Chapter 7:Chapter Review:Portraits
SE	291	Chapter 8:A Brief History of Drawing Animals
SE	312	Chapter 8:Nontraditional Approaches:Kim Nam-Pyo
SE	326	Chapter 9:A Brief History of Making Meaning through Drawing
SE	356	Chapter 10:A Brief History of Drawing Imaginary Worlds
TE	11	Chapter 1:The Purposes of Drawing:Art History
TE	11	Chapter 1:The Purposes of Drawing:Interdisciplinary Connection
TE	74	Chapter 2:Organizing a Composition:Placement
TE	135	Chapter 4:Alternative Ways of Seeing Landscape
TE	143	Chapter 4:Creating Space with Aerial Perspective
TE	174	Chapter 5:Point of View and the Built Environment
TE	178	Chapter 5:Art Fundamentals:Intentionality and Perspective
TE	185	Chapter 5:Expressive Uses of the Built Environment:Memorials and Environmental Works
TE	207	Chapter 6:Ideal Figures
TE	222	Chapter 6:Art Fundamentals:Repetition and Intensity
TE	248	Chapter 7:Portraits as Illustration and Exploration
TE	263	Chapter 7:Focus on the Features:The Nose
TE	299	Chapter 8:Drawing for Design:Beatrix Potter's Animals
TE	369	Chapter 10:Drawing on History:Monster Myths
TE	373	Chapter 10:Nontraditional Approaches:Phlegm