

TEACHING PORTFOLIO

Angela DeCarlis

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TEACHING PHILOSOPHY

Angela DeCarlis

I believe that any action which helps another person to become *more capable of success* should be considered an act of empowerment. Oftentimes empowerment of others can be extrinsic, as in acts of allyship or activism. However, the kind of empowerment education enacts is intrinsic to the learner: with greater understanding comes increased capability and social prowess. I also believe that the creation of art is an inherently empowering process. It is in the creative fields that we push students to produce something that only they could have conceived of; it is here that we recognize and elevate the individuality and uniqueness of the learner as a primary and necessary objective, regardless of a student's identity or background.

An academic *culture* in which the deliberate (not just incidental) empowerment of students by educators takes precedent is crucial to my pedagogical philosophy. These efforts may manifest as intentional choices made in curriculum development (i.e., including artists of color in reference materials, or body-diverse subjects in examples of figurative artwork) or as demonstrable cultural awareness on the part of instructors (as in comprehending and validating students' experiences). I've come to believe that adherence to an arts pedagogy and curriculum framed within this paradigm is one of the most effective ways I can uplift others. For learners belonging to systemically disempowered demographics, this is an especially critical step in leveling the playing field in society at large: lessons learned in an arts classroom can and do translate to real-world engagement. The goals need not be so global, however: empowering an individual simply to feel more confident in their contributions and ideas through their work in an art class is a worthy pursuit, as well.

As an educator, I aim to evaluate existing pedagogical systems critically and to establish new precedents when necessary from my classroom. Guiding students toward personal growth will be a priority, as will be fostering a community culture of empowerment within academia.

Angela DeCarlis

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SKILLS

- Working directly with students – both as primary instructor and also as a member of an educational team – to manage the administering of curricula
- Developing workshop and class curricula, independently and alongside collaborators
- Recognizing and addressing needs of communities based in arts and education
- Communicating and ensuring the safety and wellbeing of figure models
- Experienced in charismatic instruction

TEACHING EXPERIENCE

January 2020 - April 2020

Figure Drawing II // University of Florida, Gainesville, FL- Teaching Assistant, Instructor

August 2019 - April 2020

WARPhaus // University of Florida, Gainesville, FL- Teaching Assistant, Instructor, Open Studio Supervisor

June 2018 - PRESENT

Figure On Diversity - Program Director, Workshop Developer, Instructor

- Developed the workshop series designed to promote inclusivity in figure modeling

August 2018 - December 2018

Figure Painting II // Lesley University, Cambridge, MA - Teaching Assistant

- Self-advocated to be granted a teaching assistantship as an undergraduate based on merit

June 2015 - July 2017

Private Figure Drawing Class // Somerville, MA - Organizer and Instructor

- Independently developed and managed class curriculum and instruction in life drawing

August 2012 - PRESENT

Contra Dance // United States and Canada - Community Organizer, Leader, Instructor

- Highly skilled at leading instruction for American folk dance
- Acts simultaneously as a performer and educator, working with up to 500 dancers at a time

EDUCATION

August 2019 - PRESENT

University of Florida, Gainesville, FL - MFA Candidate

August 2017 - December 2018

Lesley University, Cambridge, MA - BA, Studio Arts

August 2011 - May 2014

Pennsylvania Academy of the Fine Arts, Philadelphia, PA - Certificate Degree Candidate

SELECTED GRANTS // AWARDS

Firefly Art Grant Recipient

Recipient of one \$2,000 grant to create VIVARIA, a social practice work which aims to promote intimacy amongst strangers, hosted at Firefly Arts Festival in Bethel, VT.

Elizabeth Greenshields Grantee

Two-time recipient of the Canadian grant which awards grants in the amount of \$15,000 to promising artists.

Caldwell Prize Scholarship

Invitation to compete for and subsequent second prize for the highly-coveted merit scholarship; given a half-ride scholarship to attend the Pennsylvania Academy of the Fine Arts.

PRESENTATIONS // LECTURES

February 17, 2020

Frank Hatch Free Day // Isabella Stewart Gardner Museum, Boston Massachusetts - *Figure On Diversity* drawing session featured as a part of programming.

October 29, 2019

Diversity Graduate Research Symposium // University of Florida, Gainesville Florida - *Abstract accepted to present poster on Figure On Diversity* research.

November 1-3, 2019

Hey Fever! Dance Weekend // Ottawa, ON, Canada - *Invitation to develop and lead a two-hour callers' workshop ("Calling with the Music") as well as teach and lead dances.*

SELECTED EXHIBITIONS

March 2019

Art of Inquiry // Harn Museum of Art, Gainesville, FL - *Painting accepted. Juried Exhibition*

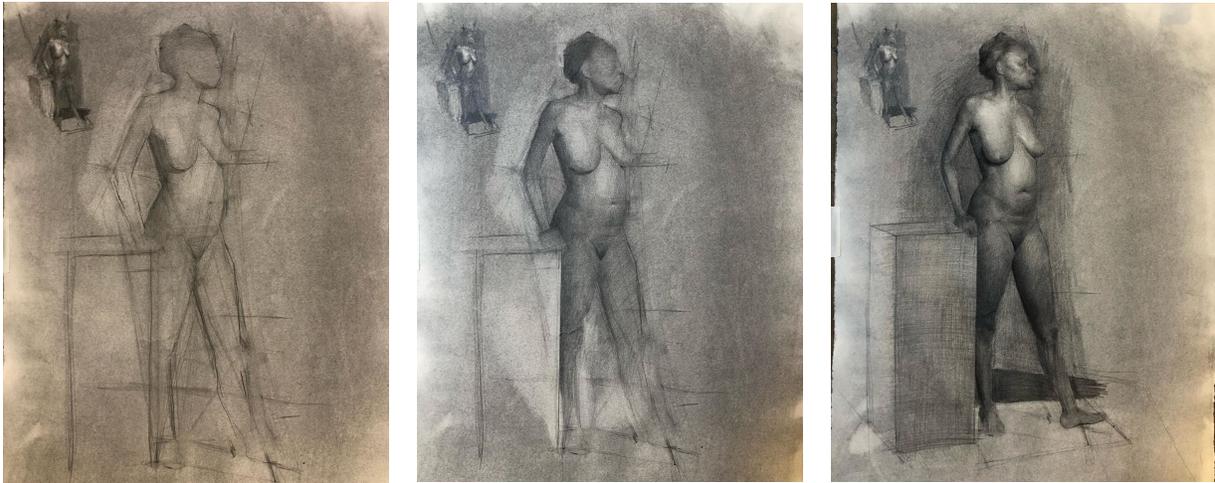
December 2018

Contemporary Portrait // Louise Hopkins Underwood Association for the Arts, Lubbock, TX - *Painting accepted. National Juried Exhibition*

Instructor: **Angela DeCarlis** // a.decarlis@ufl.edu // GRADhaus Studio #5
Location: **TBD** // Times: **TBD** // Office Hours: **TBD**

Figure Drawing I

In Figure Drawing I, we will begin to develop our understanding of the human form, and how it may be represented through observational drawing. We'll draw each week, and will reference both historical and contemporary use of the figure in art as we do so. We will work from figure models of a diverse range of body types as we explore the anatomical variance of the human form. By the end of the course, students shall have a more comprehensive understanding of human physiology and anatomy as it pertains to figurative art, as well as an improved understanding of how to depict the human form in two-dimensional drawing.



Santiago Galeas, 2019

OBJECTIVES

- Develop anatomical knowledge in relation to figure drawing
- Explore techniques in representing the figure through two-dimensional drawing
- Learn to consider the “figure/ground” relationship and composition construction
- Develop perceptual drawing skills as well as facility with drawing media
- Thoroughly examine the perceptual results of varied mark making and line treatment
- Develop ability to construct (and convey) concepts and ideas through figurative drawing
- Learn to evaluate works critically through group critiques; hold yourself to a standard of growth
- Learn to *name* your own strengths, weaknesses, fascinations, and interests in an effort to hone in on your artistic “voice”: what makes your work *yours*?

TOPICS

Gesture, Proportion, Perspective, Form, Movement, Dynamics, Volume, Composition, Line & Mark Quality, Texture, Noise, Composition, Construction, Critical thinking, Value

REQUIREMENTS AND EVALUATION

1. RESEARCH/READINGS (5%) – Presentations; Readings; Handouts; etc
2. FRIDAY FIGURE DRAWING LAB WORK (15%) – Attend at minimum 15 hours
3. IN-CLASS PROJECTS (20%) – Four projects and critiques
4. OUT-OF-CLASS PROJECTS (20%) – Two Self-Portraits and Critiques
5. FINAL PORTFOLIO (20%) – Class work, Outside Figure Drawings, Sketchbook and Homework, all professionally presented as complete semester portfolio
6. PARTICIPATION/EFFORT (20%) – Full participation in class and honesty/communication regarding extenuating circumstances. Engagement in group critiques, presence during class work and lectures/demos. Attendance.

If at any point in the semester you are concerned about your standing in this course, or if you have any questions or uncertainties, please don't hesitate to reach out to me. :)

GRADING SCALE

A	100 - 95	B-	83 - 80	D+	69 - 67
A-	94 - 90	C+	79 - 77	D	66 - 64
B+	89 - 87	C	76 - 74	D-	63 - 60
B	86 - 84	C-	73 - 70	E	59 - 0

MATERIALS REQUIRED

- Vine Charcoal (soft)
- Compressed Charcoal
- Grayscale Conte Crayon Set
- Graphite Pencil Set
- Pencil Sharpener and/or X-acto Knife
- Kneaded Eraser
- Paper Towels
- 16"x 20" Newsprint Pad
- 16"x 20" Drawing Paper (*not* "Sketch") Pad
- Several sheets of quality rag paper (Stonehenge, Rives, etc), ≥ 16"x 20"
- Masonite Drawing Board (large enough to accommodate your paper)
- Drawing Board Clamps
- 1"-wide Artists' Tape
- 12" Metal Ruler with Cork Backing

PROJECT GRADING EXPLANATIONS

A: Exemplary. The work demonstrates a full realization of the ideas put forth in assignment, and more. Students may have demonstrated some level of *fearlessness* in their exploration of the subject at hand: the work is *ambitious*. Problems identified along the way will have been solved completely. A demonstrably intelligent and genuine explanation of the work is provided through the artist statement and through class discussion.

A-/B+: Very fine work, almost superlative. Goes beyond merely solving the problems.

B: Well-presented, strong work. Very good work demonstrates a sound and competent realization of the ideas put forth in each assignment. Work conveys an understanding and thoughtfulness only be lacking in the 'special' characteristics mentioned in 'A', above.

B-/C+: Above average. Less originality, craft, etc than seen in above examples. Work does not completely succeed as unified wholes or statements, yet creative risks were undertaken.

C: Average work. The work demonstrates a fairly good attempt at meeting the expectations of the given assignment. The work lacks a comprehensive understanding mentioned in 'B' above, however – potentially the student failed to challenge themselves.

C-/D+: Below average. Work has some problems solved but there is much room for improvement overall. Student has neglected the basic craftsmanship skills and breadth and depth of idea development, or perhaps has spent inadequate time/energy on the work.

D: Inadequate work. Extremely poor, unambitious, and/or unfinished work with little-to-no care or attention to the assignment.

E: Absence of work altogether: this is an extreme grade given under severe circumstances, and should not apply if given extreme extenuating circumstances on the part of the learner.

>> **Please Note:** "C" represents satisfactory work and successful accomplishment of the assignment. Late assignments will not be reviewed unless excused.

ATTENDANCE

You are expected to attend and actively participate in ALL scheduled class sessions. Excused absences are for medical reasons and/or family emergencies and require documentation; medical emergencies require a note from a doctor or nurse. You are allowed a maximum of three excused absences (please speak to faculty if there are extenuating circumstances).

Attendance will be taken at the beginning of each class session. Your participation grade will be negatively affected by unexcused absences.

Attending critique and presentation dates are mandatory, though an excuse of emergency will be permitted in the event of missing a critique or presentation. Speak with your professor about a potential schedule conflict ahead of time – communication is key.

Lateness is arriving after roll call. If you are late three times it will be counted as an absence. It is your responsibility to make sure that the professor has turned your absent mark into a lateness if you arrive after roll call.

Lateness of more than 30 minutes or early departure is considered an absence. Sleeping in class, or working on non-course related work during class is also considered a form of absence. If there are any extenuating circumstances that make lateness and attendance an issue for you, please let me know as soon as possible.

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>

LATE POLICY

Assignments are due when indicated by the instructor.

Excused late assignments will be critiqued during the following class period and will receive points off of assignment grade.

Unexcused late assignments will not be reviewed and will be evaluated as a failing grade.

COURSE CALENDAR

Week 1	Syllabus Week; Setting Expectations. Welcome!	
Week 2	Figure Drawing: Short Poses and Gestures	
Week 3	Anatomical Study: Drawing the Skeleton	Anatomy Handout 1 Due
Week 4	Anatomical Study: Drawing the Skeleton	Anatomy Handout 2 Due
Week 5	Figure Drawing 1: Anatomy	Self-Portrait 1 Draft Due
Week 6	Gesture Studies: Incorporating Movement	
Week 7	Gesture Studies: Incorporating Movement	
Week 8	Crit: Self-Portraits	Self-Portrait 1 Due
Week 9	Figure Drawing 2: Figure in Space	Read: Atmospheric Perspective
Week 10	Figure Drawing 2: Figure in Space	Figure/Environment Studies x3
Week 11	Figure Drawing 3: Musician Portrait	Present: Benton; Degas; etc
Week 12	Figure Drawing 3: Musician Portrait	
Week 13	Crit: FD#2, FD#3, Self Portrait 2 Draft	Self Portrait 2 Draft Due
Week 14	Figure Drawing 4: Composition	Composition Studies x10
Week 15	Figure Drawing 4: Composition	
Week 16	Final Crit: All Works From Semester	Self Portrait 2; All Work Due!

The instructor reserves the right to change this schedule with due notice and within reason.

RESOURCES

Check off these artists as you do personal research. Make notes in your sketchbook about your discoveries: how do the works of these artists make you think/feel? How do the works function?

- | | | |
|---|--|--|
| <input type="checkbox"/> Adams, Derrick | <input type="checkbox"/> Gillespie, Gregory | <input type="checkbox"/> Rivers, Larry |
| <input type="checkbox"/> Akunyili, Njideka | <input type="checkbox"/> Gokita, Tomoo | <input type="checkbox"/> Rozeal Brown, Iona |
| <input type="checkbox"/> Applebroog, Ida | <input type="checkbox"/> Golucho | <input type="checkbox"/> Saville, Jenny |
| <input type="checkbox"/> Assael, Steven | <input type="checkbox"/> Goodman, Sidney | <input type="checkbox"/> Schiele, Egon |
| <input type="checkbox"/> Baez, Firelei | <input type="checkbox"/> Graham, John | <input type="checkbox"/> Schutz, Dana |
| <input type="checkbox"/> Barber, Shawn | <input type="checkbox"/> Hauptman, Susan | <input type="checkbox"/> Shepherd, Rudy |
| <input type="checkbox"/> Beaux, Cecilia | <input type="checkbox"/> Hein, Jeff | <input type="checkbox"/> Shishkin, Dasha |
| <input type="checkbox"/> Beckman, William | <input type="checkbox"/> Hendricks, Barley | <input type="checkbox"/> Sickert, Walter |
| <input type="checkbox"/> Bellows, Kent | <input type="checkbox"/> Hopper, Edward | <input type="checkbox"/> Singer Sargent,
John |
| <input type="checkbox"/> Black, Dawn | <input type="checkbox"/> Hughes, Daniel | <input type="checkbox"/> Smith, Alexandria |
| <input type="checkbox"/> Clemente,
Francisco | <input type="checkbox"/> Irani, Mohsen | <input type="checkbox"/> Smith, Clive |
| <input type="checkbox"/> De Jesus Moleski,
Amaryllis | <input type="checkbox"/> Jodoin, Sophie | <input type="checkbox"/> Smith, Kiki |
| <input type="checkbox"/> Degas, Edgar | <input type="checkbox"/> Kanevsky, Alex | <input type="checkbox"/> Spianti, Julien |
| <input type="checkbox"/> Del Valle, Esteban | <input type="checkbox"/> Klimt, Gustav | <input type="checkbox"/> Szapochnikow,
Alina |
| <input type="checkbox"/> Desiderio, Vincent | <input type="checkbox"/> Kollwitz, Käthe | <input type="checkbox"/> Tabbutt, Steven |
| <input type="checkbox"/> Diebenkorn | <input type="checkbox"/> Kowch, Andrea | <input type="checkbox"/> Tandiwe, Aisha
Bell-Caldwell |
| <input type="checkbox"/> Dr. Lakra | <input type="checkbox"/> Laserstein, Lotte | <input type="checkbox"/> Thomas, Mickalene |
| <input type="checkbox"/> Dumas, Marlene | <input type="checkbox"/> Lovell, Whitfield | <input type="checkbox"/> Valerio, James |
| <input type="checkbox"/> Durer, Albrecht | <input type="checkbox"/> Maksimenko, Alina | <input type="checkbox"/> Van Dyck, Peter |
| <input type="checkbox"/> Eisenmann, Nicole | <input type="checkbox"/> Markowsky, Jeff | <input type="checkbox"/> Van Gogh |
| <input type="checkbox"/> Emin, Tracey | <input type="checkbox"/> Mortimer, Justin | <input type="checkbox"/> Vermeer |
| <input type="checkbox"/> Exon, Randall | <input type="checkbox"/> Mutu, Wangechi | <input type="checkbox"/> Villalongo, William |
| <input type="checkbox"/> Feltus, Alan | <input type="checkbox"/> Neel, Alice | <input type="checkbox"/> Vuillard, Edouard |
| <input type="checkbox"/> Fenniak, Paul | <input type="checkbox"/> Nerdrum, Odd | <input type="checkbox"/> Walker, Kara |
| <input type="checkbox"/> Fischl, Eric | <input type="checkbox"/> Noel, Scott | <input type="checkbox"/> Wall, Samantha |
| <input type="checkbox"/> Frampton, Meredith | <input type="checkbox"/> Ofili, Chris | <input type="checkbox"/> Wiley, Kehinde |
| <input type="checkbox"/> Freud, Lucian | <input type="checkbox"/> Okamura, Tim | <input type="checkbox"/> Witkin, Jerome |
| <input type="checkbox"/> Gale, Ann | <input type="checkbox"/> Park, David | <input type="checkbox"/> Yiadom-Boakye,
Lynette |
| <input type="checkbox"/> Ganesh, Chitra | <input type="checkbox"/> Pruitt, Robert | <input type="checkbox"/> Zorn, Anders |
| <input type="checkbox"/> Ghenie, Adrian | <input type="checkbox"/> Pyfrom, Carolyn | |
| <input type="checkbox"/> Giacometti
(drawings) | <input type="checkbox"/> Rego, Paula | |
| | <input type="checkbox"/> Rembrandt | |
| | <input type="checkbox"/> Richter, Gerhard
(figures) | |

All texts for this course will be provided.

Anatomy in Figure Drawing, Part I

The human form is more than skin-deep! In order to fully understand *what* you're drawing, it's important to understand the skeletal forms which support the human body, and that ultimately inform what we observe at the surface-level.

PRIMARY OBJECTIVE

To gain a more comprehensive understanding of human skeletal anatomy – including the names of relevant bones – in relation to figure drawing.

PREPARE

In preparation for this project, you will need to complete and engage with the following:

- Worksheets of skeletal system, names of bones, etc
- Sketchbook pages of anatomical proportions, as discussed and worked on during class time



CREATE

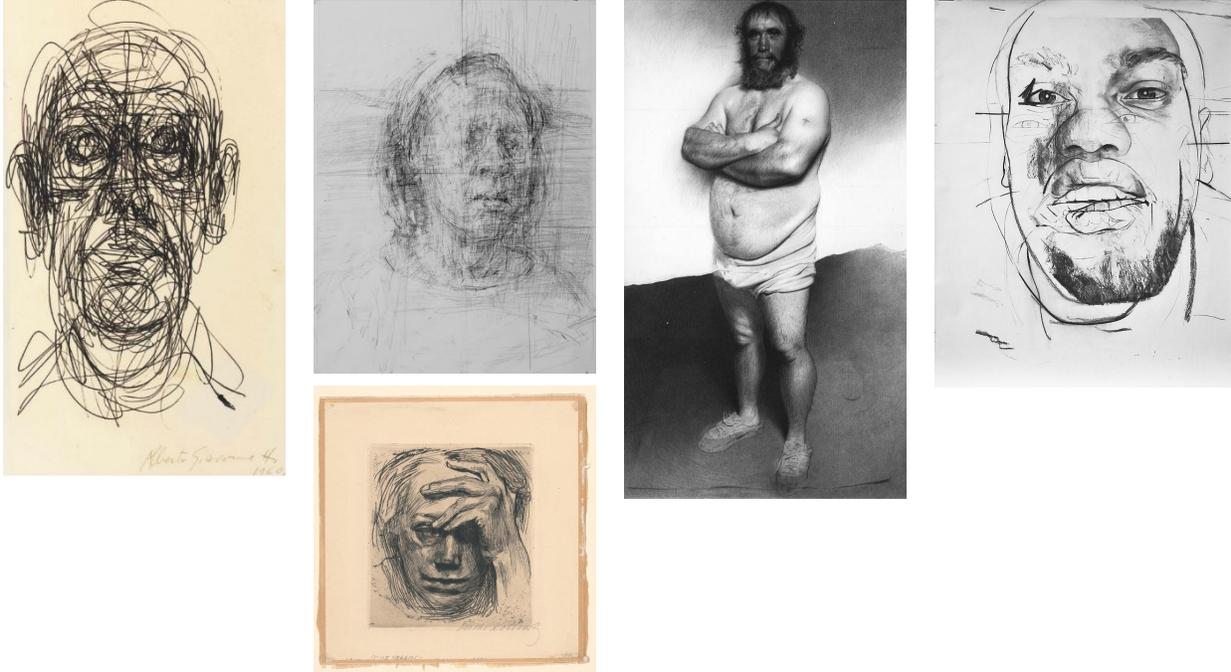
Two 16"x 20" drawings, made during class time, from observation of a human skeleton. Both drawings should be done from the same perspective and demonstrate accurate proportions and a concrete representation of form and dimensionality in space. Your first drawing, done in graphite, should be realized to completion over the course of one week of class; your second drawing will be done in charcoal over one class sitting following the first drawing's completion, with attention paid to working at the same scale as the first drawing.

See Syllabus for Grading Expectations.

Above: "Skeleton Study" by Evan Rosato, 2017

Self Portrait 2: Psychology of the Mark

Many artists develop a coherent language of mark-making in their drawings over the course of their careers. These marks do more than to literally describe a figure or form: their quality lends an emotional component to the finished works which cannot go unconsidered.



PRIMARY OBJECTIVE

To explore the expression, character, and psychological quality of a drawn self-portrait through the use of mark-making, as well as to develop visual fluency within a system of marks which feel uniquely your own.

PREPARE

In preparation for this project, you will need to complete and engage with the following:

- 5 compositional studies which each explore a different system of mark making; these can also serve as compositional studies for your final piece.
- A verbal response to your studies. Explore questions such as: How does each kind of mark make you feel and why? Which marks do you find formally successful and why?

CREATE

One drawn self-portrait in graphite or charcoal. Smallest dimension must be at least 16" on one side. Drawing should demonstrate attention to mark making and line quality in addition to proportion, composition, and overall execution. This drawing is to be done from life, with minimal outside (photo) references. See Syllabus for Grading Expectations.

Artists shown above, left to right: Giacometti, Ann Gale, Käthe Kollwitz, Golucho, Patrick Earl Hammie

Figure Drawing 2: The Figure In Space

There are many tools at our disposal when it comes to depicting three-dimensional forms in a two-dimensional space. How do you give a drawn figure volume, dimension, and density?



PRIMARY OBJECTIVE

To practice visual tools which help representational artists depict forms in space, including atmospheric perspective, contrast, and breaking down complex forms into basic shapes.

PREPARE

In preparation for this project, you will need to complete and engage with the following:

- Attached reading on atmospheric perspective.
- 5 Master Copies in your sketchbook: excerpt figures from works in your artist list (see syllabus) for each one, draw
 - One blocked breakdown of the figure (see marginalia in examples above) which focuses on the directionality of the light
 - One complex rendering of the figure, using your block drawing as reference for the lighting (as in the main figures in the above examples)

CREATE

One drawn figure, made during class time, in grayscale and colored conte crayon on 16"x 20" drawing paper. The figure should be depicted as volumetric – as having perceptible volume, weight, and density even within the confines of a two-dimensional space. Attention to anatomical accuracy is important for this drawing, however the likeness of the model (i.e., the portrait) is not a primary goal. See Syllabus for Grading Expectations.

Shown above: Teaching demonstrations by Scott Noel

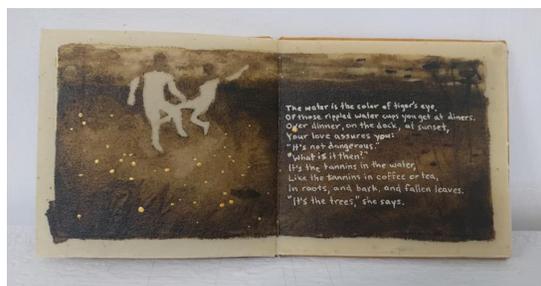
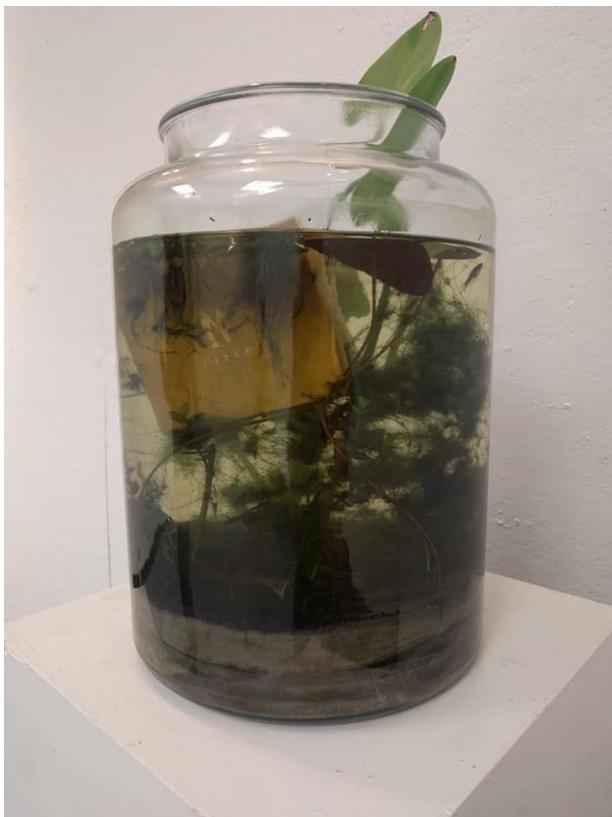
SELECTED WORKS



***Out of Water* – 2018**
Oil on Canvas, 36" x 48"



***The Artist in Wintertime* – 2018**
Oil on Canvas, 24" x 30"



Steep - 2019

Acrylic- and Shellac-based Inks on Beeswaxed Muslin; Aquarium with Live Plants and Fish.
3.5" x 4" book in 3-gallon glass tank.



Eloise (Teacup Painting) - 2017

Oil on Canvas, 20" x 30"