REFLECTIVE PORTFOLIO
AMY SPERBER

> ### 1. *Define your teaching philosophy.*

My teaching philosophy is Student-centered, a combination of visual communications, repeatable demonstration, and thought-provoking questions. Real-world examples shared alongside the applicable technique. Clear and Simple. to merge craft with questions, fashion design education is a hybrid of graduating "dreamers and doers."

As an instructor who had straddled the industry and the classroom for a decade, I see the need to meet contemporary design standards while pushing what the field can participate in.

> ### 2. *Have you ever observed a master teacher? If the answer is yes, what do you recall most from the experience?*

The teacher who left the biggest impression on me was my grammar school art teacher Dr. Louis Ebin. She said, " Amy, you see the impossible in the possible" it's been my mantra for life. I always try not just to look at my class, but I make an effort to see my students. Her gentle and calm nature made the classroom fun, mistakes where beautiful and the most prominent critic was ourselves. It is my goal to have a serine class where the prompts really push the students, not my presence. To help develop that personal motivation to keep exploring, it is a lifelong skill to keep giving opportunities if a student allows it to grow.

 "you can lead a horse to water" id love the tool to spark the curiosity to take a drink.

> ### 3. *Give examples of your most successful lesson. Why do you feel it was successful?*

I feel successful when I see students' work has become the next level, more professional, and that I can highly recommend them for positions knowing they are qualified to give industry opportunity is my most significant success measure.

I don't approach the course material is individual lessons, but as a tool kit, we are adding too. Everything builds on the class before. A life lesson that has stayed with me is the "biggest room in the house is one for improvement."

But if I have to be specific id say volunteering to train 40 fashion design seniors in Clo3d. I had no outline to follow and had to make the whole syllabus from scratch was a first for me in ten years of teaching; I had rarely be asked to develop something with no template or requirements. But cutting through the noise of the program and listening to the students resulted in high-quality work. The ability to get instant feedback from the students as we together figured out best practices was a great and high triumphant feeling. It is an interesting reflection that when allowed to develop teaching materials without a net, so to speak, the results are exciting. The possibility is very present. It is not just rote.

4. **Do you have an example of an unsuccessful lesson? How did you address the challenges?**

I had attempted to show how to draft a sleeve, and in my desire to simplify the steps, I left out a crucial point, only discovered after seeing the whole class with the incorrect geometry. I admitted the mistake and shared a better version of the approach. I always admit I don't know, it may make me have less dominance in the room, but I'd instead lead with humility than hubris.

To be honest, the best lessons usually happen after the worst. I need to fail up as I say to get better, a lot of what I teach is subjective to technique, there are many ways to come to the same conclusion and trial and error play a considerable role.

5. **Why are you introducing and/or expanding the use of technology into your teaching?**

We are at a critical crossroads in the fashion industry. Our students must have the ability to adapt and pivot. Using technology seamlessly in their instruction and execution of the materials is of the utmost importance as the industry they are joining expects absolute digital fluidity and minds that can apply thinking outside the box. I am a generation where you either jumped in feet first or let the moment pass to become digitally fluid. I have always loved the computers' ability to help me clearly share my ideas, to let me see the versions before and the future with ease.

My students have never known a world that didn't instantly give them some sort of answer, my goal is to shape them in finding the best one. To be a guide through the weeds of information, to show how to partner with technology and not just be a user.

6. **How do you feel these technological innovations will affect the student experience? How do you think it will it will affect your experience?**

The experience for the students needs to be seamless and acknowledges that they are a native digital user. My experience should make for a classroom that puts creativity at the front and makes all tools engageable the digital to physical should be a holistic circle.

My classroom experience is greatly affected by how well the ideas can be shared and how the students make the connections and can apply to their own work with ease. A lot of the patternmaking classrooms are not equipped to utilize systems as simple as blackboard. It is a goal to bring the physical and digital in a space where they work seamlessly together.

7. **Please describe new teaching ideas you plan to implement as a result of this technology certificate program.**

I have made an ice breaker padlet canvas version that asks students to share three things about themselves and then find a connection to them. We will do this as a group activity and let the information about one another inspire answers. We may see the most significant connection is disconnection.

This platform has sparked a lot of possibilities for me in showing examples and offering the opportunity for a visual response from the students. I can see myself also using it to show the historical progress of design development. The timeline function can teach my students how far and just how little our practice has evolved its geometry for the body.

8. **How will these new technology tools/approaches contribute to your classroom practice?**

Being able to interact digitally as a group is a much-desired teaching tool, id like to be able to move from physical through digital and back again. Making the walls of the classroom nonexistent. Imagine a course that once you have utilized the classroom's physical tools (sewing machines, irons), you can move to your phone, tablet, or computer and keep the creativity going. A student can leave the physical space travel to inspiration then complete a task off-site while technically being in class.

9. **How will you evaluate the success of your activities?**

It will be interesting to see how much faster we get in synch with each other, my metric of success will be measured by how timely the group dynamics come together. It may be an exciting idea to revisit the padlett a few weeks after the course has run and re-look at what we know about one another from working together? How will that change what kind of information we choose to share? Deeper personal connections and the skill to network is priceless in industry.

10. What do you consider to be the bigger picture items with regard to technology and learning?

The big picture is fluidity and open-mindedness, a willingness to fail and discover new methods, and push to change long-held practices because "that's the way we have always done it."

I want to be an agent of change for my department to showcase that long-held traditional skills are transferable into future methods.

Going back to my teaching philosophy, the student center focus, and the emergence of ever-changing technology in the classroom makes white space for new ways to "hack" solutions. To encourage students to experiment with methods and practices in ways that perhaps were not intended but might be the answers to bring new design ideas to the forefront.