



REFLECTIVE PORTFOLIO

1. Define your teaching philosophy.

I teach in the Fashion Design Art department. Each of my students has a voice. It's my job to listen and learn each student's frame of reference. I have students who have been drawing all their lives and I have students who barely draw at all but can drape their ideas with ease. I have students who wear Gucci and students with limited exposure to luxury labels. Some students are terrified of color and others are unable to edit down from their find of 46 swatches of all types of colors and prints. They're all so different and this is something to be honored. When they are working in groups and editing their work, they learn so much from each other. As presentations are shown, I want each person's voice to get stronger and louder. It doesn't matter where they started, it's about how they gather their personal preferences to twist and turn and create in their own way. Growing up in the Soundview projects in the Bronx I was one of those kids that felt intimidated walking into a high end store, but my friends and I felt fashion before it became fashion. When my Mom would shop at Alexander's on 149th Street she would come back home with a treasure trove of fashion items. My friends and I looked like Bianca Jagger

before Bianca Jagger. That is why I believe that the introduction stage of fashion often comes from the streets. And yes, of course we had walking sticks.

In another instance, when I was at Parsons, our professor Pat Steir asked us to do an illustration of 14th Street. My illustration was so different than everyone else's. It looked so clean. That was because the Bronx was a grimmer environment than 14th Street so I think I got a "D" on that project, but Pat Steir had never been to the Soundview projects and so she didn't get my frame of reference at all.





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

Steven Stipelman is a master teacher. He came to speak to our class when I was a student at The High School of Music & Art (now LaGuardia) back in the 1970's. Our teacher, Mrs. Winston, had been his teacher. She was so proud of what he had accomplished. Her star pupil was now an illustrator at Women's Wear Daily. He was larger than life. I loved his work. It was fashion, fantasy and magic all rolled up into a loose rendering style that somehow lost no detail. When I became a student at Parsons, Steven Stipelman had just started teaching there. What I recall from that time frame were the beautiful garments that he brought

in for us to sketch, especially the sequined Norman Norell evening gowns. Drawing in his class was so all encompassing. In my wildest dreams I never imagined that I would set eyes on such garments let alone have the opportunity to study and draw them. A master teacher doesn't have to say too much. He allowed us to step into his world for those four hours. Fast forward 25 years and I am in his presence yet again as an adjunct at FIT teaching Fashion Art for the first time. Professor Stipelman invites me to sit in on his class to prime me. I am again blown away by his mastery. His technical understanding of clothing is amazing. How does he explain details in such an easy and simple way? His knowledge of fashion history and his passion for drawing are clearly in every fiber of his being. His demos are so beautiful. With one smudge with his thumb, the end drawing is breathtaking and perfection. I remain in awe of Professor Stipelman. His work always makes me sigh.

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

I don't have a most successful lesson but I do have a class in which I feel many of the students end the class with a better sense of themselves as artists. That would be FF-114 Model Drawing for Fashion Designers. There's always music. Some of the music I play is new to them. I play Celia Cruz's Salsa or Hilton Ruiz's Latin Jazz both for the energy it brings to the room. There is also a collaboration with my model and the clothes chosen for her to wear that day, or the way in which she puts it together with accessories. We draw on 18 x 24 newsprint so there isn't a sense of preciousness. My class is very freeing and is almost opposite of the fashion art class in which they meticulously work on design

projects. Every week is a new adventure. We start with charcoal, then pastels, then washes, then brush pens and collage. Sadly, this is only a two hour class and these type of classes are being replaced more and more by computer classes. Computers are wonderful tools but they don't have souls. I have taught my students that as designers their ideas must flow from their brains to their hearts and through their hands. I feel like I get so much out of my students in this class. When I am teaching this class, it feels like I have gone back in time to my days as a student so I love this class for myself too.

4. Do you have an example of an unsuccessful lesson? How did you address the challenges? My most unsuccessful lesson was Spring 2020, coming back after a week of training on how to teach on line. Voice Thread was not familiar to me, but as my students had dispersed to all corners of the world, I wanted to create something for them that would work asynchronously. I reviewed the class several times and I thought I had it. My lesson was a review of the next project which was a military inspired collection. I was so proud of it and I sent it to a coworker. Initially she couldn't open it, but eventually she did. I was very excited about using VT. It didn't work out, so luckily I had the Power Point and I knew the details and I winged it. My unsuccessful attempt just proves what the CET is always telling us to do. Keep on keeping on. As you continue to play with a new tool, you will figure out what you need from that tool to get your lesson across. I must always be open to new ways and I do my best to welcome new experiences. I learn from the unsuccessful and celebrate when I get it right.

5. Why are you introducing and/or expanding the use of technology into your teaching? How do you feel these technology innovations will affect the student experience? How do you think it will affect your experience?

Fashion is so fast paced and exciting and so it should not be taught in a monotonous way. Due to Covid-19, we were forced to make unexpected changes. This jolt out of the blue was a good wake up call. There are so many ways that we can deliver our content. Padlet is my favorite so far. I love the idea of preparing lessons to be delivered asynchronously for those students who are in different parts of the world or in different time zones. Since I was teaching four hour classes face to face, I was using methods that were traditional but stuck in time. I was familiar with Blackboard and had used it for reviewing weekly assignments and classwork, but seeing how many more possibilities is pretty amazing. I can still work within the same parameters as my face to face classes but I'll be more focused. I think that recreating my classes using technology will enhance their learning and make a deeper impact. It may give them additional thoughts on how to present their portfolios. When these students go out into the world, their portfolios must feel current in the design and presentation. Portfolios are moving away from a traditional turn the page portfolio and are being created digitally with music, animation, 3D components and interactivity. How much more exciting is this? I do want to caution the students that as exciting as it is to create a beautiful presentation, we are still in the business of selling product so it is important that the designs are at least balanced with the presentation. The designs should always be the focus.

6. Please describe new teaching ideas you plan to implement as a result of this technology certificate program. The classes you've offered us has me thinking thinking thinking, but as Jeffery and Jose have cautioned, I can't overdo it . Since I am teaching two fifth Semester classes, I will begin with allowing them time to introduce themselves to the class using VT but the introduction should be in the form of a Designer's Statement. I want to use this because by Sixth Semester this group of students will be doing CFDA and there they must create their design philosophy so this would be a good time to have them thinking ahead a bit. Then I want class project starting in the form of Padlets because these can work as journals with an interactive component. They can play with my introduction Padlet just to become familiar but as Jeffrey and Jose have said, Padlet is so user friendly and intuitive. I will video record my demos I will use Power Point slides as described by Steve Keating using superior projects from past classes to showcase purpose, expectations, and the steps in the story telling. All homework assignments will now be submitted in Blackboard as all the grading will automatically be recorded. When they have their research and development sketches, I will use breakout sessions so that they can interact with each other and get different points of view when they merchandise their collections. This exercise is a great reminder that designers always work with teams. ALWAYS. When it is time for the students to present their portfolios to the class, I will give them the freedom to present in the way that they feel most comfortable so if they want to prerecord their presentation that would be acceptable. In the traditional face to face classroom, those that are painfully shy really hate presenting so this may allay some of those fears. I think these methods may be just enough for the upcoming semester.
7. How will these new technology tools/approaches contribute to your classroom practice? It will bring more variety in the way I teach. These new tools/approaches will keep me on my toes. It will make me hungry to learn even more ways that I can deliver content in the future once I have mastered what I am now learning.
8. How will you evaluate the success of your activities? By mid semester I will ask the students for their feedback to see if there is anything I should adjust. When I work with them one on one I'll be able to see what is working or not working for each individual.
9. What do you consider to be the bigger picture items with regard to technology and learning? I can give the class more in depth learning. Please see my Padlet below. I am really proud of it but more importantly I am excited to offer this to the class as a starting point in their own design journals. So while I understand what you mean in words "the bigger picture" here it is visually.

My distinguished padlet

Made with magic

FF-311 Fall 2020 Athleisure Unit 1

Retailers



Bandier

Shop the ultimate edit for lively leisure, s...
bandier

outdoor voices



A New Way of Thinking

Neri Oxman

Thu, May 14, 8:00 p.m. EDT
Live Q&A with Paola Antonelli and Neri Oxman

Neri Oxman—Material Ecology | Live Q&...
by The Museum of Modern Art
YouTube

Fabrications



The Business and Evolution Behind Your...
It started with Jane Fonda. Earlier this ye...
fashionista

Krebs Cycle of Creativity

Our Steps

Empathize, Define, Ideate, Roughs,
the Edit, Redefine, Polish, Finalize



Rethinking design thinking
During the Design Thinking courses I hel...
medium



Athletes (as muse?)

Serena Williams



Misty Copeland

Collaborations

Adidas

+ Yohji Yamamoto



Five of Yohji Yamamoto's Most Influenti...
It is impossible to imagine adidas as it st...
sneaker freaker

+ Stella McCartney

activewear

