

Teaching Dossier

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Teaching Dossier
Mg. Liliana Gomez
Artemia Academy of Arts

TEACHING PHILOSOPHY

Although I have studied music, arts, and languages, teaching is my vocation. My post-secondary studies have an emphasis on Education and Pedagogy. I have worked in several institutions, but inevitably my most transcendental professional realization has been since 2007 when I decided to found Artemia Academy of Arts. As a teacher, I aim to ensure that students can access a professional-level education that truly considers their needs to meet all academic requirements without neglecting their emotions, abilities, and individual characteristics.

As Piaget (1972) says, interest does not exclude effort: the necessary disciplines remain more effective when they are freely accepted, and therefore, active methods do not lead at all to anarchic individualism but to an education of self-discipline and voluntary effort, especially if individual work and teamwork are combined (Pg. 12). In addition to knowing this theoretically, I have seen the significant difference between fear-driven learning and knowledge achieved through happiness throughout my teaching career. To achieve proper discipline, the motivation that comes from passion and the emotion generated by needs is indispensable. A good teacher accompanies his student by promoting their love for the subject through example, exposure to knowledge, and the development of goal-oriented curiosity.

Boekaerts (2001) finds that in the classroom context, students are susceptible to the emotional meanings of their academic experiences, and similarly, their teachers experience emotions that relate to cognitive and motivational processes on which their teaching effectiveness depends (Pg. 30). Both teacher and student must feel comfortable with the work through which learning will happen; being the teacher's responsibility to generate empathy with the students to create pleasant and integral communication; when this happens, little by little, the student opens their criteria to the teacher's proposals.

One of the main problems of the educational system is to assume, without understanding, different methods or models. For this reason, proposals of pedagogical authorities such as Herbart on providing students with spaces where there are no distracting elements to increase concentration turned into white classrooms without windows where students spend between 8 and 10 hours a day, or great methods such as Suzuki for teaching music, have turned into a guide of repetition of the same pieces where the importance of listening, one of the main points proposed by Suzuki (2007), is ignored: "When students are previously familiar, with the pieces they are going to study, essentially, they are developing internal aptitudes, this is the best method to instill motivation. " (p12). The importance of listening is also sometimes underseen when teaching languages. I always propose to keep my class

content linked to flexible strategies to choose the learnings through each student's context, needs, and conditions.

"The method is not to have only one method," says my Karate Sensei (CN 9 Dan, Sandra Hernandez). This phrase describes my pedagogical thinking, for which it is crucial to clarify that not having a method does not mean not knowing one, but on the contrary, learning as many methods as possible to use them as tools when teaching. A martial arts practitioner rehearses techniques in the dojo so that in combat, the body reacts quickly and efficiently to the opponent's unexpected attacks. Teachers prepare themselves so that when facing a new group, attention and observation are tools to show students a precise path to their goals.

Through mastery of knowledge and emotions, professors achieve a harmonious balance between the needs of the student, the institution's requirements, and the benefit of the community.

Walking a middle path requires concentration and willingness, and it is not a place to be reached. Teachers, like water, stagnates if they are not in constant movement. That is why I am also concerned with building my virtues and strengthening my body, mind, and spirit daily. Focused attention is the gateway that, through observation and love, allows me to develop my courses in balance and to accompany my students in achieving their goals. Through organization and clarity of what I want to achieve, flexibility, passion, and creativity are the axis of my courses and workshops.

References:

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- Piaget, J., & J., F. B. (1969). *Psicología y pedagogía*. Barcelona: Ariel.
- Suzuki (1977). *Violin Method*. Stevens Points, Wisc.: American Suzuki Talent Education Center.

SUMMARY OF TEACHING RESPONSIBILITIES

❖ 2022

Artemia Academy of Arts
Founder

Since 2020 I have been coaching teachers for online and in-person lessons, designing and supervising music, arts, Creative Writing, and creative research content and programs.

I have been doing this since 2007. I started teaching many of the courses, and with time, due to the school's success, I hired different teachers to help. The way of teaching is fundamental to me. I've always believed that teachers must be coached and prepared to be a part of Artemia's team.

Courses I Taught and developed:

- ✓ Piano
- ✓ Vocal
- ✓ Band
- ✓ Music and Technology
- ✓ Choir
- ✓ Drawing
- ✓ Painting
- ✓ Portfolio Making
- ✓ Yoga
- ✓ Meditation-Mindfulness

These were the very first courses I offered to my students. After working for seven years at "La Akademia" music school, I decided to open my own business.

As I delegated these courses to other 10 hired teachers, I designed and taught programs like

-  **Creative Writing:** an opportunity for students to improve their writing skills by having fun!
-  **Creative Research:** Develop Art pieces through research.

- ✓ In 2016 I started supervising Senior year students' research projects.
- ✓ In 2017 I started helping University level students with tasks such as writing a thesis and studying methods to improve their grades.
- ✓ In 2019 I started inviting Senior year students from different schools to share their research projects with the Artemia Academy of Arts students and staff, promoting speaking and creativity development among students.
- ✓ In 2020 due to the pandemic, the academy became an online project, and I decided to move to Canada. In 2021 I appointed a Colombian principal to manage the in-person lessons. I am currently in charge of international online classes and all of Artemia's teachers' coaching. Artemia now hires five professors and has many plans to continue its recovery after the pandemic. I have designed the Teacher coaching 2023 to welcome new professors and keep the team united even in the distance.

❖ *2022 summer*

Academy of New Echo Education (ANEE)

Art and Karate program developer and Teacher

During the summer, ANEE selected me to design and teach a visual art and martial Arts program. It was an enjoyable experience. I have always enjoyed working around kids, even though my professional development has been in Adult education. I created art activities as a travel through art history students created from rupestrian Art, murals, and even a stop motion short movie.

I also had the opportunity to lead the art volunteers who were high school students who wanted to have their first job experience.

❖ *2022*

Creative Writing Workshops

Albert Einstein University (Mexico)

I was invited to teach online workshops for Albert Einstein University students who wanted to improve their Spanish writing skills. I also have been selected as a speaker in research events for this University.

❖ *2019 - 2021*

Creative Writing Workshop

La Gran Colombia University

I imparted several in-person Creative Writing to 6th, 7th, and 8th-semester Students.

❖ *2019 - 2021*
Spanish Writing Teacher
La Gran Colombia University

I taught a course to lead 1st-year students through the basic Spanish grammar rules and strategies to help them write correctly. At the same time, I was the writing consultant for several thesis projects.

❖ *2021-Present*
Stouffville Academy of music and dance

Being a newcomer is always challenging. Starting a life in a new country is an experience full of possibilities and new beginnings. Although I started working in three academies, due to my experience teaching, Stouffville Academy of music and dance welcomed me, and I quickly gave them my complete after-school teaching schedule. We have been a good match, and I am grateful to them for their organized teamwork. I got familiarized with Canada's RCM program and have taught piano and vocal lessons to students of all ages.

❖ *2018 – 2020*
We Are Dog-Friendly Colombia
Education Coordinator

I like to explore different education areas. I love animals, and due to my personal experience with dogs, I learned how they behave and how to be a responsible dog owner. "We are dog friendly" was a project that allowed dog visits to restaurants, malls, and other public places. It wasn't difficult to realize that it is an education issue. I designed and imparted workshops and talks for dog owners and public spaces employees who would be around dogs. Doing this was a fantastic experience because education continuously improves social wellness.

I was invited as a panelist at the Virgilio Barco library and shared the project at a local cultural event.

❖ *2021*
Spanish as a Second language
Independent Teacher

I have been teaching Spanish to Canadian Friends, co-workers, and neighbors. I made the AcICanada-AcILingua course about teaching Spanish as a second language because I felt it would come in handy here in Canada as a native Spanish speaker who loves to Teach!

DEVELOPMENT OF TEACHING MATERIALS

Interesting courses and workshops I have designed:

❖ **Drawing Music-Performing Arts: 6-month course, 3 credits.**

What this program offers:

The proposed exercises during this course allow students to take a short tour through strategic themes in the history of the arts today, allowing them to develop their creativity and learn about essential works that broaden the student's vision.

The parallel between music and art will grant students the chance to learn about both branches of art and find their true vocations through the program.

Learning Objectives

1. To motivate and guide the students through collective exhibitions so they can get to know in depth the work of different current artists, preferably those who have recently exhibited, to understand the art as it is nowadays.
2. To generate in the students critical thinking that can express new ideas through art pieces.
3. To allow the students to learn new materials and ways of using traditional and non-traditional paints to open their field of action as visual artists.
4. To help the students to create and enrich their portfolios.

Specific Content

Several techniques and concepts of the art of the XXI century will be the main subject for students. Based on previous knowledge, Students will apply the information to generate work expressing new ideas through music and art.

 ***Anti-advertising art:***

It studies the role of advertising in visual arts and allows the construction of a critique and reflection that manifests itself as an oil or acrylic painting on canvas: the traditional material is transformed into a 21st-century material when a concept supports it.

- Art Referents: Leonardo Da Vinci and Renaissance artists. Current advertising works.
- Readings: "Safe Painting" by Andrew Burrow. "Anti-advertising art" by Franz Shültz.
- Audio Referents: Bizet's Carmen and the "Ajax" advertising song. "How beautiful the advertisements are." La Trinca.

Synthetic Art:

It studies the possibility that the student has to create art with recycled materials, garbage, furniture, toys, fabrics, plastics, rubber, etc.

- Art Referents: Danilo Dueñas, Vanessa Beecroft.
- Readings: "Arte Sintético" by Fernando UHía, "Lo kitsch y lo camp" by Santiago Vélez.
- Audio references: Björk and Nine Inch Nails.

Expressive art

Allows the use of inks, vinyl, and glazes to relate student experiences to the expressiveness of painting.

- Art Referents: Francis Bacon, Carlos Salazar.
- Readings: "The expression of the brush" Martha Salameda. "The workshop of Duchamp" by Yherman Alvery.
- Audio referents: Peter and the wolf by Sergei Prokofiev and "Pictures at an Exhibition Suite by Modest Mussorgsky."

Portfolio

This exercise consists of organizing the student's artwork, so they can learn how to present it properly in their resumes. The first session will include a talk with professor Jorge Dorado about photography since the registration of the work of art ends up being more important than the work itself. The photo studios will be booked for this university course during the last four classes.

Evaluation and grading

- ✓ Each work will be worth 25% of the final grade.
- ✓ Class participation will have a grade worth 10% of the final grade.
- ✓ The portfolio grade will be worth the remaining 15%.
- ✓ The evaluation criteria for each work take into account:
- ✓ Process of execution of the work.
- ✓ Application in the work of the topics covered theoretically.
- ✓ Appropriate assembly of the work.

Active participation in the exposed works' feedback demonstrates an understanding of the covered topics, and will be considered.

Rubrics

Rubric to evaluate art deliveries.					
Scale	N/D	INSUFFICIENT	CAN IMPROVE	WELL DONE	EXCEPTIONAL
Aspects to evaluate	1	2	3	4	5
Presentation of The Work	NOT DELIVERED	Work's applied technique denotes a lack of care and mastery. Material needs to be more coherent with the concept of the work.	The technique of the work shows minor imperfections. It could be more functional and coherent with the concept of the work.	The technique of the work shows slight imperfections, but it is functional and coherent with the concept of the work.	The technique of the work is polished, functional, and consistent with the concept of the work.
Concept Reflected in The Work:	NOT DELIVERED	The concept presented in class needs to be more evident in work. More than supporting arguments are required to clarify it.	The concept proposed in class needs additional arguments in the artwork and its support.	The concept presented in class could be more evident in artwork, but through argumentation, it becomes coherent.	The concept proposed in class is easy to identify in the piece.
Presentation of The Work:	NOT DELIVERED	The work needs organization. It isn't easy to understand the relationship between the concept of the work and the class contents.	The artist presents the piece coherently, but it takes work to understand.	The artist presents the work coherently. It could be more fluid, but it reaches a reasonable understanding by the audience.	Presents the work coherently and eloquently in the presence of a group, achieving audience understanding.
Text	NOT DELIVERED	The text presented with the work could be more coherent and better written. Criteria of current authors and artists do not support arguments.	The text presented with the work does not express the relationship between the concept of the work and the theme of the class, but it has good writing and spelling.	The text presented with the work is coherent but needs better writing and spelling. However, the criteria of current authors and artists support the text's arguments.	The text presented with the work is coherent and has good writing and spelling. The criteria of current authors and artists support arguments.
Artist's Attitude	NOT DELIVERED	The artist is not respectful of the class schedule, teacher, or classmates' work.	The artist is not respectful of the class schedule or the teacher but is respectful of the work of his classmates.	The artist is not respectful of class schedules but is respectful of the teacher and the work of his classmates.	The artist respects class schedules, the teacher, and classmates' work.
Artist's Creativity	NOT DELIVERED	The artist proposes something common without using the resources provided in the class.	The artist proposes something common but uses some of the resources provided in the class.	The artist proposes something new but does not use the resources provided in the class.	The artist proposes something new using the resources provided in class.

Pedagogical model and context

According to the process, the meaningful learning, the experience, and the structure required by the program, whose purpose is to build their projects and strengthen the confidence of students to express themselves through art, the program developed from a Constructivist pedagogical model.

This design is for first-semester students of GENERAL STUDIES of the Universidad de Los Andes: Students living in Bogota, Colombia, between 17 and 20 years old approximately, from strata 4, 5, and 6.

-Previous education: elementary school and high school.

-A course of approximately 20 students.

The students of this program are considering different carrier possibilities. The student profile found in general studies is that of those who still need to decide what professional career they want to choose.

This program presents the possibility of exploring two different areas: the audio program that allows students to know basic music concepts and visual arts to approach the principal authors and thinkers of the artistic environment today. Creative perspective evolves from the myth of the art on the canvas and the symphony orchestra's music.

Teacher's and Student's Rol

Through art exhibitions and musical auditions, the teacher creates stimulating environments that allow students to have experiences that give them access to artistic structures that will enable them to develop and understand new knowledge.

Students will develop research skills, experimenting with simple art materials and techniques and basic midi and audio programs while being nurtured with fundamental knowledge. Develop skills to open up to new and fuller experiences through art and music.

The teacher-student relationship must be respectful and cordial. The teacher will be open to the student's emotional experiences and need to experiment.

Different points of view will be respected, for which it is fundamental that the teacher presents the knowledge in a friendly way so that the student makes an effort to apply it, expecting that the experimentation does not become something empty and lacking in concept. The teacher should not be an authority but a guide to the student along a path that allows seeing new ideas and concepts of art step by step.

Basic and Supplementary Bibliography

- On some ideas of this course:
 - Argan, Giulio, Carlo. "El Revival", in "El Revival en las artes plásticas, la arquitectura, el cine y el teatro". Barcelona: Gustavo Gili, 1977. Pp. 7-28.
- Painting Safe:
 - Berger, John. "Essay 5," in Modes of Seeing. Barcelona: Gustavo Gil, 1979 (original 1973). Pp. 93-125.
 - Fernández Porta, Eloy. "Un anuncio antiguo" in EROS. La superproducción de los afectos. Barcelona: Anagrama 2010. Págs 27-50.
- Antiadvertising Art:
 - Saborit, José. "Detergentes," in La imagen publicitaria en radio y televisión. Madrid: Cátedra, 1988. Págs 149-158.
- Synthetic Art:
 - De Duve, Thierry. "The readymade and the oil tube," in Kant After Duchamp. Cambridge: MIT Press, 1998. Pp. 47-172.
- Expressive art:
 - Uribe, Veronica "fundamental concepts" in The Art of the Fragment. Barcelona: Erasmus, 2012.
- Painting Interference
 - Sontag Susan. "Against interpretation" in Against interpretation. Barcelona:1984 (original 1969) pp. 15-27.
- OTHERS:
 - Salazar, Carlos. "The curse of talent." Public Sphere, May 25, 2011.
 - Godfrey, Mark. "Stain Resistance" in Artforum magazine, Summer 2011, pp. 362-365.

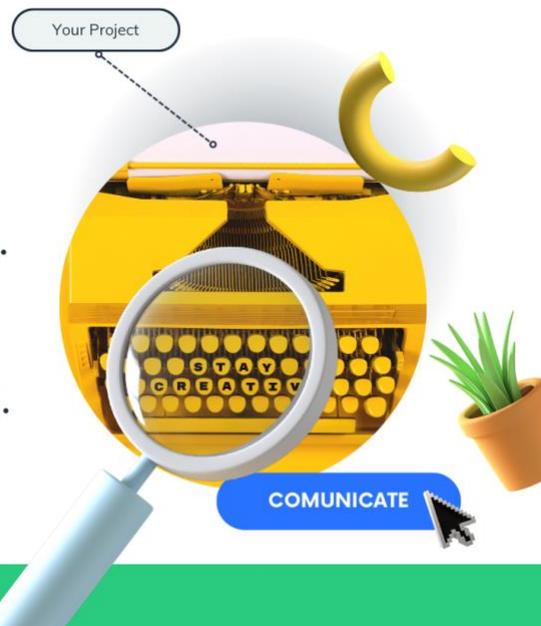
❖ Creative Writing: workshop.



What will you learn?

- How to be more aware of what you write.
- How to develop creativity.
- Tips for positive and concrete writing.
- How to improve your clarity and be precise.

You can send us your creative writing.
Due date: January 25th, 2023
The best five will be selected.



Program

The workshop consists of three parts and has a duration of 100 minutes.

Welcome (waiting for all participants to join). 10 minutes.

Tips for conscious and concrete writing: 20 minutes

Write, Create, Edit: 15 minutes

Interaction 20 minutes

Put it all together:

Interaction 10 minutes

Closing and creation of a Power phrase. 15 minutes

Resumen		
Tips for conscious and concrete writing. (30 min) 1	Write, create, edit. (35 min) 2	Put it all together. (35 min) 3
Welcome and course introduction	Associations Test.	Give your writing structure.
What is communication?	Throw yourself into the ring! Write just for the sake of writing, no matter what you communicate.	Micro and macro, structure works for both.
1. Always read what you write before submitting it.	Select what you are interested in, and expand if necessary.	Let's create our own story! Image-based game.
2. Read out loud to check your punctuation signs.	Consistency and clarity: What does your audience understand?	Words matter: energy and sound.
3. What did the person who reads your writing understand? Ask for help or record yourself!	Organize your writing and use the three tips.	Create a power phrase.



- Complete Creative Writingworkshop:

https://www.canva.com/design/DAFUM_hIZDE/aA1nZrEZcjmmNsEdje9Aew/view?utm_content=DAFUM_hIZDE&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton

- Artemia Academy of Arts Pedagogy Model:

<https://www.artemia.com.co/modelo-pedag%C3%B3gico>

- Creative Research as a meta-cognitive tool for the Plastic Arts career.

<https://www.artemia.com.co/research>

- The method without a method:** That which is flexible and organized tends to be inclusive because it relies on diversity. <https://www.artemia.com.co/diversity-statement>

- Lesson in video <https://www.artemia.com.co/single-project>

EFFORTS TO IMPROVE TEACHING

2020

[ACCaná|ACLingua](#)

Learn how to teach Spanish as a second language

2020

[PONTIFICAL JAVERIANA UNIVERSITY](#)

Online lessons: planning and teaching.

2019

[PONTIFICAL JAVERIANA UNIVERSITY](#)

Course on Role Playing and Playful Strategies in the Classroom.

2019

- Constructing Indigeneity across time and space: An autoethnography of Identity
Serafin M Coronel-Molina Ph.D Indiana University
Guests: Deisy Lorena Caviedes/Fabian Benavides
- Philosophy, Diversity and contemporary life. Gathering of Expert professors from Los Andes University.
- What are the keys to being a good teacher? Javier Ojeda, Trilema Spain foundation.
- Teaching Innovation. Julián de Zubiría.
- International Seminar on Neurodiversity: Rehabilitation, family and pedagogy. Javier Tirapu Ustároz
- Ethnoeducation. Institutional alliance of education programs. El Bosque University.
- Education in times of coronavirus. Judith Castellanos, Faculty of Education Universidad El Bosque.
- Inclusive education: the richness of diversity. Rafael Pavón García.
- How teachers are trained in Finland, the country of education. Sara Arias, Emilia Kohonen.
- Administración y legislación educativa. Judith Guevere U.
- Science and philosophy: world cultural council award. Rafael Estrada.
- Introduction to Intercultural Competency & Culturally Inclusive Classroom Space. Dr. Shazia Nawaz Awan, Educational Developer, Internationalization & Intercultural Competency

INFORMATION FROM TEACHERS CO-WORKERS AND STUDENTS

As a fellow teacher, Lily has been a fantastic colleague and friend in the industry. She is always punctual, creative, and ready with a wide variety of incredible resources for teaching. Furthermore, Lily is always willing to share her wisdom and knowledge with her fellow teachers. She is incredibly conscious of her students' learning styles and easily navigates accommodating them all. Lily is a diligent and dedicated teacher who has never shied away from a challenging case as she is equipped with a full toolbox to handle it all. Additionally, Lily is always jovial, greeting each student with a warm smile and welcoming them to their lesson. I am incredibly lucky to work with Lily as doing so has strengthened my own foundation as a teacher.

Sincerely,
Jessica Kwong, MTA, MT-BC, NMT, BMT
Co-worker

Vulnerability might not be the first word that comes to mind when thinking of the people I've labelled as role models through my life. There's often many other qualities you look for when searching for academic improvement and excellence in a society motivated by intellectual capacity and capital gain.

My name is Gregorio Duque. I graduated from CNG in the class of 2017, and am currently working at a recording studio in Miami as a music producer and audio engineer. Looking back at my time through school, although I did have many teachers that pushed me to become the most rigorous and analytical version of myself, few of them looked beyond my intellectual capacity and started seeing me as a person with deeper creative desires.

That's when I was assigned to Liliana as my music teacher. Liliana had the vulnerability to treat her students as individuals, and had the flexibility to try to give every student a personal challenge that would push not just their technical capabilities, but most importantly their emotional and creative drives.

Most students in my class were simply there for the credit, but I think to a degree Liliana knew what students were really passionate to music, and tried to cater and build her classes to both show beginners how pretty music can be, while still pushing those who had already found their calling, myself among them.

I think of Liliana as more of a friend than a teacher, because she was so open to my creativity that I felt more supported than guided— and I think in the creative field that is

crucial. She was one for the first stepping stones I had towards living a life fueled by passion and not by economic fruition— and in turn a stepping stone towards my happiness. I think any institution should be proud to have her as a teacher.

Gregorio Duque
Student

As an academic person, I assure Liliana evidences excellent qualities such as rigorousness, and capability in innovation and investigation related to the fields of education and music. Also, Liliana has a deep-rooted spirit of helpfulness that, coupled with his quick grasp of subject matter, speaks well to his potential as a teaching assistant or instructor in you University.

Finally, her combination of cleverness, perseverance and creativity will certainly make hem a valuable member of any academic program.

Fabián Benavides Jiménez
Education Department
Universidad El Bosque

Liliana is a talented teacher, and she has my highest recommendation. Liliana is passionate about arts, but her dedication to Creative-Research allows her to excel playing guiding students. Liliana manages her music and art academy, develops her programs, and is a Teacher for other teachers. Throughout the years, Liliana was an active participant in art shows, and she always supported her students and got them to participate in art galleries. Liliana is genuinely a stand-out individual who will impress everyone she meets.

Mg. Margarita Misas
Teacher

Ms. Liliana Maria Gomez. Ms. Liliana worked with me for one year as a Yoga and Mindfulness Teacher. She is a responsible person. Ms. Liliana introduce children to Yoga and Mindfulness concepts and skills, promotes excellent results in children and provides an effective outlet for meditation and good use of the free time. She is very reliable, creative and has great discipline skills to work with children inside and outside the classroom.

Sincerely,

Sara Milena Valero

Physical Education Teacher.

saramilenavalero@gmail.com

 More reviews:

<https://www.artemia.com.co/about-3>