

TEACHING ARTIST PORTFOLIO: ALICIA CERÓN

NYTL: Summer program 2018

THEATRE CLASSES:

During "NYJTL Summer Camp 2018" I facilitated theater classes in Philippa Schuyler Middle School. Kids engage in theatre games, improvisation and physical activities.

I applied techniques from Theatre of the Oppressed building and performing a Forum Theatre play with the students.

Here are some pictures and lesson plans that show part of the work done during summer:

nyjtl IS 383 SITE **Lesson Plan Date:** _____ **July 9th /2018** _____
Instructor: _____ **Alicia Cerón** _____ **Class:** _____
_____**Theatre**_____

Objective:

Break the ice and introducing the students to the Theater class, clarifying the concepts of Drama and collective work. Setting up the rules for the summer session: expectations, audience etiquette, sharing protocols, rehearsal expectations, accountable talk in theater, among others.

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| Materials and resources: Only students in comfortable clothes Chart paper (or backboard) to write and introduce the concepts used during class. | Literature (Text Being Used) N/A |
| Text Based Vocabulary: (Use pictures or other references to provide a connection whenever possible) What is Theater? Other vocabulary used in the class explaining the rules of theater work: Respect/ Listen (to co- actors /directors), stay focused, create trust, sense of community, ensemble, PLAY: have fun! | ENGAGE THE CHILDREN. (<i>How will you initiate the lesson and engage the students? 5-10minutes</i> <i>In the first session a couple of games are used to break the ice and introduce students, get them to know each other.</i> 1) Circle of names: Students get in a circle and think of a word (adjective or noun) that starts with the same letter/sound as their name, and a gesture. This word could describe them or be the opposite to them. We go around the circle and share word/name/gesture. After each person shares, all in circle repeat. Variation to share pronouns: Each person will announce themselves in the third person, like an MC, using the word, name & gesture. Ex: "She is |

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| | Theatrical Theodora!" Then, when everyone has offered their name, word and gesture, initiate "level 2:" each person Jumps into the center (does nothing) and everyone does their name & gesture. | |
| MEANINGFUL AND RELEVANT ACTIVE LEARNING (<i>The Activity keeps learning active and allows participants to learn by "doing", being physically active, stimulates their curiosity, is hands-on, or is project based --- engaging critical thinking questions and activities for the students---- Activity is meaningful and relevant to students interests</i>) | | |
| I do: (Instruction, demonstration, facilitation by instructor) Teachers explain the basic rules of theater. We have a brief discussion with the students about those rules and what does the practice of theater implies. Then teachers introduce a second exercise that will put in practice the concepts of concentration, focus, listening, good confusion and having fun. Teachers do a demonstration of the game Name Gumbo and then students play it. | We do: (active learning as a whole) 2) Name Gumbo: Two volunteers face each other and introduce themselves to each other. Freeze in handshake. Via handshake, names switch. A third volunteer to demonstrate that players continue to switch names with whomever they meet, using the last name they heard as their own. Everyone plays. Add new instruction: Everyone FREEZE! "Do you know the name you have right now? Continue from this point, but if your own name comes back to you, step to the side and watch. | |
| You do: (individualized/Group Activity) Staff uses a variety of group configurations to support learning | | |
| Group 1 Since this was a first introductory class, we only did group activities. Next session we will do individualized group activities. | Group 2 N/A | Group 3 N/A |
| REFLECTION: Activity incorporates opportunity for youth to reflect. Participants discuss write about, or create, to recap what was learned, what worked, what didn't work, why and next steps. | | |
| <p>Debrief about the activity's</p> <ul style="list-style-type: none"> ● How was that? (looking for: fun, confusing, weird, hard) ● How did it feel to introduce yourself as someone else? ● How did it feel to get your name back? ● How did it feel to not find your name? ● Challenges, what did people notice? ● Introduce the "rule" of confusion: if we are not prepared to be a bit confused, unsure, etc. then we are not prepared for change and for creating a new fictional reality through theatre. In | | |

theater we are rehearsing for the uncertainty of change.

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Lesson Plan Date: July 10 and 11 th/ 2018

Instructor: Alicia Cerón **Class:** Theatre

Objective: Introducing the concepts of improvisation, conflict, tactics and objectives in theatre.

PART 1

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| Materials and resources: Only students in comfortable clothes Chart paper (or backboard) to write and introduce the concepts used during class. | Literature (Text Being Used) N/A |
| Text Based Vocabulary: (Use pictures or other references to provide a connection whenever possible) How we create a story ? What does conflict mean? Tactics and objectives for actors. | ENGAGE THE CHILDREN. (<i>How will you initiate the lesson and engage the students? 5-10minutes</i> Warm- up activity to get the students focus and ready for the class: GAME: OPPOSITE OF JACKSON "Everyone walk around the room. Use the whole space. Everyone, stop!" Facilitator just uses the commands: "Walk!" "Stop!" Practice walk-stop briefly. Make sure everyone is doing ok with that. Then switch meanings: "Walk" when I say "Stop" and "Stop" when I say "Walk". Try it out. Vary tempo, volume, etc. Then add other combos: (rehearse it the "right" way – then SWITCH! Remember it's easier to get people to do these new commands when they've stopped - after you say "Walk") ● Clap/Jump (one clap and one jump) ● Arms/Knees (arms in the air and then down, and touch your knees and then stand) ● Players can also have them make up "opposite" commands. (They don't have to be true opposites!) Then, it's time for elimination. When you make a mistake you come out to the side and watch. You're your own judge: you decide when you are out. Debrief: ● Was that easy? ● OK, did it get harder? why? What did you need to do in order to win the game? |

MEANINGFUL AND RELEVANT ACTIVE LEARNING (*The Activity keeps learning active and allows participants to learn by "doing", being physically active, stimulates their curiosity, is hands-on, or is project based --- engaging critical thinking questions and activities for the students---- Activity is meaningful and relevant to students interests)*

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| <p>I do: (Instruction, demonstration, facilitation by instructor)</p> <p>In order to respond the first question: how we create a story the teacher will facilitate a first improvisation game called HOMAGE TO MAGRITTE. The teachers explain the class: “an artist named Magritte made a painting of an apple (also, pipe), and titled the painting “This is not an apple.”</p> | |
| <p>REFLECTION: Activity incorporates opportunity for youth to reflect. Participants discuss write about, or create, to recap what was learned, what worked, what didn't work, why and next steps.</p> <p>Debrief:</p> <ul style="list-style-type: none"> ● Why did Magritte say “This is not an apple (or pipe)”? ● Seeing things as other than what they are. ● Activating the radical imagination: if we can imagine things as other than they are, we can re-imagine things: we can create a new reality using imagination. We can create a story and this is how we create a play!! ● Also: non-verbal communication – using images -- allows us to communicate with each other much more quickly and precisely. We reimagine the world. | |

nyjtl IS 383 SITE **Lesson Plan Date:** July 16 2018 _____

Instructor: Alicia Cerón _____ **Class:** _____

_____ **Theatre** _____

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| <p>Objective: Introducing the concepts of improvisation, conflict, tactics and objectives in theatre.</p> <p>PART 2</p> | |
| <p>Materials and resources:</p> <p>Only students in comfortable clothes</p> <p>Chart paper (or backboard) to write and introduce the concepts used during class.</p> | <p>Literature (Text Being Used)</p> <p>N/A</p> |
| <p>Text Based Vocabulary: (Use pictures or other references to provide a connection whenever possible)</p> <p>How we create a story?</p> <p>What does conflict mean?</p> | <p>ENGAGE THE CHILDREN. (<i>How will you initiate the lesson and engage the students? 5-10minutes</i>)</p> <p>Warm- up activity to get the students focus and ready for the class: ZIP- ZAP - ZOP</p> |

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| Tactics and objectives for actors. | | |
| MEANINGFUL AND RELEVANT ACTIVE LEARNING (<i>The Activity keeps learning active and allows participants to learn by "doing", being physically active, stimulates their curiosity, is hands-on, or is project based --- engaging critical thinking questions and activities for the students---- Activity is meaningful and relevant to students interests)</i> | | |
| I do: (Instruction, demonstration, facilitation by instructor) <p>**Understanding the concepts of conflict, objective and tactics:</p> <p>1) HANDSHAKE SCENE</p> <p>The teacher Alicia gets one volunteer. Volunteer protagonist "Amber" playing the character "Amber", "Alicia" playing character "Alicia". In this scene, the two are going to walk from opposite ends of the stage to the center, and shake hands. Instructions to volunteer protagonist: "you want to get a handshake from "Alicia" more than anything in the world. Only rule, no words." To start the scene, we give a 3,2,1, action.</p> <p>[Watch scene. One of the actors walks as if to shake hands, hand extended, smiling, but last minute doesn't and crosses arms. This was clearly intentional and Alicia is playing higher status. Let scene play for a bit, to see how actor responds and attempts to get handshake - end when they look like they're out of ideas.</p> | We do: (active learning as a whole) <p>Thank actor & keep them on stage. Ask the "audience":</p> <ul style="list-style-type: none"> • What happened? Get info on interactions between characters: (what "Amber" tried, how "Alicia" responded) • Did original protagonist want the handshake, did they try hard to get that handshake? <p>They tried. Because they tried to get what they needed and were blocked. THAT'S WHERE THE NOTION OF CONFLICT APPEARS.</p> <p>And that's why we can continue this conversation: because they are asking us a question: what can I do to change this situation?</p> <ul style="list-style-type: none"> • Does anyone have an idea to get that handshake? <p>Instructions to volunteer: You can do anything in the world but you can't actually hurt the antagonist. (Whatever is not prohibited is allowed.) But you can pretend to! Antagonist is capable of change, though it might be difficult. No words. 321 action. • Another volunteer to try. Repeat questions. Try to do at least 3 ideas.</p> | |
| You do: (individualized/Group Activity) Staff uses a variety of group configurations to support learning | | |
| Group 1 We handed different mini scripts to groups of 2 or 3 students so they could improvise and try their own tactics in relation to a specific conflict. Group one was a boss and an employee "antagonizing" for a dessert. | Group 2 Group 2 was 2 brothers "antagonizing for a cube ." | Group 3 Group 3 improvised the scene "good cop / bad cop". |
| REFLECTION: Activity incorporates opportunity for youth to reflect. Participants discuss write about, or create, to recap what was learned, what worked, what didn't work, why and next steps. What was the conflict (different objectives)? What did they try? (Tactics) What happened? How did it change the antagonist? What might happen next? We were not looking to try different TACTICS to achieve a clear OBJECTIVE . Different ideas bring different results to the scene! | | |

Ask the group to try a variation : Allies! Have two people up (either if people are shy or if we want to see what would happen if we have one passive ally and a protagonist)

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Lesson Plan Date: _____ **July 18 and 20 2018** **(PART1 AND PART 2)**

Instructor: _____ **Alicia Cerón**

Class:

_____ **Theatre** _____

Objective: Continuing developing the notion of **conflict, how we create a story** and building (an understanding the concept of) **trust** with in theatre community.

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| <p>Materials and resources:</p> <p>Only students in comfortable clothes.</p> | <p>Literature (Text Being Used)</p> <p>N/A</p> <p>**Only for the teacher: theatre of the oppressed dynamics and games.</p> |
| <p>Text Based Vocabulary: (Use pictures or other references to provide a connection whenever possible)</p> | <p>ENGAGE THE CHILDREN. (<i>How will you initiate the lesson and engage the students? 5-10minutes</i>)</p> <p><i>In the first session a couple of games are used to break the ice and introduce students, get them to know each other.</i></p> <p>DAY 1: Game/ Indian chief DAY 2 : The never ending story</p> |
| <p>MEANINGFUL AND RELEVANT ACTIVE LEARNING (<i>The Activity keeps learning active and allows participants to learn by “doing”, being physically active, stimulates their curiosity, is hands-on, or is project based --- engaging critical thinking questions and activities for the students---- Activity is meaningful and relevant to students interests</i>)</p> | |

| I do: (Instruction, demonstration, facilitation by instructor) | We do: (active learning as a whole) |
|---|---|
| <p>Continuing the work developed in previous sessions on “how we create a story”, the teachers will facilitate the following exercise:</p> <p>1) COMPLETE DE IMAGE:</p> <p>Demonstration: Two volunteers. Face each other. Shake Hands. Freeze! To everyone else: “What do you see here?” (People say “I see two friends” or “I see two enemies”) “Why do you see that?” What specifically is giving you the impression that they’re friends or enemies? (as in: they are facing each other or that person is making a face that suggests anger). Subjective vs.</p> <p>Objective: as in, I see this or that based on my experience of the world vs. the undeniable truths of what we’re all looking at.</p> <p>Now, one person steps out of the picture (while the other person stays frozen!) and completes the image in a totally new way. We analyze it again.</p> <p>Then the other person steps away (the person who had been frozen) and completes the image in a totally new way.</p> <p>Continuing the work developed in previous sessions on “how we create CONFLICT”, the teachers will facilitate the following exercise:</p> <p>2) YES, BUT</p> <p>Demonstration with 2 volunteers:</p> <p>First, start with A accusing the B of something, anything. B’s reply is “ Yes, I did thatbut it was because you DID” (add accusation of something A did to B. A repeats this form of</p> | <p>GAME 1: Everyone pairs up and plays this. Then, we watch each pair until the facilitator freezes them, then focuses only on an image that is particularly compelling or gets a big reaction (while the other pairs relax). Then, we analyze the image and/or add “dubbing”. Dubbing is when an observer approaches one of the frozen images and puts their hand on the actor’s shoulder and says what they think that the character is saying or thinking. One “dubber” can dub both people or another observer can dub for the other person.</p> <p>GAME 2: Debrief: • Was that easy? • OK, did it get harder? why? What did you need to do in order to win the game?</p> <p>GAME 3: Debrief: Was that easy? • How did you feel? Why do we need to built trust with in the theatre community?</p> |

reply. Fictional, related, fun, extreme. It must be actions: "I flushed your goldfish down the toilet because you set my dog on fire." **Not just insults:** "I ___ because you're stupid".

It is essential that the actor USE THE SCRIPT: "BECAUSE YOU DID" AND NOT " BECAUSE YOU ARE". This game is about actions that are changeable.

It's challenging to be mean, easy to fall into "i'm ugly b/c you're ugly," easy to fall into "I feel...."

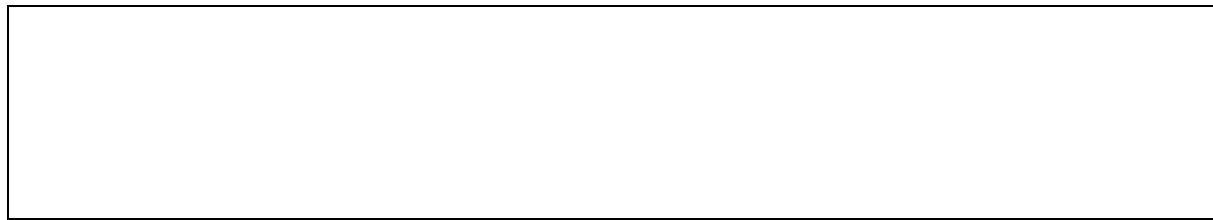
3)

Continuing the work developed in previous sessions on building (an understanding the concept of) trust with in theatre community **the teachers will facilitate the following exercise:**

July 18th: Game called "cars and drivers" can be played. Students are divided into groups of two, in each pair one person will officiate as "a driver" exercising control over the other student who will be acting as "a car". The driving dynamics will be explained to the group in detail by the teachers. While "driving" the notion of tempo will be used once again.

REFLECTION: Activity incorporates opportunity for youth to reflect. Participants discuss write about, or create, to recap what was learned, what worked, what didn't work, why and next steps.

Students will be able to experience the responsibility they have when they are in control of a situation, the power and status relationship that it's created with their partners that are acting as "cars". The responsibility that their management entails to the general safety of the group, etc. This game is also a good way to introduce indirectly the topic of power (and fairness) since it makes the students to open up to the experience of vulnerability and autonomy, and what it entails.



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Lesson Plan _____ **Alicia Cerón** **Class:** _____ **Theatre** _____

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| Objective: Familiarize the students with the creative process that leads to the construction of a dramatic piece on stage. Students will use their own life experiences for the creation of this work. | |
| Materials and resources: Students in comfortable clothes Chart paper to write draw. Small papers and pencils. Clean trash. | Literature (Text Being Used) Aesthetics of the oppressed: for the teacher's reference. |
| Text Based Vocabulary: (Use pictures or other references to provide a connection whenever possible) ABSTRACT INSPIRATION TABLEAUS | ENGAGE THE CHILDREN. (<i>How will you initiate the lesson and engage the students? 5-10minutes</i> DAY 1: GAME- MOSQUITO IN THE ROOM DAY 2: ZIP-ZAP-ZOP |
| MEANINGFUL AND RELEVANT ACTIVE LEARNING (<i>The Activity keeps learning active and allows participants to learn by "doing", being physically active, stimulates their curiosity, is hands-on, or is project based --- engaging critical thinking questions and activities for the students---- Activity is meaningful and relevant to students interests</i>) | |
| I do: (Instruction, demonstration, facilitation by instructor) DAY 1: The teacher will explain the students the first STEPS for the creation of a devised short play in groups. DAY 2: | We do: (active learning as a whole) DAY 1: STEP 1: The students think about a problem that they've experienced in real life and they feel comfortable sharing with at least one person in the room. STEP 2: The students will create a still statue based on the experience: What does the problem feel like? |

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| <p>Once both groups have finished their Sculpture, 2D Art, Poetry, they will present their work to the rest of the class. The class will give their impressions.</p> <p>After each presentation the next step for both groups will be to turn this piece / story in a short silent play. Using only non-verbal communication. They may use the <i>Tableaus tool</i> learned in previous sessions.</p> <p>After they have completed the task they will present their plays to the rest of the class. The audience will class will give their impressions.</p> <p>Finally (if time allows it) each group will add words and dialogues to their story. Once the rehearsals are finished, they will present it again to the class.</p> <p>(Note: **If there is no time this will be done in the next session)</p> | <p>SPEP 3: They will gather in groups based on the appearance of their statue and they will add a sound and a gesture to their statue. They will share the problems and they will choose one story or 2 to work on.</p> <p>STEP 4: 2 teams will build a Sculpture, 2D Art, Poetry based on the experience What does the problem feel like?</p> |
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You do: (individualized/Group Activity) Staff uses a variety of group configurations to support learning

| Group 1 | Group 2 | Group 3 |
|------------------|---------|---------|
| Described above. | N/A | N/A |

REFLECTION: Activity incorporates opportunity for youth to reflect. Participants discuss write about, or create, to recap what was learned, what worked, what didn't work, why and next steps.

Debrief about each one of the steps:

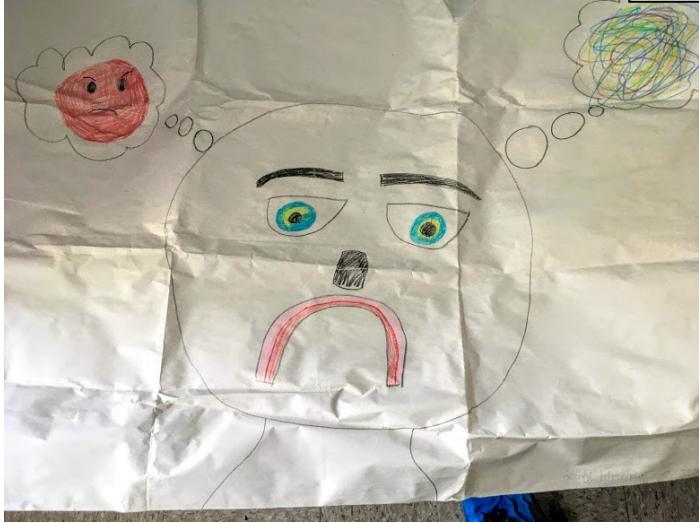
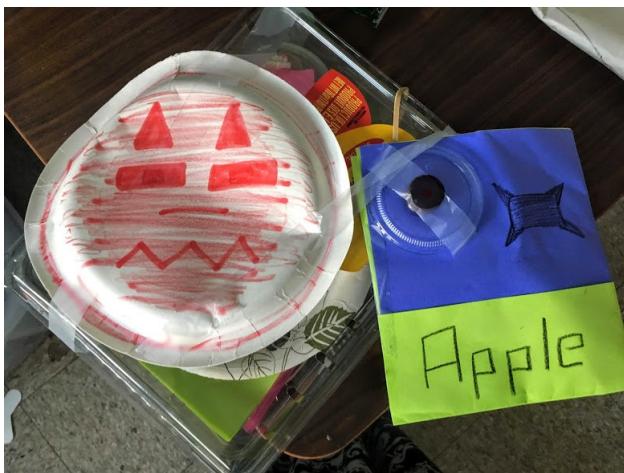
- What do we see as a class?

Convey in groups the emotional content and urgency of the pieces. What is the conflict of the story? What is the dramatic curve?

-

As a creator_ how these processes help you to improve your story? – What did you learn from each one of the steps?

How can you make it better?



Rage

IS What passed through Vains When I
Felt my hard hands hit the Warmness of the sun
bang is what happen when the body hit me
What happens is what I felt when I was
I felt when I stopped the Second from
Spreading lies about me and MY friend Every thing
EVAPORATED when I was Graped and Potted
it to the CARIS OF the universe Sadeness
is what I felt when I sent the next week
taken from MY friend

NYTL: Summer program 2018

JOURNALISM AND COMMUNICATION WORKSHOP (Middle School)

An introduction to Journalism and the concepts of Public Information, News, Media and their role and importance in the construction of a democratic society. Students were asked to engage then in a pitch session with the teacher as editors, proposing their own ideas for the creation of an informative bulletin board on the topic "NYJTL Summer Camp 2018".

The ideas that the ideas proposed by the students were:

Profile on Mr. Brandon (Director of the camp).

Profile on the NYJTL Coach (Tennis teacher).

Photojournalism report on the different classes that the program is doing, and the opinion of the kids on these classes.

Ask teachers their inspiration to do their jobs.

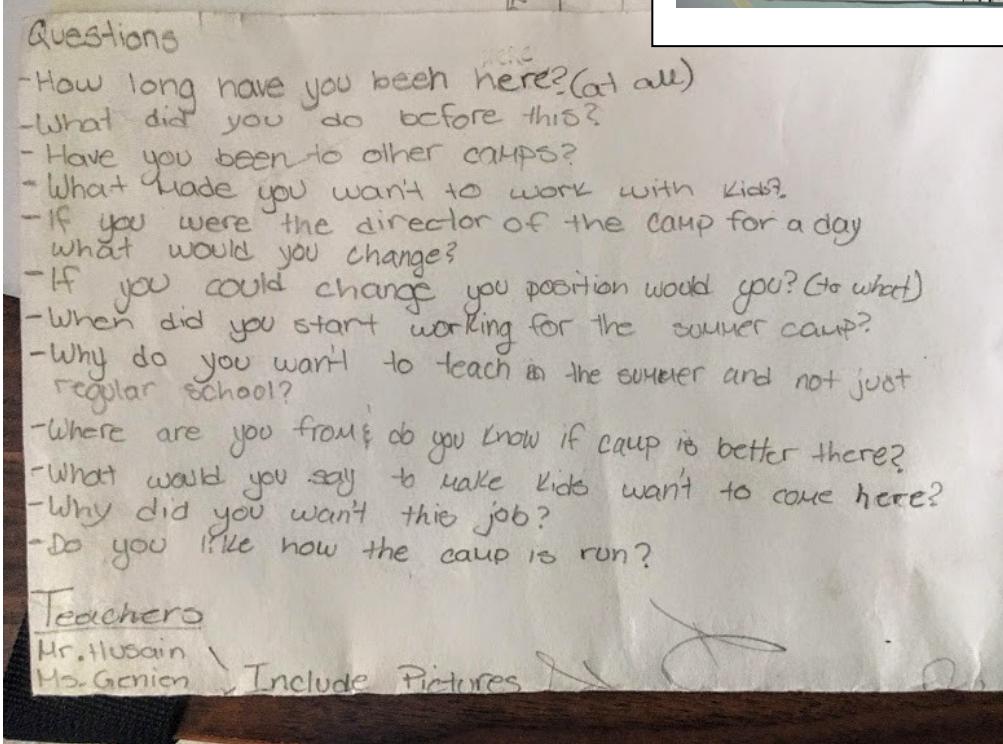
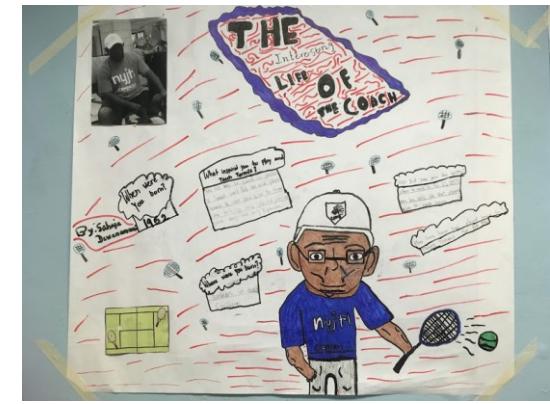
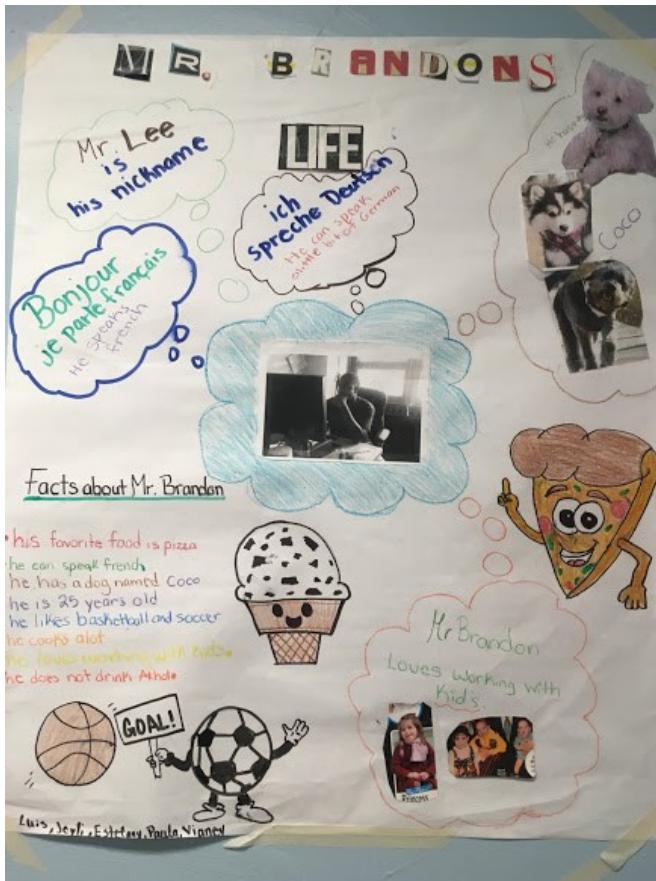
Interview students from other camps that are also happening in the same building

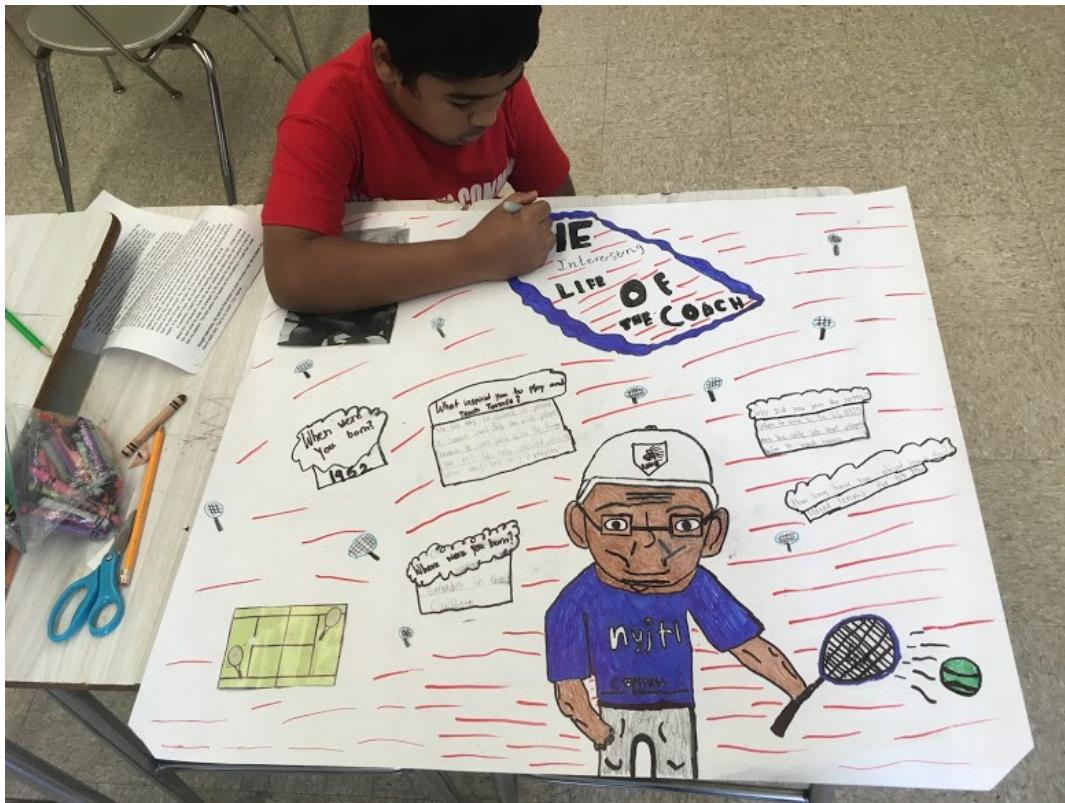
Fashion in the Summer Camp 2018

Group photojournalism report about the trips and team challenges

Here are some pictures of the work in progress of the students:







JOB: Theatre Teaching Artist at PS48 (NYC Elementary Public School After School Program and Summer School Program @ PS 189).
January – October 2017

About the work: Theatre Teaching Artist at PS48 (NYC Elementary Public School After School Program). PS 48 offers to their students a dual-language (Spanish and English) education, as well as special education programs with a solid dose of art, music, drama and gym. During the complete 2017 school year the school hired Alicia Cerón to teach performing arts to K-5th grade (160 students) in the after school enrichment program, implementing original arts/theatre curricula. She implemented creative dramatics and developed small original plays and musicals based on fairytales and story books. Given the nature of this program and school, she also had the opportunity of working with kids that are newly arrived immigrants getting adapt to a new environment. In practicing drama, the group developed a deeper connection to their own creativity and imagination, this encourage them to expand their own social and artistic interests. Alicia also presented a final show in front of faculty and parents that contain 5 different numbers, including plays, musicals, dance and original works made by the students.



Community Association of Progressive Dominicans

ACDP @ PS 48 After School Schedule

Program Director: Elizabeth Jimenez
Assistant Program Director: Angelina Luna
646-808-5890
ejimenez@acdp.org

| Time | Activities | Monday | Tuesday | Wednesday | Thursday | Friday |
|-----------|-------------------------|--|-------------------------------|-------------------------------|-------------------------------|-------------------------------|
| 2:30-3:00 | Pick up/Supper | All Classes | All Classes | All Classes | All Classes | All Classes |
| 3:00-4:15 | HomeWork Help | Groups KA, KB, 1A, 1B, 2A, 2B, 3A, 3B, 4C, & 4D will do HW w/ their groups M-F | | | | |
| 3:00-3:30 | HomeWork Help | Groups 2C, 2D, 3C, 4A, 4B, 5A & 5B will do HW w/ their groups M-F. | | | | |
| 3:30-4:15 | STEM | 4A | 3B | 4B | 5A & 5B | 2B & 2C |
| | Sports & Healthy Living | 3B | 4B | 5A & 5B | 2B & 2C | 4A |
| | Arts& Crafts | 4B | 5A & 5B | 2B & 2C | 4A- YOGA | 3B |
| | Literacy | 5A & 5B | 2B & 2C | 4A | 3B | 4B |
| | Dance/Theater | 2B & 2C | 4A <i>(No. Sacks)</i> | 3B <i>(Sacks)</i> | 4B | 5A & 5B |
| | | <i>(a res bologia escena)</i> | <i>(a res bologia escena)</i> | <i>(a res bologia escena)</i> | <i>(a res bologia escena)</i> | <i>(a res bologia escena)</i> |
| 4:15-5:15 | STEM | KA & KB | 1A & 1B | 2A | 3A | 4C & 4D |
| | Sports & Healthy Living | 1A & 1B | 2A | 3A | 4C & 4D | KA & KB |
| | Arts& Crafts | 2A | 3A | 4C & 4D | KA & KB | 1A & 1B |
| | Literacy | 3A | 4C & 4D | KA & KB | 1A & 1B | 2A |
| | Dance/Theater | 4C & 4D | KA & KB | 1A & 1B | 2A | 3A <i>(P/C)</i> |
| | | <i>super heros</i> | <i>MAS KS</i> | <i>puppets</i> | <i>presidents</i> | |
| 5:20-5:30 | Dismissal | All Groups must be ready to dismiss class by 5:15. | | | | |

Staff & Groups

| | | | |
|-------------|---------------|-----------|-------------|
| Mildred KA | Emilie 2A | Karen3A | Yinna 4A |
| Rose KB | Kairy 2B | Dionys 3B | Samuel 4B |
| Marleni 1A | Karol 2C | Jade 4C | Franklin 4D |
| Gianmarco1B | SPECIALIST 2D | | |

Mariely 5A Ivannova 5B

During 2nd Session switches, 1 Group Leader should stay with an Activity Specialist while the other takes student who haven't completed HW. The G.L. taking A.S. class must finish HW and give students the already prepared activity they have brought for each individual or as a group upon completion of HW assignments.

Revised:03/2017

Activity Specialist/Activities:

Arts & Crafts: Vacant

Literacy: Mariely

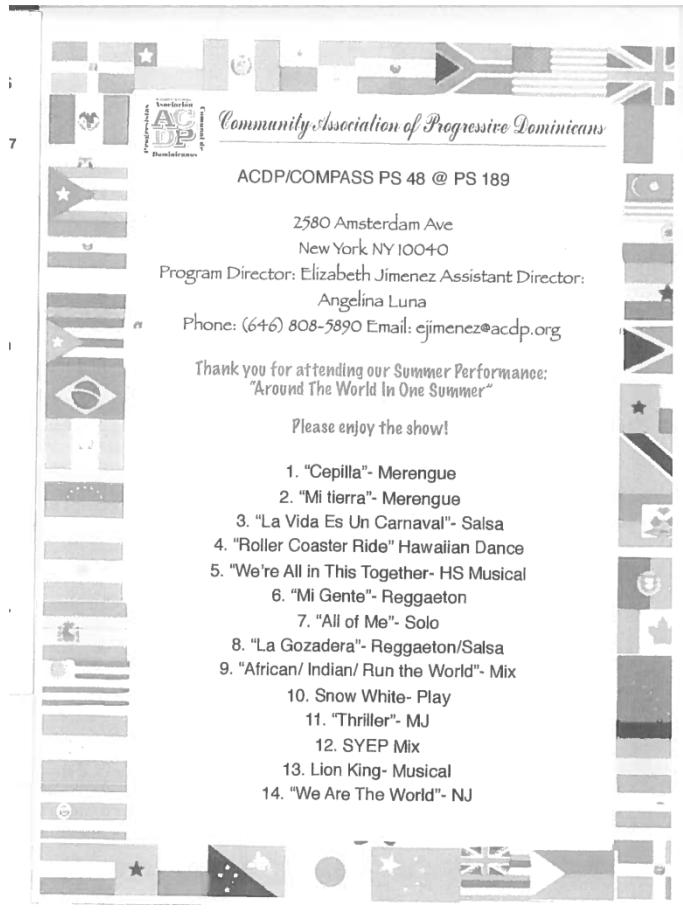
Sports & Healthy Living: Samuel

STEM: Yinna

Dance/ Theater: Alicia

| Schedule: Summer Camp 2017 | | | | | | | | |
|----------------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|--------------------------------|
| Time: | Group KA/KB | Group 1A/1B | Group 2A/2B | Group 3A/3B | Group 4C/5C | Group 4A/4B | Group 5A/5B | |
| 8:00-9:00am | Welcoming/ Breakfast | Enter through gym to Cafeteria |
| 9:00-9:45am | Theater | Dance | Literacy Fun | STEM | Arts & Crafts | Sports | ACDP Club | |
| 9:45-10:30am | Dance | Literacy Fun | STEM | Arts & Crafts | Sports | ACDP Club | Theater | |
| 10:30-11:15am | Literacy Fun | STEM | Arts & Crafts | Sports | ACDP Club | Theater | Dance | |
| 11:15-12:15pm | Recess/Lunch/ Movies | |
| 12:15-1:15pm | Homeroom | |
| 1:15-2:00pm | STEM | Arts & Crafts | Sports | ACDP Club | Theater | Dance | Literacy Fun | |
| 2:00-2:45pm | Arts & Crafts | Sports | ACDP Club | Theater | Dance | Literacy Fun | STEM | |
| 2:45-3:30pm | Sports | ACDP Club | Theater | Dance | Literacy Fun | STEM | Arts & Crafts | |
| 3:30-4:15pm | ACDP Club | Theater | Dance | Literacy Fun | STEM | Arts & Crafts | Sports | |
| 4:15-4:45 | Snack | Snack | Snack | Snack | Snack | Snack | | |
| 4:45-5:00pm | Dismissal | Dismissal | Dismissal | Dismissal | Dismissal | Dismissal | | |

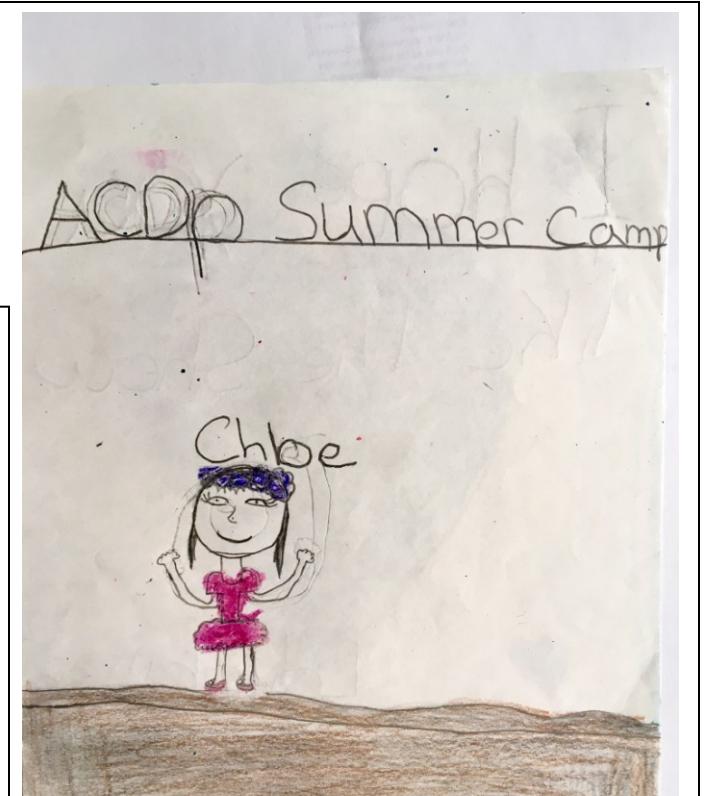
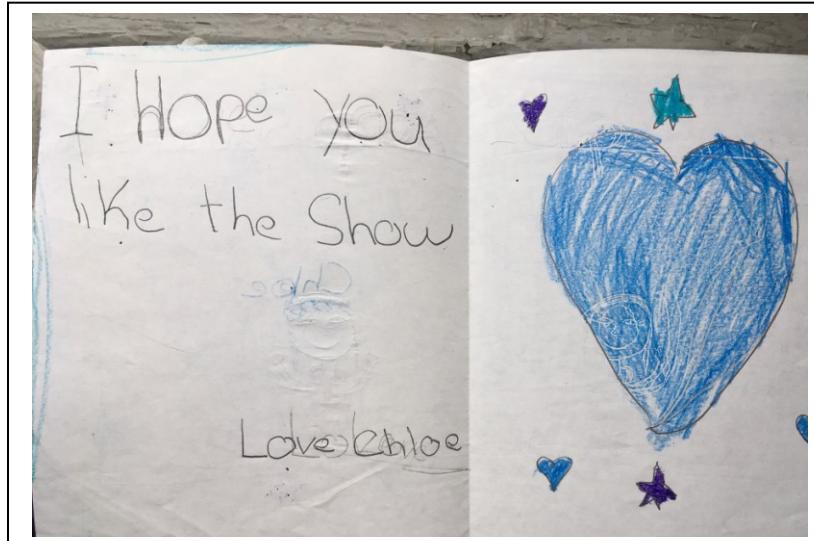
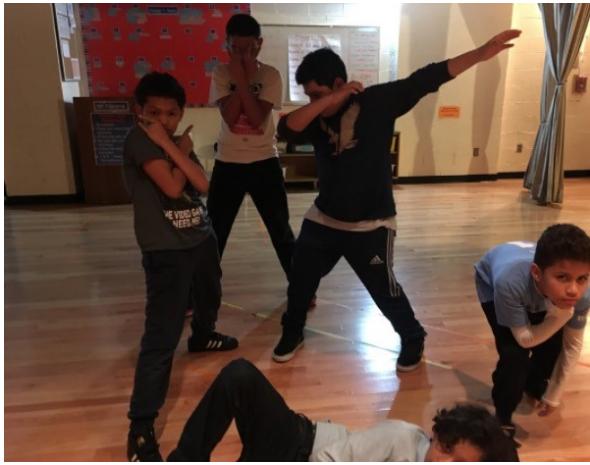




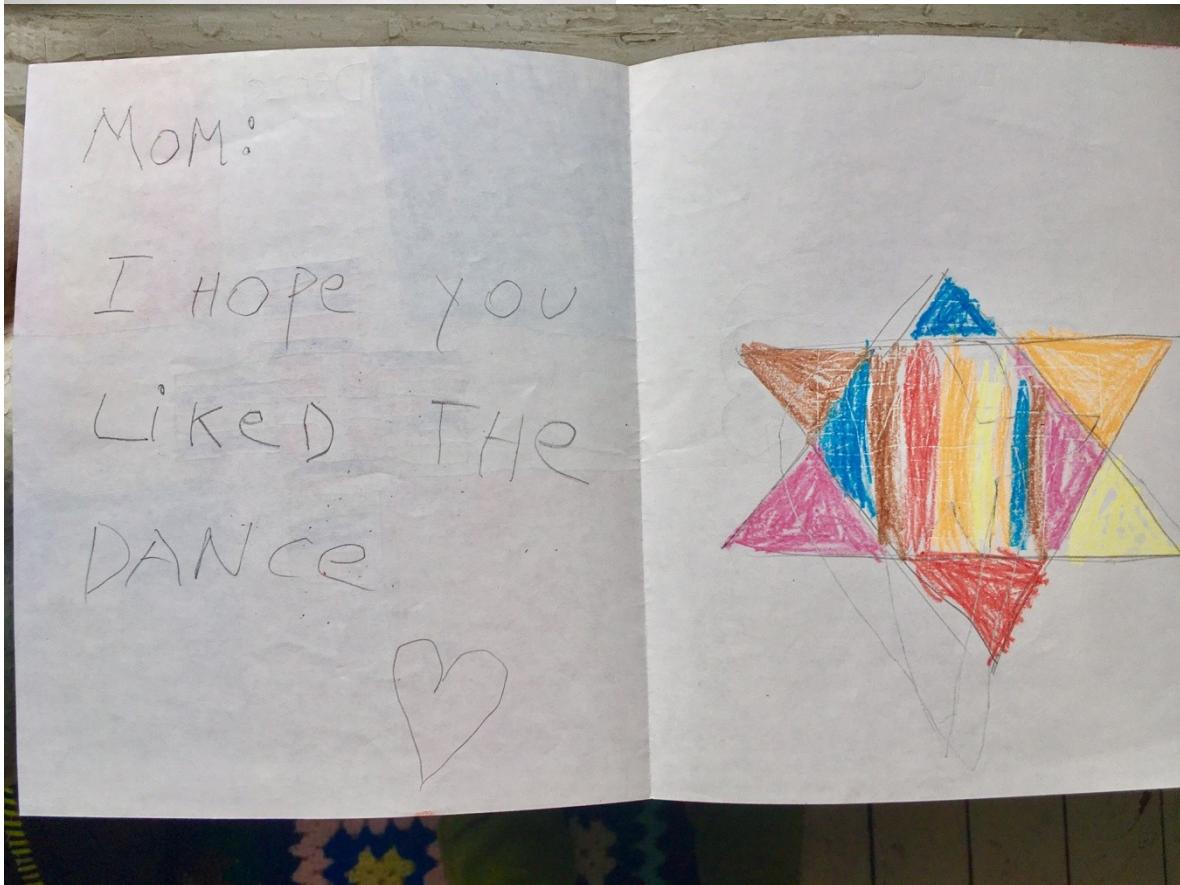
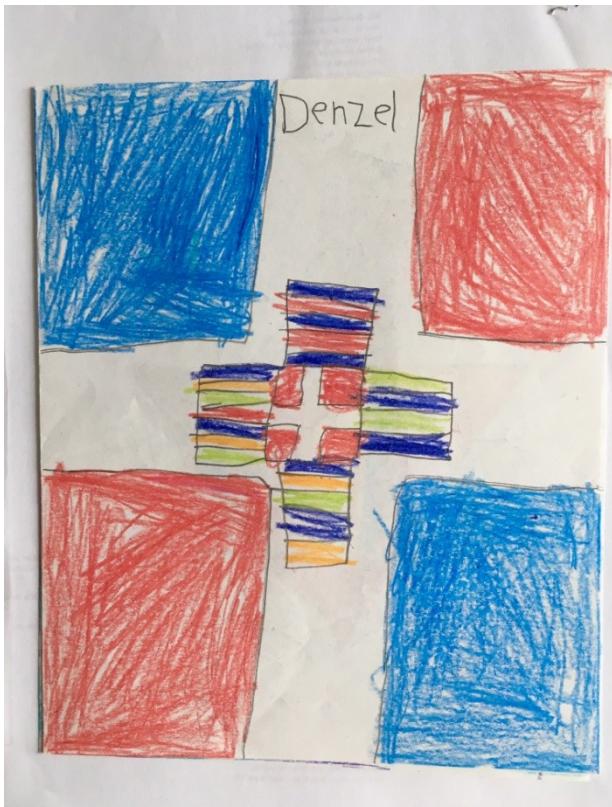
My stage....



| | | | | | | | | | | | | | | | | | | | |
|--|--|------------|---------------------|------------|---|--|--|---|---------------------------------------|--|-----|--|--|-----|--|--|---|---|--|
| <p>Audience Etiquette A GOOD AUDIENCE MEMBER...</p> <ul style="list-style-type: none"> • Sits still and looks forward • Attentively watches the entire performance or rehearsal • Remains quiet during the performance or rehearsal • Keeps both hands to himself/herself • Enjoys the performance and laughs appropriately • Applauds at the end of the performance or rehearsal • Gives constructive feedback using the <i>Sharing Protocol</i> | <p>Sharing Protocols</p> <ul style="list-style-type: none"> • Listen to your partner respectfully • Take turns to share • Be nice and thoughtful when sharing your opinion • Follow the protocols: <ul style="list-style-type: none"> A- I like...and I wish... B- I like...I noticed... wonder... | | | | | | | | | | | | | | | | | | |
| <p>Rehearsal Expectations Student Actors and Narrators...</p> <ul style="list-style-type: none"> • Stay focused at all times • Follow the script • Are ready (their cues!) • Use their performance voices • Stay still and quiet when their or their group are not performing. • Make verbal connections after the rehearsal is over. (Take notes if necessary.) • Cover any possible mistake during the rehearsal. | <p>Accountable Talk in THEATER</p> <p>QUESTION STARTERS</p> <ul style="list-style-type: none"> I agree because... I don't agree because... In my opinion... This means... I predict... I was confused when... This reminds me of... Can you show me? / Why do you think that? I like... I notice... I wonder... Next time try... with order to... <p>PROMPTS</p> <p>The 5Ws of a Character</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%;">c o s</td> <td style="width: 15%;">WHO: Who is he/she?</td> <td style="width: 15%;">o: Setting</td> </tr> <tr> <td>s</td> <td>WHERE: Where is he/she? Where does the scene take place?</td> <td></td> </tr> <tr> <td>s</td> <td>WHEN: When does the scene take place?</td> <td></td> </tr> <tr> <td>c o</td> <td>WHAT: What does he/she want or need? What stands in his/her way?</td> <td></td> </tr> <tr> <td>c o</td> <td>WHY: Why does he/she want that? Why is this (event) happening?</td> <td></td> </tr> <tr> <td>c</td> <td>HOW: How does he/she feel? How does he/she get what he/she wants?</td> <td></td> </tr> </table> <p>Accountable Talk in THEATER</p> <p>PROMPTS</p> <p>I agree because... I don't agree because... In my opinion... This means... I predict... I was confused when... This reminds me of... Can you show me? / Why do you think that? I like... I notice... I wonder... Next time try... with order to...</p> <p>Remember to be KIND, SPECIFIC and POSITIVE.</p> | c o s | WHO: Who is he/she? | o: Setting | s | WHERE: Where is he/she? Where does the scene take place? | | s | WHEN: When does the scene take place? | | c o | WHAT: What does he/she want or need? What stands in his/her way? | | c o | WHY: Why does he/she want that? Why is this (event) happening? | | c | HOW: How does he/she feel? How does he/she get what he/she wants? | |
| c o s | WHO: Who is he/she? | o: Setting | | | | | | | | | | | | | | | | | |
| s | WHERE: Where is he/she? Where does the scene take place? | | | | | | | | | | | | | | | | | | |
| s | WHEN: When does the scene take place? | | | | | | | | | | | | | | | | | | |
| c o | WHAT: What does he/she want or need? What stands in his/her way? | | | | | | | | | | | | | | | | | | |
| c o | WHY: Why does he/she want that? Why is this (event) happening? | | | | | | | | | | | | | | | | | | |
| c | HOW: How does he/she feel? How does he/she get what he/she wants? | | | | | | | | | | | | | | | | | | |



** The students wrote cards to their parents that were given to them along with the playbill of the final show.





Community Association of Progressive Dominicans

ACDP/COMPASS @ PS 48

Program Director: Elizabeth Jimenez

Assistant Program Director: Angelina Luna

Office: 117C

Phone: 646-808-5890 Email: ejimenez@acdp.org

03/25/2018

To whom it may concern,

I am writing to you today on behalf of the Chilean Actress and Theater Teaching Artist, Alicia Ceron. My name is Elizabeth Jimenez and I am the Director of the after school program at PS28, New York Elementary School. I have been directing after school programs for over 10 years and teaching for over 15 years.

Ms. Ceron and I have become acquainted as she was hired to teach theater to children Kindergarten through 5th grade in the after school enrichment program, implanting original arts and theater curricula. Given the nature of our school as well, she worked with several children who are newly arrived immigrants, children with learning and emotional challenges, and through her patience, understanding, and expert theater knowledge, was able to help the students use theater as a tool of creative expression and understanding their differences. Alicia has done such a wonderful job in the after school program through the regular school year that we also hired her to teach in our Summer Program at the school as well. She truly has an amazing gift as it applies to children and theater as well, landing leading roles in multiple plays such as Hashing It Over, Out, the award winning Nanas, and obtaining a permanent position with the Open Hydrant Theater Company, all in addition to her duties as a Theater Teaching Artist.

For the myriad reasons named above, I responsibly recommend Miss. A.Cerón, in attention to her high level of professionalism achieved, thanks to her hard working capacity, responsibility and creativity.
Sincerely,

Elizabeth Jimenez



Community Association of Progressive Dominican

ACDP Lesson Plan Template

Name: Alicia CERÓN Date/Individual Day/Week: 1/30/2017
Discipline: DANCE / THEATER 2/16/2017
Project Name/Lesson Plan #: "CREATING A SCENE", STEP. #1
Grade Grouping: 3rd THROUGH 5TH
Materials: SCRIPTS

| Activity Description | Material Needs |
|--|----------------|
| <p>Learning Objective: (describe the skills / knowledge youth will learn and why is this important.)</p> <p>→ STUDENTS WILL LEARN HOW TO CREATE A SCENE, WITH SCRIPTS ON HAND.</p> <p>→ THEY WILL LEARN ABOUT THE NOTION OF CONFLICT</p> <p>→ THEY WILL HAVE TO LEARN HOW TO "GIVE A CONTEXT" TO THE SCENES THEY PREPARE.</p> | |
| <p>Overall Activity Time: <u>10</u> minutes</p> <p>• Opening Activity: (Describe what you will do that will start the session. This should allow the group to connect as a whole. This activity sets up learning for the day, such as a good discussion, warm-up activity, a role-play, theater game, etc)</p> <p>VARIATION OF 21P - 24P - 20P WITH NEW ADVENTURES</p> | |



Community Association of Progressive Dominicans

| Activity Description | Material Needs |
|---|------------------|
| <p>Overall Activity Time: 35 minutes</p> <ul style="list-style-type: none">Main Activity: (Describe what your activity is for the major part of this session. Make sure to clearly explain the steps you will take or what you will do, include 1-2 questions you will ask youth to along learning, etc) <p>→ STUDENTS WILL LEARN THE NATURE OF CONFLICT WITH AN IMPROVISATION EXERCISE THAT THEY WILL PERFORM ON PAIRS. / question: WHAT CREATES DRAMA?</p> <p>→ THE STUDENTS WILL BE ASSIGNED A SCENE (IN PAIRS), THEY WILL READ THE SCRIPTS, GIVE THEM CONTEXT AND PREPARE TO PERFORM THEM IN FRONT OF THE CLASS.</p> <p>→ CLASS WILL BE ASK TO COMMENT ON THE CLASSMATES WORK</p> | SCRIPTS PAPER |
| <p>Overall Activity Time: _____ minutes</p> <ul style="list-style-type: none">Closing Activity / Discussion: (Describe what you will do to close the session. Such as share what they have learned, share what they created etc) <p>→ STUDENTS WILL MAKE A CIRCLE AND REPEAT THEIR DUTIES FOR NEXT WEEK, SAY WHAT THEY LEARN AND HOW WITH OTHERS.</p> | |
| | |
| | |

Approved by Program Director: _____ Date: _____

Initials of additional person(s) reviewing lesson plan: _____ Date: _____

3940 Broadway, 2nd Floor • New York, NY 10032

Scene 49

A: Hi.

B: Hi there.

A: What's up.

B: Not much.

A: Everything okay.

B: Everything's great.

A: All in order.

B: All's well.

A: Who would have thought.

B: Who knew.

A: You sure.

B: Really. Things are fine.

A: I don't believe you.

B: You should.

A: I don't.

B: That's your choice.

A: Can you tell me the truth for once.

B: This is the truth.

A: I don't believe you.

B: That's your choice.

A: Quit saying that.

B: Okay.

A: Level with me.

B: I am.

A: Don't shut me out.

B: I'm not.

A: There's more here.

B: There's not.

A: So let's go then.

B: I'm not up for it.

A: Aha.

B: I'm not up for it.

A: Why not.

136

137

B: Not interested.

A: What's the real reason.

B: That's the real reason.

A: This is tiresome.

B: Definitely. Why don't you go.

A: Not without you.

B: That's ridiculous.

A: You're ridiculous.

B: I just want to stay here.

A: Why don't you trust me.

B: I do trust you.

A: Tell me the truth then.

B: There's nothing to tell.

A: There's plenty to tell. You choose not to.

B: Have it your way.

A: I wish I could.

B: You always do.

A: I never do.

B: That's not how I see it.

A: That's how everyone sees it.

B: Everyone.

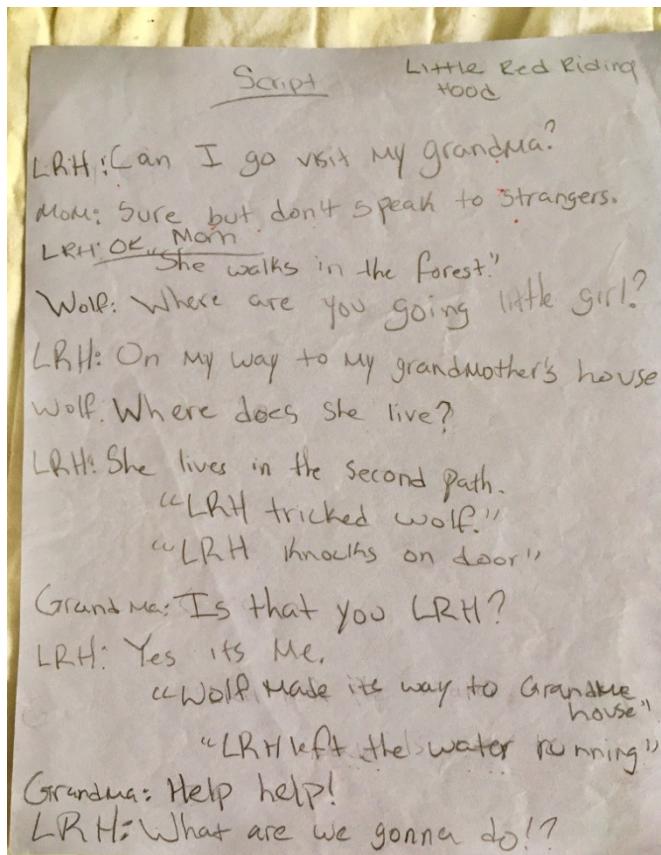
A: Yes.

138

139

Some classes later in the year developed their own scripts based on classic fairytales, such as Little Red Riding Hood.

They were given a copy of the original story so they could work on their own adaptation.



Little Red Riding Hood

by Leanne Guenther

Once upon a time, there was a little girl who lived in a village near the forest. Whenever she went out, the little girl wore a red riding cloak, so everyone in the village called her Little Red Riding Hood.

One morning, Little Red Riding Hood asked her mother if she could go to visit her grandmother as it had been awhile since they'd seen each other.

"That's a good idea," her mother said. So they packed a nice basket for Little Red Riding Hood to take to her grandmother.

When the basket was ready, the little girl put on her red cloak and kissed her mother goodbye.

"Remember, go straight to Grandma's house," her mother cautioned. "Don't dawdle along the way and please don't talk to strangers! The woods are dangerous."

"Don't worry, mommy," said Little Red Riding Hood, "I'll be careful."

But when Little Red Riding Hood noticed some lovely flowers in the woods, she forgot her promise to her mother. She picked a few, watched the butterflies flit about for awhile, listened to the frogs croaking and then picked a few more.

Little Red Riding Hood was enjoying the warm summer day so much, that she didn't notice a dark shadow approaching out of the forest behind her...

Suddenly, the wolf appeared beside her.

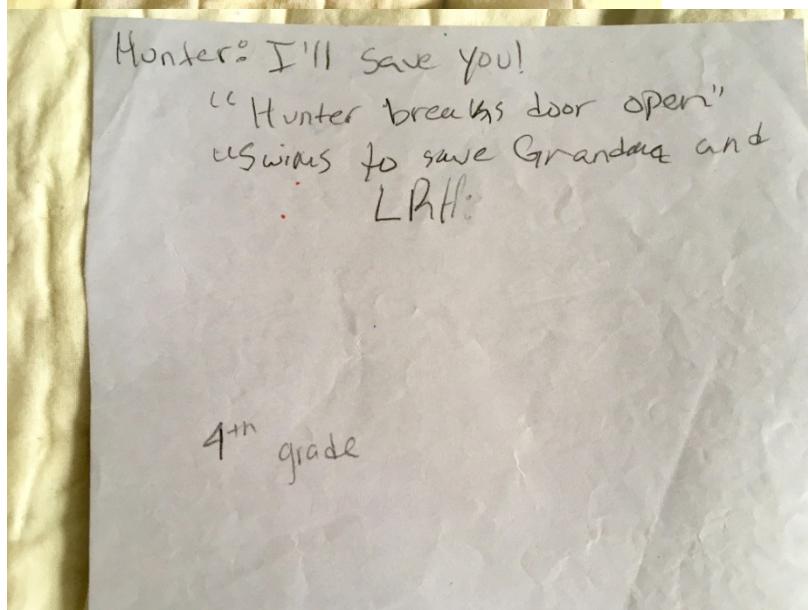
"What are you doing out here, little girl?" the wolf asked in a voice as friendly as he could muster.

"I'm on my way to see my Grandma who lives through the forest, near the brook," Little Red Riding Hood replied.

Then she realized how late she was and quickly excused herself, rushing down the path to her Grandma's house.

The wolf, in the meantime, took a shortcut...

The wolf, a little out of breath from running, arrived at Grandma's and knocked lightly at the door.





Community Association of Progressive Dominicans

ACDP Lesson Plan Template

Name: Alicia CERÓN Date/Individual Day/Week: 1/30/2017

Discipline: DANCE / THEATER

Project Name/Lesson Plan #: "CREATING A PLAY" STEP 1

Grade Grouping: K THROUGH 2ND

Materials: BOOK (EL LIBRO DE LA SELVA) / videos, IMAGES

| Activity Description | Material Needs |
|---|----------------|
| <p>Learning Objective: (describe the skills / knowledge youth will learn and why is this important.)</p> <p>→ STUDENTS WILL BEGIN TO CREATE A SHOW. THEY WILL LISTEN AN ANALOGUE WITH THE TEACHER TELL TALE "THE JUNGLE BOOK" AS A FIRST ALTERNATIVE FOR THE PLAY.</p> <p>→ THEY WILL BE INTRODUCED TO THE CASTING PROCESS. SINCE THE TEACHER WILL ASK THEM TO TRY DIFFERENT ROLES.</p> | |
| <p>Overall Activity Time: <u>10</u> minutes</p> <ul style="list-style-type: none">Opening Activity: (Describe what you will do that will start the session. This should allow the group to connect as a whole. This activity sets up learning for the day, such as a good discussion, warm-up activity, a role-play, theater game, etc) <p><u>SONG AND DANCE</u></p> <p>→ "UN TALLARIN" OR OTHER.</p> | |



Community Association of Progressive Dominican

| Activity Description | Material Needs |
|--|--------------------------------|
| Overall Activity Time: 40 minutes • Main Activity: (Describe what your activity is for the major part of this session. Make sure to clearly explain the steps you will take or what you will do, include 1-2 questions you will ask youth to along learning, etc) | → videos → BOOK → IMAGES |
| - THE TEACHER WILL READ THE TALE "THE BOOK OF THE JUNGLE" WITH THE STUDENTS. | |
| - THE STUDENTS WILL BE ASK TO IMPERSONATE SOME OF THE CHARACTERS OF THE PLAY TO DEFINE CASTING. | |
| - VIDEOS OF THE STORY WILL BE SHOWN TO THE STUDENTS AS EXAMPLE OF PERFORMING AS ANIMALS | |
| Overall Activity Time: 5 minutes • Closing Activity / Discussion: (Describe what you will do to close the session. Such as share what they have learned, share what they created etc) | |
| → QUESTIONS ASKED TO THE STUDENTS: o HOW DO THE ANIMALS MOVE? o WHAT SOUNDS THE ANIMAL DOES? o HOW MUCH SPACE THE ANIMAL USES? etc → THEY MAKE A CIRCLE, GRAB HANDS, SAY WHAT THEY LEARN AND SAY THANK YOU. | |

Approved by Program Director: _____ Date: _____

Initials of additional person(s) reviewing lesson plan: _____ Date: _____

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Tel. (212)781-5500 • Fax (212)543-2554
WWW.ACDP.ORG

Some other examples of work develop during Theater Class during 2017

POETRY:

Teach children to relate to poetic language through a simple exercise.

Class: 3rd grade.

Activity:

- 1) Heart Mapping and Writing.

They were asked to draw a heart (their heart) and fill it with people, places and memories that were important to them. They were asked to be creative with shapes and sizes and color code. As an example they were asked:

What's special in your life?

What memories have you stored in your heart?

What people have been important to you?

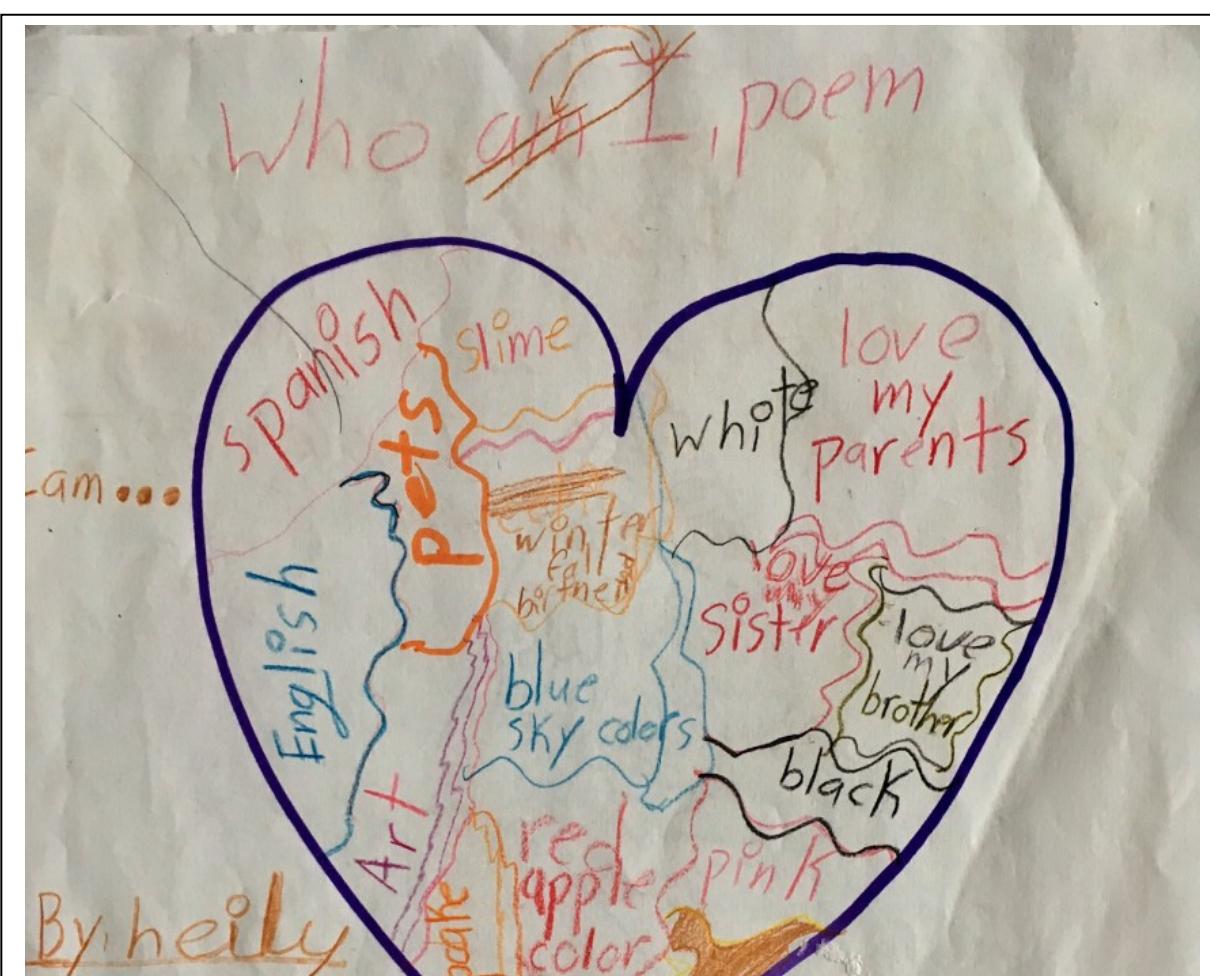
What things or objects are important to you?

Do you have a pet that you love?

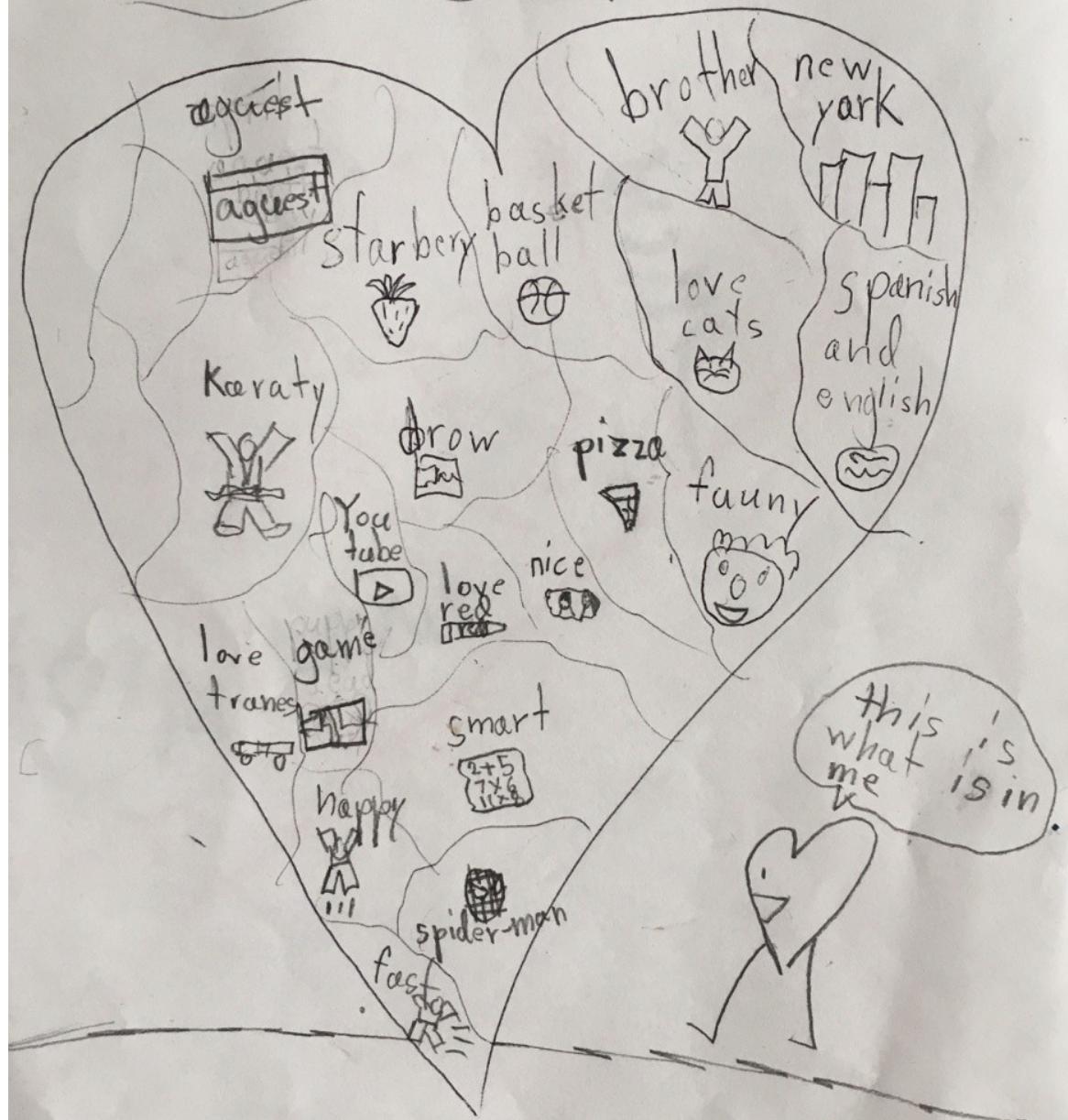
- 2) Once the heart was full, they were asked to write down on the paper (with the help of the teacher) a list of all the things they had put in their hearts, following the heading I AM....

- 3) Finally the students read their I AM poems in front of the class.

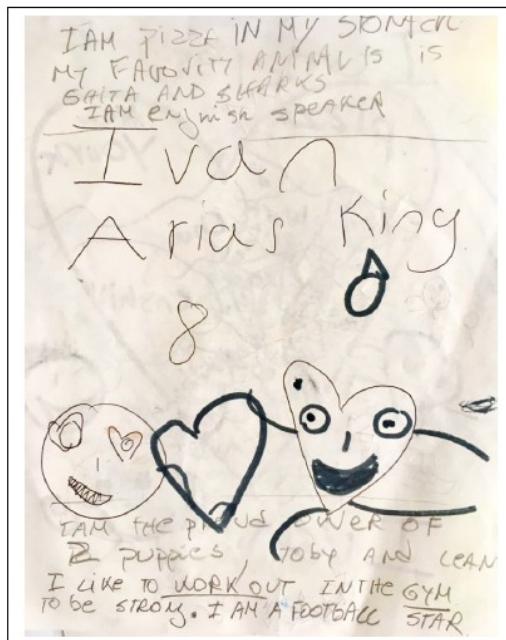
Here are some examples of the results obtained with the activity.



I am poem Joel





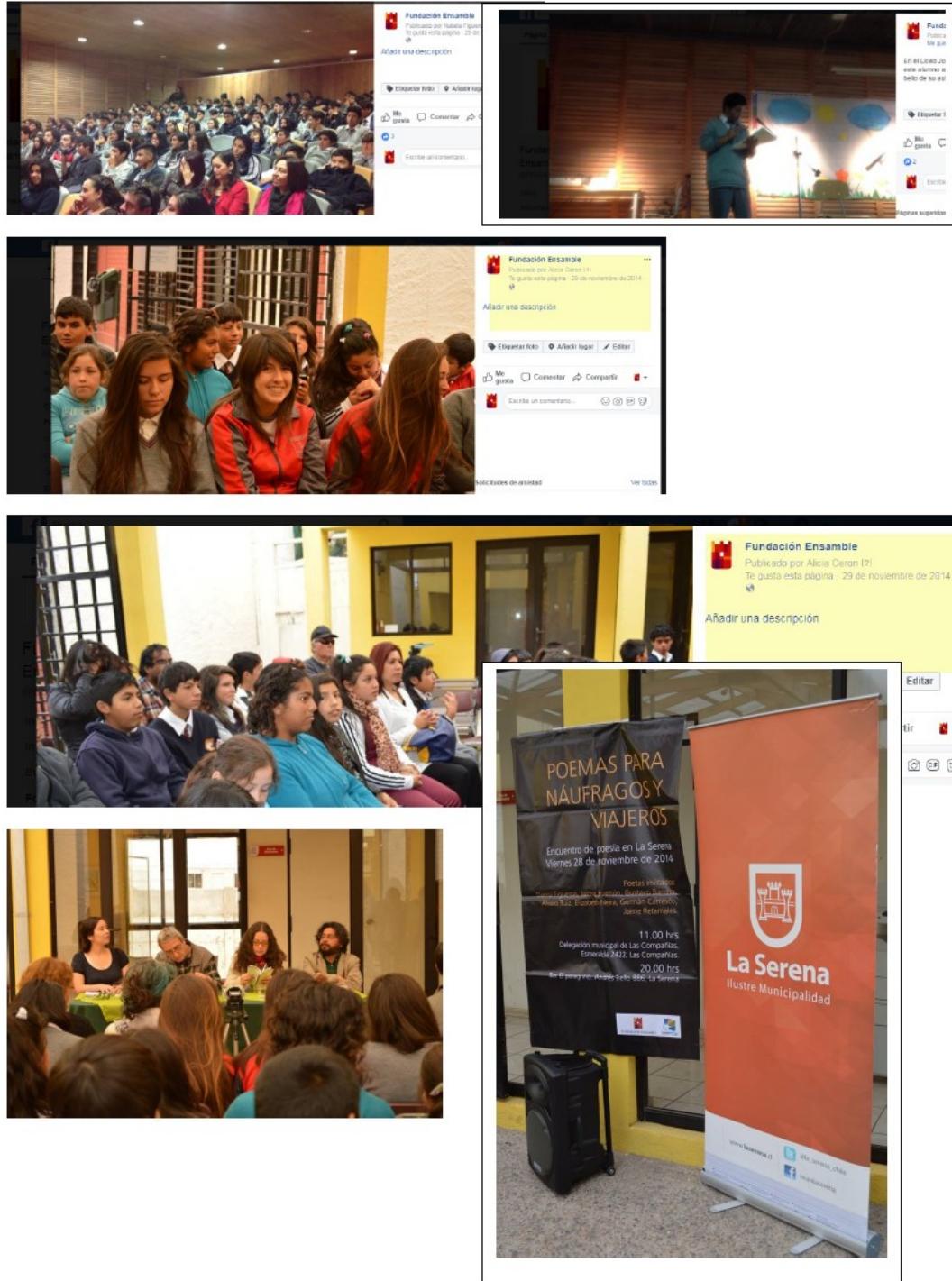


2013 - 2015: CoFounder and Project Manager at Foundation Ensamble (Chile)

<http://www.fundacionensamble.com>

About the work: Co-Founder and member of board of directors of Foundation Ensamble (Chile). Non-profit institution founded in 2013 with the objective to promote social development through artistic educational and cultural initiatives for the local communities in Chile. Alicia produced and directed poetic dramatic readings sessions for primary and secondary students of public schools in the Fourth Region of Chile (La Serena). The aim was to introduce them to the poetry as dramatic language. This events where done in the Fourth Region (hometown of the Novel Prize Gabriela Mistral). Compilations of the texts used for these sessions were printed and given to these students for their personal study and use in the local discussion panel that we organized with the authors.

The screenshot shows the homepage of the Fundación Ensamble website. At the top, there is a logo consisting of a grid of colored squares (red, orange, yellow, green, blue, purple) arranged in a 3x2 pattern. Below the logo, the text "FUNDACIÓN ENSAMBLE" is displayed. On the right side of the header, there are links for "Home", "Quiénes Somos", "Proyectos", "Donaciones", and "Contacto". Above the main content area, there is a circular profile picture of a woman with dark hair, identified as Alicia Cerón Araya, Director. To the right of the profile picture is a brief biography in Spanish. Below the biography, the text "Alicia Cerón Araya" and "Directora" is repeated. The main content area features a large image of an open book titled "POEMAS PARA NÁUFRAGOS Y VIAJEROS". The book cover is black with white text and features three star-shaped cutouts. The text on the cover includes "Poemas para náufragos y viajeros es el nombre del encuentro de poesía que se realizó en La Serena el 23 de noviembre de 2014, y en el que participaron los poetas acá antecogidos. En la ocasión, se regaló un ejemplar de este libro a cada uno de los asistentes a las lecturas". The book is shown from a slightly open angle, revealing the pages inside.



Young Actors at Strasberg - The Lee Strasberg Theatre & Film Institute



To Whom It May Concern:

It has been my pleasure to know Alicia Ceron for the past two years. I first met Alicia when she became my student in acting class at The Lee Strasberg Theatre and Film Institute. In addition, Alicia has served as my assistant in the Young Actors Program at the Lee Strasberg Theatre and Film Institute. In this program, Alicia works with young actors, ages 11-14 years old, on their acting and scene study. Alicia has proven to be a great asset to the Young Actors Program. She works well with children and finds ways to inspire their creativity and imagination.

Alicia is a talented actress who has an exceptional work ethic, character, and discipline. She makes strong choices, and commits herself fully to her work. Alicia has demonstrated a unique hunger to learn all that she can and push herself beyond her own expectations. She is always on time, and is always prepared and ready to work.

Alicia works very well with a director, since she fully embraces ideas, concepts, adjustments, and challenges sent her way. She works well with her partners and within a group. Alicia energizes others with her sharp focus and determined work. She displays leadership skills, yet she has an uncanny ability to listen to others and to absorb and consider their ideas and feelings. She seems to get along with everyone. Alicia is eager to learn and participate in a group environment. She embraces constructive criticism in her constant effort to improve her skills and develop her character. Alicia is open-minded, enjoys taking artistic risks, and is not afraid to fail.

Alicia has repeatedly demonstrated a strong maturity. She is considerate and thoughtful toward others. She is ambitious and takes advantage of every opportunity afforded to her. Alicia is eager to experience diverse methods of training and education. She is enthusiastic, responsible, competent, organized, and efficient. Alicia possesses intelligence and a positive attitude. I highly recommend her.

Sincerely,

William Balzac

William Balzac
Acting Faculty
The Lee Strasberg Theatre and Film Institute
New York University, Tisch School of the Arts, Drama Department
bill.balzac@strasberg.edu

Permanent member of the Open Hydrant Theater Company for the end of Season 2017

In addition to being an actor in the company's productions; part of my duties as a member of the company is to help produce, coach and direct the company's shows oriented to young audiences. The company has put special effort in the last years on producing shows for the youth, not only as audiences, but also acted by young talents from the area. Following this path, the company has formed a group of teen actors specialized in very unique drama technique named Speech and Debate. The members of this sub-ensemble have been awarded in 3 occasions with the highest recognition of Best Interpretation at the National Tournament of the Speech & Debate Association (full scholarships to prestigious colleges for all the actors involved). The group has shown their work at Radio City Hall NYC and has been invited to give talks and demonstrations at Stanford University, Yale and Columbia University, among other institutions.

As a stable member of the Open Hydrant Theater Company I produce the showcases for these talents, along with the other company members. The kids that we trainee as a company, also perform two musicals a year, which we also produce and coach.

