



THEATER
LESSON/UNIT PLAN
TEMPLATE

THEATER:

Grades __8th

grade _____

Unit Title: I Never Saw

Another Butterfly _____

Number of Lessons __6__

Designed by: Simone Becker

TITLE: “I Never Saw Another Butterfly” Session: # 1 of #

6

ESSENTIAL/GUIDING QUESTION

(Sample: How does a scenic designer help create the environment of a story?)

- What artistic tools do we have available to explore a script? How can a play function as a primary source?

LEARNING OBJECTIVES

(These are your goals for the students- what you are teaching; below are example starters)

- Students will be able to empathize with characters/people in a primary source/play.
- Students will be able to collaborate to read through short scenes.
- Students will be able to identify and analyze the technical needs of their scene.

CULTURALLY RESPONSIVE OPPORTUNITIES

- Students will be learning about the youth of Terezin which is a place where Jews were sent before they were sent to a concentration camp. They will be examining primary sources as a tool for empathy development.
- My students live in the cross section of Williamsburg where there is a large Orthodox Jewish community and significant tension between the black community and the Orthodox Jewish community including anti-semitic comments from students. The goal for this unit is to create opportunities for empathy development, expand their knowledge of Judaism (both history and culture) beyond the Orthodox community and explore this specific historical context in a safe and accepting space.

RESOURCES

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(Text, video, audio, images, slides, etc.)

- [I Never Saw Another Butterfly Holocaust Memorial Packet/potentially primary sources blown up to be bigger/poster sized](#)
- *I Never Saw Another Butterfly* scenes and scene breakdown
- Sticky notes
- Poster Paper
- Open Space
- Art Supplies: Paper, markers, colored pencils etc
- Music playing device
- Writing utensil
- Social Studies notebook
- Theatrical Design templates
- Copies of mini monologues

INDICATORS OF STUDENT LEARNING TARGETS

(How do you know they have learned what you set out to teach? Indicators should align to the learning objectives above; (ideal to include 1-2 for each, but not required)

CONTENT

(Students will know)

- *Theatre Literacy: Script, ensemble, mirroring, read through, stage manager, cast list*
- *How to define and practice empathy in multiple contexts*
- *Terezin is a real place where many Jews were sent during the last two years of the Holocaust before they were sent on to Auschwitz.*
- *I Never Saw Another Butterfly is a play created in response to the primary source I Never Saw Another Butterfly which is a book of poetry and art written by the children of Terezin.*
- *All characters are composite characters.*
- *The elements of a script and a read through*
- *That all technical design elements are pulled from language from the text*

SKILLS

(Students will be able to)

- Students will be able to empathize with characters/people in a primary source/play.
- Students will be able to collaborate to read through short scenes.
- Students will be able to identify and analyze the technical needs of their scene.

MATERIALS REQUIRED

- *I Never Saw Another Butterfly* Holocaust Memorial Packet/potentially primary sources blown up to be bigger/poster sized
- *I Never Saw Another Butterfly* scenes and scene breakdown
- Sticky notes
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ACTIVITY SEQUENCE

Students will grab their do-now and define empathy in their own words. They will practice putting empathy into their bodies in the mirror activity, first modeled by the facilitators and then students will practice in pairs. From there, students will practice empathy by reading monologues from *I Never Saw Another Butterfly* and sharing their initial emotional reaction. The facilitator will lead a mini lesson about how to read a script and explain to students their main task: reading through and performing a short scene so we get to experience all scenes from the show. Students will have the option to perform a staged reading of their scene or facilitate a design presentation of the main technical elements communicating the main idea/feelings of their scene. Finally, students will reflect on the main idea of their scene through an exit ticket.

Step 1 (10 min): Warm Up: Mirroring/Do Now

(Warm-up individual minds, bodies & voices; builds ensemble; Introduces/explores lesson specific skills, themes)

To get us ready to play characters who are created from primary sources, we are going to do a physical warm up that will help us empathize with one another.

Can we define empathy?

Empathy can be defined as: “the feeling that you understand and share another person’s experiences and emotions” or “the ability to share someone else’s feelings” (Psychiatric Medical Care).

Put this into your own words!

We’re going to practice sharing “another person’s experiences and emotions” by doing the same physical movements as them. This is called mirroring.

Steps to Facilitation:

1. Students will come into the classroom and grab the “empathy” definition.
2. They will glue it into their notebooks.
3. They will write their own definition of empathy.
4. Ms. Becker will explain the rationale for the mirror activity and model: Stripp and Simone will model first. Simone will be A and Stripp will be B, then we’ll switch. Finally, no one will be the leader.

5. Facilitator will ask: What do you notice? Can you tell who is leading? How?
6. Students will turn to the person next to them. They will select who is A and who is B.
7. A will lead for 2 minutes and B will lead for 2 minutes. For the final 2 minutes, no one will lead.

Some reminders:

- This activity is to be done in total silence.
- You are mirroring to the best of your ability.
- When you are leading, please be considerate of other folks' access needs. Move in a way that is safe.

Reflection Questions

- 1) What was that experience like? How did it feel to mirror? To lead?
- 2) How does this activity connect into empathy?

Step 2 (10 min): Introduce Relevant Concepts and/or Direct Instruction

Text Introduction/Monologues/How to Read a Script- 10 min

The facilitator will explain that today we are exploring the script: *I Never Saw Another Butterfly*.

The facilitator will pull up the [Dramaturgy powerpoint and go through the slides about meeting the characters](#).

Students will be invited to read out loud mini monologues for each character. Students will have the option to stand up or sit as they read.

The facilitator will then bring up a sample script page on the projector and will point out the following:

- Stage directions: In *italics*, tells us what the characters are doing, communicates action. May not always be in italics but will always be in parentheses.
- CHARACTER NAMES are in ALL CAPS. The lines the character says are to the right of the CHARACTER NAME
- The heading includes the title of the play and the page number on the top of the page
- Anything in (parentheses) is not said out loud. That's just for you, the actor!

Four students will be invited to come up and physically identify the characteristics of the script. The facilitator will explain that today we will be doing a read through. This is where we cast the scene (who is playing what part) and read through scenes. As a class, we'll be reading through the whole play but today you will just be responsible for reading your scene.

Step 3 (10 min): Main Learning Activity/Activities

(Specific and focused learning activities where students engage in active independent or collaborative work --research, devising, rehearsing, designing, discussing content and/or skills)

- [Students will split up into groups and come grab a scene they want to work on.](#) These groups will be self-selected. They will send one member of their group up to grab script copies, highlighters and pencils.

Steps to Facilitation:

- 1) Select your group.
- 2) Send one representative up from your group to grab materials.
- 3) Cast your scene and write down who will playing what part. Note: For a read through, someone can be cast as the stage manager and read the stage directions.
- 4) Read through your scene, highlighting your lines as you go.
- 5) Discuss first impressions: What stood out to you? What is going on in this scene? How are these characters feeling? What physically needs to be on the stage?

Tech Theater Brainstorm/Rehearsal- 10 min

We are going to be presenting these scenes tomorrow. You'll have the choice to either:

- 1) Perform the scene (as a staged reading- no memorizing lines necessary)
- 2) Present your scene by explaining what happens and presenting one design element.
- 3) Perform the scene and present a design element!

Take this time to look at your script and highlight the design elements that you see. These can be set design (what's physically on the stage), prop design (what characters are holding), costume design (what characters are wearing), light design (the lighting that shapes the mood of the scene) or sound design (the sounds that bring the scene to life).

Pick 1 design element to focus on and make a list/brainstorm of your idea on the Design graphic organizer.

If you have extra time, run through your scene again.

Step 4 (5 min): Share

(Several students or groups rotate to share/present briefly. Build in opportunities for feedback --peer, self teacher--to presenters; consider concise protocol so those sharing might play with incorporating feedback)

- Students will be invited to return back to the main room. Each group will share out: Let's come back to share. Each group will share one phrase to describe their scene. One member from each group will share. This can be about the performance of the scene, the content of the scene or the design elements of the scene.

Step 5 (1 min): Reflect

(Offer 1-2 questions to focus individual or collective responses. (below are example prompts)

- *Students will be invited to reflect on our essential question as a sticky note exit ticket on poster paper:* We'll also open and close with our essential question for the today: How can theatre help

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us to connect and empathize with difficult history? What does it look, feel and sound like to practice empathy

- *Facilitator will read responses out loud as they come in.*

MODIFICATIONS

(Mindful of including alternative modalities such as choice of expression or documentation --written, audio, video, images, performative --to address the various learning needs of your students, particularly Multilingual learners and Students with Disabilities)

- Students will have the option to perform their scene or explain its significance through a design choice.
- For the mirroring exercise, students can choose to stand up or sit down depending on their access needs.
- Larger print copies of primary source materials will be available.
- The PowerPoint will be accessible on multiple computers around the room.
- While students will have access to the whole scene, beginnings and endings will be pre-chosen to ensure all scenes from the play are explored and to accommodate different reading levels and entry points to theatre .

OPTIONAL EXTENSION ACTIVITIES

(Consider prompts, activities or assignments enabling students to deepen their work or explore other means to express their creativity and discovery differently)

- The next day, students will be performing their staged readings and/or presenting their design idea.

NYC/NYS STANDARDS ALIGNMENT

BLUEPRINT FOR TEACHING AND LEARNING IN THEATER STANDARDS

Theater Making

- Acting
 - Imagination, Analysis and Process Skills
 - Performance Skills
- Playwriting-Play Making
 - Understanding Dramatic Structure
 - Imagination, Analysis and Process
- Designing and Technical Theater
 - Understanding Design
 - Using Theatrical Space and Elements
- Directing
 - Knowledge and Understanding
 - Imagination, Analysis and Process

Developing Theater Literacy

- Understanding Dramatic Text
- Understanding Theater History
- Responding to Theater Performance

Making Connections through Theater

- Connecting Theater to the Arts and Other Disciplines
- Connecting Theater to Personal Experience, Community and Society through an Exploration of Themes, Culture and History

Working with Community and Cultural Resources

- Partnering with Theater Organizations Outside of School
- Working with Theater Professionals in the School
- Using Theater Archives, Online Materials, Libraries, Museums and Other Resources
- Performing in the Community

Exploring Careers and Lifelong Learning

- Awareness of Careers in Theater
- Set Career Goals and Develop a Career Plan
- Theater for Enjoyment and Lifelong Learning

NYS LEARNING STANDARDS FOR THE ARTS

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Creating

Conceiving and developing new artistic ideas and work.

Artistic Process: Creating

Anchor Standards:

- Anchor Standard 1:** Generate and conceptualize artistic ideas & work
- Anchor Standard 2:** Organize and develop artistic ideas and work.
- Anchor Standard 3:** Refine and complete artistic work.

Artistic Process: Performing

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Performing

Realizing artistic ideas and work through interpretation and presentation.

Anchor Standards:

- Anchor Standard 4:** Select, analyze, and interpret artistic work for presentation.
- Anchor Standard 5:** Develop and refine artistic techniques and work for presentation.
- Anchor Standard 6:** Convey meaning through the presentation of artistic work.

Artistic Process: Responding

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Responding

Understanding and evaluating how the arts convey meaning.

Anchor Standards:

- Anchor Standard 7:** Perceive and analyze artistic work.
- Anchor Standard 8:** Interpret meaning in artistic work.
- Anchor Standard 9:** Apply criteria to evaluate artistic work.

Artistic Process: Connecting

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Connecting

Relating artistic ideas and work with personal meaning and external context.

Anchor Standards:

- Anchor Standard 10:** Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.
- Anchor Standard 11:** Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past present, and future.