



GRADES 6-8

ANNE FRANK & EVAN HANSEN
MONOLOGUES

ARTS INTEGRATION & PBL LESSON

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PBL Unit – Anne Frank/Evan Hansen Monologues

Grade Level: 7

Project Description:

In this Project Based Learning Unit, students will integrate ELA and theatre skills to develop, write, and perform monologues based on the lives of diarist Anne Frank and fictional diarist Evan Hansen, synthesized with their own personal experiences of teenage isolation.

Driving Question:

How can I create a monologue to connect my experience of teenage isolation with an audience?

Content Standards:

ELA Anchor Standard #4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Theatre Anchor Standard #10: Synthesize and relate knowledge and personal experiences to make art.

Performance Objectives:

Students must be able to write a clear and coherent monologue in the “Dear Diary” format that synthesizes their personal experiences with those of the characters from the source material.

Evidence of Success:

Students will perform their monologues for an audience and be assessed based on a rubric (see below).

Assessment and Reflection:

21st Century Skills:

- collaboration through peer review
- communication/presentation through monologue performance
- critical thinking throughout the writing and revision process
- creativity in character development

Summative Assessment Tools

- written product (rubric)
- Oral presentation (rubric)
- Self-evaluation (video)

Reflection Tools: class discussion, journal, and video

Formative Assessment Tools:

- graphic organizers
- rough drafts
- checklists

Product: Written and performed monologue, rubric

Presentation Audience: Class and community

Resources:

- School-Based
 - English Teacher
- Technology
- Materials
 - Diary of Anne Frank book
 - Dear Evan Hansen soundtrack
 - Anne Frank musical composition
 - Index cards
 - Pencils
- Community
 - Museum of Tolerance

Timeline:

- Previously, in English class, students have read “The Diary of Anne Frank” and visited the Museum of Tolerance.
- The following lessons will be done during drama class which meets once a week for 90 minutes.
- The first lesson will include the entry event, introduction of driving question, and diagnostic assessment.
- The second, third, and fourth lessons include formative assessments in the form of a rough draft monologue, peer critique (checklist), and performance for classmates.
- The culmination of the project will be a performance assessment for an authentic audience at the Museum of Tolerance.

Content Lessons:**Lesson 1: What does it feel like to be alone?**

Entry Event: Students listen to “You Will Be Found” from the Broadway Musical, “Dear Evan Hansen” and are given a brief summary of the show – the story of a boy who has trouble fitting in until he begins an imaginary pen pal relationship with a classmate who committed suicide.

<https://youtu.be/9jAZBuk7Pd8>

Class Discussion: What themes are represented in this song? (loneliness, isolation, feeling misunderstood, longing to connect) What does it feel like to be alone? How does this song make you feel? Why was it written? What does it remind you of? How does it connect to Anne Frank?

Introduce Driving Question: How can I create a monologue to connect my experience of teenage isolation with an audience?

Guided Practice: Students find their own private space in the room and the teacher guides them to creating four gestures. The teacher reminds students to use positive/negative space, levels, and facial expression/body language to show each of the themes they found in the song.

Independent Work: Students write down words and phrases devised from their movement and personal experiences, gleaned from the pages of Anne Frank, and that felt especially meaningful from the song. The words and phrases are just a brainstorm at this point, but can also be used as a formative assessment.

Share: What does it feel like to be alone? Students share some of their words and phrases with the class.

Lesson 2: Why does Anne Frank need to write to Kitty? Why does Evan Hansen need to write to Connor?

Read Aloud: Teacher reads aloud one of Anne Franks' diary entries, a "Dear Kitty" letter.

Friday, December 24, 1943

Dear Kitty,

As I've written you many times before, moods have a tendency to affect us quite a bit here, and in my case it's been getting worse lately. "Himmelhoch jauchzend, zu Tode betrübt" I certainly applies to me. I'm "on top of the world" when I think of how fortunate we are and compare myself to other Jewish children, and "in the depths of despair" when, for example, Mrs. Kleiman comes by and talks about Jopie's hockey club, canoe trips, school plays and afternoon teas with friends. I don't think I'm jealous of Jopie, but I long to have a really good time for once and to laugh so hard it hurts. We're stuck in this house like lepers, especially during winter and the Christmas and New Year's holidays. Actually, I shouldn't even be writing this, since it makes me seem so ungrateful, but I can't keep everything to myself, so I'll repeat what I said at the beginning: "Paper is more patient than people." Whenever someone comes in from outside, with the wind in their clothes and the cold on their cheeks, I feel like burying my head under the blankets to keep from thinking, "When will we be allowed to breathe fresh air again?" I can't do that—on the contrary, I have to hold my head up high and put a bold face on things, but the thoughts keep coming anyway. Not just once, but over and over. Believe me, if you've been shut up for a year and a half, it can get to be too much for you sometimes. But feelings can't be ignored, no matter how unjust or ungrateful they seem. I long to ride a bike, dance, whistle, look at the world, feel young and know that I'm free, and yet I can't let it show. Just imagine what would happen if all eight of us were to feel sorry for ourselves or walk around with the discontent clearly visible on our faces. Where would that get us? . . . Yours, Anne

Small Group Improvisation: Small groups dramatize the moment revealed in the letter, when Anne worries she is about to be found in the attic.

Audience Reflection: What details stand out from each performance? How does the audience know that Anne struggles with wanting to connect to the outside world and the terror of what would happen if she is found? How does this relate to Evan Hansen’s letters to Connor, creating an imaginary friendship with a classmate who has committed suicide?

Silent Walkabouts: Students walk about the room in character – first as Anne Frank, struggling to make contact with the outside world, but terrified to do so. Next, they take on the persona of Evan Hansen, struggling to remain hidden after he has become a viral sensation. Finally, as themselves, struggling to be a young adult and find their own path while wanting to fit in with everyone else.

Formative Assessment: Students write down brainstorming thoughts as themselves or an imagined character who is struggling with isolation.

Lesson 3: Creating Dynamic Characters

Modeling: Students watch a monologue from “Dear Evan Hansen,” looking for structural elements – beginning, middle, end.

<https://www.wattpad.com/518651334-dear-evan-hansen-monologues-one-1st-dear-evan>
<https://www.wattpad.com/518660600-dear-evan-hansen-monologues-three-2nd-dear-evan>

The teacher will fill out the graphic organizer below with the class for Evan Hansen.

dynamic character

Name: _____ Date: _____

Character: _____

at the beginning this character:

at the end this character:

change

Evidence

Independent Work: Students create their own “dynamic characters” with evidence synthesizing themes from Anne Frank and Evan Hansen with their own life experiences.

Share: Students share their work with the class and get feedback to create more meaningful evidence.

Lesson 4: Writing Our Monologues

Model: Teacher models the monologue writing format using the graphic organizer below.

A graphic organizer for a personal narrative monologue. It is enclosed in a dashed-line border. At the top right, there is a line for 'Name:'. Below this, the title 'Personal Narrative: Tell Your Story' is written in red. Under the title, there are lines for 'Topic:' and 'Title:'. Below these is a filmstrip graphic with four frames labeled 'What happened?', 'Where?', 'When?', and 'Who was with you?'. Below the filmstrip are four large rectangular boxes for writing, each labeled 'Beginning', 'Detail', 'Detail', and 'Detail' respectively. At the bottom is a box labeled 'Ending'.

Independent Work: Students use their brainstorm of thoughts and the graphic organizers to create their rough draft monologues in the “Dear Diary” format.

Partner Revision: Students work in partners, sharing their rough drafts and giving each other feedback.

Peer Review Checklist:

- Is the monologue in the “Dear Diary” format?
- Does it use effective technique to flesh out the character and setting?
- Does it include well-chosen details to help the audience feel the situation?
- Is the structure dramatic and effective?
- Does it feel authentic?

Individual Rewriting and Rehearsal Time: Students may use iPads to record themselves performing their monologues and use the checklist to self-reflect.

Lesson 5: Performance for Peers

Warmup: Students do a vocal and movement warmup to prepare their bodies, voices, and imaginations for performance.

Preparation for Performance: Students read over their monologues.

Performance for Peers: Students from other 7th grade classes come to the drama lab to watch the monologues being performed.

Self-Evaluation: Students reflect on their performance and complete their own rubric. Additional adjustments may be made before the final project performance.

Final Project: Performance at the Museum of Tolerance

The [Museum of Tolerance](#) is a “human rights laboratory and education center dedicated to challenging visitors to understand the Holocaust in both historic and contemporary contexts and confront all forms of prejudice and discrimination in our world today.” Often visited by school groups and scholars hoping to gain understanding and empathy, this is the perfect place for my students to answer our driving question:

How can I create a monologue to connect my experience of teenage isolation with an audience?

Students will perform their monologues and be assessed using the following rubric:

<u>Written Product</u>	5 Monologue is written in correct style demonstrating mastery of the format	3 Monologue is in the “Dear Diary” style, but has some errors in formatting	1 Not written using correct formatting for “Dear Diary” style monologue
	Many details that synthesize personal experiences with themes from the text	Some details that synthesize personal experiences with themes from the text	One or two details that synthesize personal experiences with themes from the text
	Exceptionally clear and coherent writing appropriate for the audience	Fairly clear and coherent writing appropriate for the audience	Writing is unclear or inappropriate for the audience
<u>Oral Presentation</u>	Facial and vocal expression	Facial and vocal expression	Facial and vocal expression

	demonstrates deep understanding of experiences	demonstrates some understanding of experiences	demonstrates little understanding of experiences
	Performed with extraordinary projection and articulation	Performed loudly and clearly	Difficult to hear and understand

Journal Reflection:

“Great theatre can generate change – can inspire people to look within and see how they can create change.” – Deirdre Moore

Write a journal entry reflecting on why people need to feel connected to one another. Why is it an artist’s job to generate empathy? Why is empathy a societal need? Do you think your monologue caused people in the audience to reflect on that isolation and actually change their behavior based on your performance? Did we answer our driving question?