

# MUSEUM OF ME

EXPLORING & EXHIBITING IDENTITY WITH WHAT REMAINS OF EDITH FINCH

A GAME - BASED SOCIAL AND EMOTIONAL LEARNING UNIT  
FOR HIGH SCHOOL HUMANITIES COURSES



**ithrive**  
G A M E S

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View a printer-friendly version of this unit [here](#).

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# WELCOME TO

## ITHRIVE CURRICULUM: MUSEUM OF ME

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We're thrilled to have you join a group of innovative educators who are reimagining socially and emotionally responsive teaching and learning for high school students.

iThrive Games Foundation offers tools at the intersection of interactive technology, teen development, social and emotional learning, and play. We designed this unit in partnership with educators, learning scientists, and social and emotional learning experts to support teachers in delivering a unique shared experience that promotes teen students' holistic development.

**iThrive Curriculum: Museum of Me** was designed for 11th and 12th grade students. It gives equal weight to social and emotional learning opportunities and English Language Arts standards. It also implements the tenets of Universal Design for Learning to be accessible to students with a wide range of learning needs. The unit has been successfully piloted in diverse classroom settings -- in person and **virtually** -- across the U.S. and Canada.

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In this unit, you'll guide students in an exploration of an interactive, digital text in the form of the video game *What Remains of Edith Finch*. The text offers opportunities for students to think deeply about rich characters, narrative, and storytelling devices while concurrently examining their own journey with identity formation and self-inquiry, a key developmental step in adolescent health and well-being.

Students will accompany Edith, the protagonist of the game, as she comes to understand her own identity through exploring her childhood home and revisiting the stories of her family members. As companions of Edith, students will consider the stories of their own lives and decide whether or not they connect with elements. Students will work to unpack their identities and reflect on what they choose to share or keep private about their identities with others, and why.



# MUSEUM OF ME

## OFFERS OPPORTUNITIES TO EXPLORE

ENVIRONMENTAL  
STORYTELLING  
AND FIGURATIVE  
LANGUAGE



HOW ARTIFACTS  
TELL STORIES  
ABOUT THEIR OWNERS,  
INTENTIONALLY  
OR NOT



NARRATIVE MECHANICS  
SUCH AS FLASHBACKS  
AND NONLINEAR  
STORYTELLING



NAVIGATING  
EMOTIONS



PERSONAL  
IDENTITY  
EXPLORATION



## ...AND MORE!

Throughout, students reflect on developmentally aligned questions such as, “How do labels others have applied to me shape how I see myself?”, “How do I talk about what’s happened to me in life, and why does that matter?”, and “How do I use items I own and wear to project a certain image?” “What do I share about my family with others, and what do I keep private? Why?”

In the pages that follow, you’ll find a complete set of lesson plans, links to rich external resources, as well as assignments and evaluation guidance. We invite and encourage you to modify any and all components to make it work best for your students.

We want to hear from you and your students as you use **Museum of Me**. Please share with us your discoveries, adaptations, questions, and needs for additional materials. Email us at [contact@ithrivegames.org](mailto:contact@ithrivegames.org).

Teachers who have used **Museum of Me** share that it creates an incredible opportunity to meet teens where they are, form deeper connections as a whole class, have meaningful conversations, and witness students engage deeply in learning in new and exciting ways. We hope you discover these and other gifts as you bring this approach to game-based learning to your classroom.



# TIPS FOR GETTING STARTED



# PREPARING YOURSELF TO TEACH

- ① Play through the entire game on your own and read through the lessons and assignments. Like with any text, you are your students' guide through this shared experience.
- ① **TIP:** iThrive Games recommends involving the school counseling staff in introducing the unit, to emphasize to students that there is support available as they begin exploring anything difficult that arises for them during or after the unit. Please consider sharing with your students mandatory reporter guidelines.
- ① Have your students in mind as you consider which parts of the game, narrative, or assignments they might struggle with. What unique supports will different students need? Is there **content** that will be especially difficult for any of them?
- ① Before delving into any sensitive material, it's best to set norms around sharing -- and alternatives to sharing with the group. How will you involve students in setting shared norms on Day 1?
- ① Make it unique for the needs of your students! Decide what you will modify, and what you will keep the same, for your classroom based on your students' individual needs and experiences.
- ① For virtual learning, students may need—and may not be able to access—tools like computers or tablets, internet hotspots, and headphones. Providing this practical support where possible for students learning from home can reduce distractions from other members of the household, enhance engagement, and provide greater privacy for engaging with sensitive content during the unit. Please see **Appendix A: Remote Learning** for more tips.
- ① Note that the game was first designed for and piloted in 75-minute English Language Arts classes. If your class periods are shorter, you may need to allot more than 11-15 class periods for the curriculum or you may need to shift some in-class assignments to homework, etc. You also might consider if there are some vignettes students could watch on YouTube instead of play, outside of class time.
- ① Keep a list of stories, articles, and other resources that come to mind as you play through each of the vignettes; you may find these offer ways to extend the lessons in ways that support the interests of your students.
- ① Who are your student experts in technology and video games? How can you offer opportunities for these students to let these skills shine during this unit? By sharing the ownership of the unit with students, you highlight strengths and interests students aren't always invited to demonstrate in school, and take some of the pressure off of yourself, too!

# A NOTE ON SENSITIVE CONTENT

*What Remains of Edith Finch* is rated as **developmentally appropriate for ages 13+** by **Common Sense Media**. Still, be aware that it tells the story of a presumed family curse and, as such, explores some heavy themes. **This short blog post** lists topics from the game that may be triggering or uncomfortable for some players. This list will not necessarily include all topics that may be triggering for your unique students. You know your students and classroom best. Please use your discretion about which, if any, vignettes from the game may not be appropriate for your class to play, and which may require extra support and scaffolding for some or all students.

**Please see the blog post linked above for more themes and specific vignettes associated with each.**

Alcohol	Hunting
Blood	Injury
Cancer	Marijuana Use
Cigarettes/Smoking	Mental Illness
Death (Accidental, Animal, Child, Infant)	Murder
Delusions	Open Water
Drowning	Poisoning
Drugs	Prescription Drugs
Guns	Psychosis
Hallucinations	Teen Pregnancy
Heights	Train Accident
Hospitals/Hospital Equipment	Storms (Lightning/Thunder)
	Suicide



# A NOTE ON SENSITIVE CONTENT

The narrative of the game includes how the protagonist sees her family as being affected by a “curse” that has brought tragedy and early death to its members. Consider that the family’s unique culture and background (white, of Western European origin, ostensibly wealthy) impacts Edith’s narrative of a “family curse.” Given a different cultural or racial background, might these tragic occurrences be viewed instead as a consequence of the systemic oppression that impacts families of color or other traditionally marginalized backgrounds? We recommend acknowledging Edith’s cultural background and how it impacts the lens through which she views her own story. See Appendix F for other literature that can help you expand on this important discussion point. Additionally, check out [“Cultural and Systemic Racism: What are They?”](#) for some help teaching students the difference between a curse in fantasy/fiction versus real systemic oppression in the world around us.

Given the game’s sensitive content, we encourage you to work with school counselors and to draw on resources related to trauma-informed practices and the concept of adverse childhood experiences (ACEs) in order to prepare to answer questions and respond to student perspectives and emotions. Resources include:

- ◎ Education Northwest’s [“A Practitioner’s Guide to Educating Traumatized Children”](#)
- ◎ Harvard University’s Center on the Developing Child’s [“ACEs and Toxic Stress: Frequently Asked Questions”](#)



# STARTING THE GAME WITH YOUR CLASS

*What Remains of Edith Finch* invites players to observe and examine a wide range of artifacts and objects to reveal the story of the Finch family. In the first gameplay session, we recommend:

- ① Have students look in the mailbox right away; they will find many weathered letters, a clue that the game is set in a neglected property (environmental storytelling).
- ② From there you'll see a fork in the road. Although it's not necessary to do it this way, you might consider having students take one path at first, read Frost's "The Road Not Taken" as a point of discussion, and then start the game over and take the other path. For an alternative list of poems about choices by authors of color, see <https://ithrivegames.org/newsroom/blog/poems-writers-of-color/>.
- ③ Students will want to go to the front door but they can't get inside the house that way. They can however peek through the mail slot and get a preview of where they're going.
- ④ Students will figure out that they can go in through the side entrance at the garage. The dog door is how they'll get in; start in the garage and after that everything is mostly "on rails."
- ⑤ The house is ponderous and loaded with items. The objects in the house can be used to spark speculative discussions and predictions. Allow and encourage students to explore the common areas and hallways of the house they can access before going to the first bedroom.
- ⑥ There are a couple of places where students can choose one room or another, so we recommend the whole-group experience/hot seat model to keep everyone on the same page for conversations and to avoid spoilers.
- ⑦ **NOTE:** In the curriculum, the Barbara vignette comes before the Calvin vignette. The game allows you to play the vignettes in either order, so keep an eye on this so that the assignments track to the play experience.
- ⑧ The game is never very technically challenging, but Molly's room is one of the first and it requires some dexterity to move through the tree; consider asking one of your more experienced gamers to play this vignette.

## THE “HOT SEAT” MODEL, SOLO PLAY, OR SMALL GROUPS?



*What Remains of Edith Finch* is a rich interactive narrative that is mostly “on rails,” meaning that there are very limited choices for players to make. The game’s genre lends itself well to the “hot seat” model of play, where one student at a time plays while peers observe and comment. Most teachers find this to be the easiest way to run **Museum of Me**, since it requires only one copy of the game per class and ensures all students are sharing the same experience (i.e., it doesn’t rely on students’ home access to the game, a console or PC, etc). If you use the “hot seat” model, allow students who want to take the controller to take turns. An easy place to rotate students in and out of the “hot seat” is between vignettes.

If you and your students have the means for solo play, where each individual plays alone at home -- which requires a game license for each student as well as a console or PC powerful enough to display the graphics correctly -- you can teach it that way, too. Just set a clear schedule for students to ensure that no one is playing ahead, so you can share the experience (and the revelations in the game) together. If you choose the solo play option, please ensure that no students are burdened or excluded from the solo play opportunity due to financial barriers or lack of access to technology. Consider whether the school is willing to purchase licenses for students who are unable to afford the game before deciding on solo play. Weigh carefully whether the benefits of solo play are in balance with the cost to you, your school, or your students.

**Museum of Me** teachers also have invited students to play virtually in small groups using the **breakout rooms** feature of the **Zoom video conferencing app**. In this setup, a couple of students with the proper equipment (gaming-ready PC or console) at home purchase the game and play over video while sharing their screens for their classmates to observe, and whole-group class time is spent in discussion and sharing student assignments. If you choose this setup, ensure that each person in the small group has a role (e.g., player, note taker, reporter, etc.) so that everyone is able to make a contribution and stay engaged.



Student in the “hot seat” playing through one of the vignettes while her peers observe via classroom projector.



Student in the “hot seat” playing through one of the vignettes while his peers observe via a large screen at the front of the classroom.

# TECHNICAL TIPS

- ① First, purchase a copy of *What Remains of Edith Finch*. The game can be played on a PC (Steam), Xbox One, PlayStation 4, or Nintendo Switch, so decide which platform will be easiest for you to use in your classroom or home setup (if teaching virtually).
- ① **Museum of Me** can be offered in the traditional classroom setting or via distance learning. Classes have successfully run **Museum of Me** virtually by using video conferencing and screen sharing software (like Zoom) and either multiple copies of the game or live streaming tools (like Mixer or Parsec) to share gameplay with the whole class. For more tips on remote learning with **Museum of Me**, see Appendix A.
- ① Some teachers who have implemented **Museum of Me** recommend using an Xbox, PlayStation, Nintendo or Steam account with at least two game profiles, one for the class's ongoing gameplay and one with an "unlocked" version of the game. Unlocked means that you have played through the entire game (which we recommend doing prior to teaching) and have unlocked the mode that allows you to jump to a specific vignette from the family tree scene.

Depending on the platform you're using, this could require buying two copies of the game, or at least creating two play profiles. It is not absolutely necessary (especially because all vignettes from the game are available to watch on YouTube) but could be a helpful option if you specifically want students to be able to replay (rather than just rewatch) vignettes. It's not possible to "skip around" the story in the save file of an ongoing game.

- ① If you are using **Museum of Me** in multiple classes or sections at a time, keep in mind that you will need multiple game licenses and/or game profiles depending on the platform you're using.
- ① Use a projector and large screen for the in-person "hot seat" model so that everyone can see what's happening in the game.



# TECHNICAL TIPS

- ① 1:1 Chromebooks and a strong internet connection will help support getting assignments done in class and at home. If students don't have 1:1 Chromebook access at school or home, please consider the following options to ensure assignments are accessible to all students:
  - Skip the assignments -- including Twine and Storyspheres -- that rely most heavily on access to 1:1 devices.
  - Keep all gameplay sessions and assignments to in-school hours.
  - Have students visit the library during class or free periods to complete assignments, such as for Twine and Storyspheres activities.
  - Pair students with a partner for the less personal writing assignments, such as the Twine and Storyspheres activities.
  - Implement a Bring-Your-Own-Device program, at the discretion of school administrators. This allows students to bring in their own laptops or tablets in order to complete work. Check out [Edmentum's Best Practices for Getting Started with BYOD](#) for technical tips and to help establish norms around BYOD with students.
- ① Walkthroughs of each vignette (where someone records their gameplay for others to watch) are easy to find on YouTube (Ex: Search for "Edith Finch Walter walkthrough") for students who are absent or want to revisit a vignette.
- ① Consider downloading all the YouTube videos of gameplay for the different vignettes as a backup in case you have technical difficulties.
- ① The [pacing questions](#) (which are in the form of fill-in-the-blank quizzes) can be uploaded to the Blackboard LMS if that's something you are already using.
- ① [Twine](#) and [Storyspheres](#) are used in some assignments. You can familiarize yourself with these programs before starting the unit using <https://twinery.org/wiki/start> and <https://j-source.ca/article/heres-how-to-use-google-story-spheres-to-quickly-create-immersive-visuals/>, respectively.

# CREATE A ROUTINE AROUND GAMEPLAY

We've found that having a routine around gameplay is useful both to teachers and students. Here are some suggestions for setting your own classroom routine for gameplay from teachers who have used **Museum of Me**:

- ◎ Co-create behavioral expectations with students at the beginning of the unit. If your classroom already has established norms, the start of the unit offers a great opportunity to revisit and refine them with students. Remind students of the agreements you all have made before each gameplay session in order to reinforce positive, respectful, and inclusive behaviors.
  - Some helpful norms include: "Give your undivided attention to the person who is in the 'hot seat,'" "What we share in this group remains in this group," "Respect each other's feelings, confidentiality, and opinions," "Everyone is encouraged to participate but can always request to pass," and "Share from personal experience instead of speaking for a whole group."
- ◎ Set the expectation that students who are observing and not currently playing will complete some pacing questions or similar "watch guide" of your own design during gameplay to help maintain focus on what's important. This is not required but can be useful to support students' attentive engagement.
- ◎ Develop a system for choosing who will be in the "hot seat," controlling the game. The game has a fairly short learning curve so novice players will be fine; however, some vignettes (especially Molly's) require more comfort with a game controller than others. Find out which of your students will feel most comfortable playing through a more complicated vignette in front of their peers.
- ◎ Think about how much time you have for your class periods and judge accordingly. Time yourself playing vignettes beforehand (see the pacing questions for rough timing estimates) to better plan the lesson before presenting it in class, keeping in mind assignments that were designed to be completed before, during, and after gameplay of certain vignettes. Vignettes are typically playable in 20 minutes or less.
- ◎ Position the assignments and assessments based on what works best for your class and your timeframe. Don't feel obligated to use the pacing questions, assignments, assessments, or projects exactly when or how they are presented in the lesson plan.

# ASSESSMENTS AND THE FINAL PROJECT

Formative assessments, including pacing questions, are built-in throughout the unit and prepare students for their summative assessment, in which they create their own “Museum of Me.” The final project is introduced to students in [Lesson 2](#). Here’s a preview:

## WORK IN PROGRESS: THE MUSEUM OF ME

The Finch home can be seen as a museum whose artifacts commemorate the lives of the ill-fated family members who once resided there. Edith tours the museum that was formerly her home to better understand the family history that contributed to the formation of her identity and the development of her sense of self.

You will curate an autobiographical exhibit that explores your ongoing story of identity formation. You can choose to create an [online museum exhibit](#), a [work of assemblage art](#), or a [Twine museum exhibit](#).

In each of the three options, you will choose a minimum of eight artifacts for display, including items produced throughout the unit. These might include social media posts, pictures, postcards, personal possessions, fashion items, an image or illustration of a shelf of influential books, letters, audio files, journal entries, role models, labels, etc.

You will also be asked to write labels and commentary for the collection. Museums memorialize the struggles and triumphs of the past. Similarly, the commentary should strive to reveal tensions between public and private identity, changes in identity, uncertainty, rebellion, etc. In some cases, you may want to recast a negative story in a positive light.

Finally, remember that your identity is a perpetual work in progress and this exhibit merely marks a few notable stops along the way.



Click the links above for more detail, and also be sure to check out the [Final Project Scoring Rubrics](#).

Note that everything offered in the unit is meant as inspiration. Modify any or all of it to fit your students’ specific needs. Your creativity modifying the unit will help other teachers, too! Please share what you’ve tried and discovered, as well as your questions and requests for additional support, by emailing [contact@ithrivegames.org](mailto:contact@ithrivegames.org).

# LESSON PLANS

On the following pages you'll find complete lesson plans to introduce, contextualize, grapple with, and extend the content of the narrative in *What Remains of Edith Finch*. Each lesson is tied logically to a core concept of identity as it manifests in a specific game vignette. Each lesson highlights essential questions, learning objectives, standards, activities, and assessments and also contains external links to supporting resources and assignments, all accessible via Google docs.

A brief overview of lesson content:

## LESSON 1

Students explore the concept of identity and watch the game trailer.

## LESSON 2

Students explore public and private identities and play the start of the game.

## LESSON 3

Students explore physical objects that represent identity and play Molly's vignette.

## LESSON 4

Students explore external influences on identity and play Barbara's vignette.

## LESSON 5

Students explore how the stories we tell ourselves shape our own identity and our perceptions of others' identities and play Calvin's vignette.

## LESSON 6

Students discuss how emotions relate to identity and play Walter's vignette.

**NOTE: If you need to cut the unit for time, after Walter's vignette and before Sam and Dawn's, there is a natural stopping point and a sense of closure around the first several vignettes.**

## LESSON 7

Students examine how public presentations of self (like on social media) may distort identity and play Dawn and Sam's vignette.

## LESSON 8

Students consider positive and negative influences on identity and play Gregory, Gus, and Milton vignettes.

## LESSON 9

Students examine risky behavior and identity and play Lewis's vignette.

## LESSON 10

Students examine how family and family stories influence identity and play Dawn, Edie, and Edith vignettes (finishing the game).

## HARKNESS DISCUSSION

Students explore the concept of identity and watch the game trailer.

## LESSON 12-15

Students work on and exhibit their "Museum of Me" projects.

## LESSON 1

## WHO AM I?



### FOR UDL AND CULTURALLY RESPONSIVE TEACHING:

For students with weaker linguistic skills, consider providing an **adjective word bank** that students can refer to alongside the Who Are You? Activity.

### STANDARDS

#### COMMON CORE ELA STANDARDS

CCSS.ELA.SL.11-12.1.A; CCSS.ELA.SL.11-12.1.C;  
CCSS.ELA.SL.11-12.1.D; CCSS.ELA.W.11-12.6

#### LEARNING FOR JUSTICE SOCIAL JUSTICE STANDARDS

ID.9-12.5; DI.9-12.8; DI.9-12.9

#### SEL COMPETENCIES

Self-Awareness, Goal 1, Grade Band 9-12, Benchmark 2  
Social Awareness, Goal 1, Grade Band 9-12, Benchmark 2

### ESSENTIAL QUESTION(S)

- What is identity?
- What aspects of identity are fixed?
- What aspects are fluid?
- Who are you?
- How do we present ourselves differently to different people?

### OBJECTIVES

Students will be able to (1) identify and categorize some components of identity; and (2) describe the basic elements that form their own identity.

### VOCABULARY

Foreshadowing, Symbolism, Family Identity, Framestory, Flashback, Allegory, Intersectionality, Motif

### MATERIALS

- Computer or console, copy of the game, classroom projector
- *Who Are You?* activity
- *Identity in Context* survey
- *What Remains of Edith Finch* trailer

### GAME

Play *What Remains of Edith Finch* trailer.



## LESSON 1

## WHO AM I? (CONT'D)

### ACTIVITIES

1. Begin with a discussion on the tone and boundaries of revelations and conversations. This discussion should focus on respect and the “we” of our collective efforts. (SL1a, SL1c, SL1d)
2. **Warm-Up/Minds-On:** What is identity? Why can it be a struggle during adolescence? What are public or private parts of our identity? How is identity formed? Does it change over time? What are the building blocks of identity (race, gender, etc.)? (15 minutes - See Discussion Prompts section below) (SL1a, SL1c, SL1d)
3. **Who Are You?** activity (SL1a, SL1c, SL1d)
4. Distribute the **Identity in Context** questions that must be completed for the next class. The assigned images can be printed or transported digitally.
5. Play *What Remains of Edith Finch* trailer (15 minutes).

### DISCUSSION PROMPTS

- Why do we have personal and public identities?
- What parts of our identity can we change? What aspects of our identity, if any, are fixed?
- What choices do we make in regard to our personal identities?
- Do we perform identity?

### STUDENT ARTIFACT

The meme or audio recording or written description (see Homework).

### ASSESSMENT

Responses and discussions. Replies to **Who Are You?** activity, **Identity in Context** survey, and meme (or audio recording), which are formative (non-graded) assessments.



### HOMEWORK

1. Complete **Identity in Context** survey.
2. **Create a meme based on the template (W6)** that represents how you see yourself, how your friends see you, how your family sees you, how your teacher sees you, how you “really are,” and one free choice. Alternately, students can make an audio recording or write a brief description addressing each item.
3. Watch “**Identity**” short film.

## LESSON 2

## THE MASK: PUBLIC AND PRIVATE IDENTITIES



### FOR UDL AND CULTURALLY RESPONSIVE TEACHING:

Consider discussing: How can masks be adaptive for people who have experienced trauma?

### STANDARDS

#### COMMON CORE ELA STANDARDS

CCSS.ELA.SL.11-12.1-3, CCSS.ELA.SL.11-12.1.A, CCSS.ELA.SL.11-12.1.C, CCSS.ELA.SL.11-12.1.D, CCSS.ELA.RL.11-12.2-6, CCSS.ELA.RL.11-12.10, CCSS.ELA.RI.11-12.2, CCSS.ELA.RI.11-12.4-5, CCSS.ELA.RI.11-12.7, CCSS.ELA.W.11-12.2.A, CCSS.ELA.W.11-12.2.B

#### LEARNING FOR JUSTICE SOCIAL JUSTICE STANDARDS

ID.9-12.5, DI.9-12.8, DI.9-12.9

#### SEL COMPETENCIES

Self-Awareness, Goal 1, Grade Band 9-12, Benchmark 2;  
Social Awareness, Goal 1, Grade Band 9-12, Benchmark 3;  
Social Awareness, Goal 2, Grade Band 9-12, Benchmark 3

### ESSENTIAL QUESTION(S)

- How do we find the balance between exploring identity through our peers, but also not being defined by how others view us?
- How do the spaces we inhabit shape or reveal our identity?

### OBJECTIVES

Students will be able to (1) analyze how children across cultures display their identities and (2) compare and contrast public and private manifestations of identity.

### MATERIALS

- Computer or console, copy of the game, classroom projector
- [Where Children Sleep](#) website

### GAME

Very beginning of the game (to model mechanics, how the game functions). See the [Tips for Getting Started](#) section for more.



Still of Edith's view in *What Remains of Edith Finch*.

## ACTIVITIES

1. Students share the responses and images from the Identity in Context survey in their last class. (SL1a, SL1c, SL1d)  
Alternate: Read “*We Wear the Mask*” by Paul Laurence Dunbar and discuss what the poem represents.
2. Introduce *Work in Progress: The Museum of Me*.
3. Discuss “*Identity*” short film. (RL10)  
Possible Discussion Questions: What is implied by the “mask” metaphor? How are our public identities at odds with or different from our sense of self? How does this connect to how we present ourselves differently in different contexts? How is our social media presence at odds with our real lives? (RL2, RL3, RL4, RL5, RL6)
4. Look at and discuss *Where Children Sleep* (RI7). What can we learn about the children based on their bedrooms? How does this inform their identity? Is this an expression of public or private identity? Is it an invasion of their privacy? (RI2, RI4, RI5, SL1, SL2, SL3)
5. Introduce *What Remains of Edith Finch*.
6. Play the very beginning of the game, but no vignettes. Basic mechanics can be modeled for class.

## DISCUSSION PROMPTS

- The entire story is told through Edith’s journal. Can we trust what she tells us? Why or why not?
- What is a flashback? Is the entire game a flashback?
- Why do we have public and private identities? How do the public identities we project affect our desire to belong?
- Can we trust the narrator? Is she writing for a public or private audience? Is this more or less likely to make her presentation truthful?
- What is implied by the “mask” metaphor?
- How are our public identities at odds with or different from our sense of self?
- How does this connect to how we present ourselves differently in different contexts?
- How is our social media presence at odds with our real lives? (RL2, RL3, RL4, RL5, RL6)

## STUDENT ARTIFACT

Feeling word list that relates to (or captions)  
*Where Children Sleep*.

## ASSESSMENT

Feeling word list, answers to reflection questions. Answers to reflection questions can be used as exit tickets.

## HOMEWORK

1. *Where Children Sleep* Assignment
2. Each student selects a room from *Where Children Sleep* and takes five words from a *feeling word list* to describe the room. Then discuss what the room might tell us about the child the room belongs to.
3. Optional: Read “*Chameleon*”

## LESSON 3

## MOLLY: STATUS, IDENTITY, AND POSSESSIONS



### FOR UDL AND CULTURALLY RESPONSIVE TEACHING:

Consider introducing Sherman Alexie, a Native American author, and ask students to read and/or respond to his poem “Victory,” in which basketball shoes represent his family’s struggles and resiliency while living on an impoverished reservation.

### STANDARDS

#### COMMON CORE ELA STANDARDS

CCSS.ELA.SL.11-12.1.A, CCSS.ELA.SL.11-12.1.C,  
CCSS.ELA.SL.11-12.1.D, CCSS.ELA.RL.11-12.3

#### LEARNING FOR JUSTICE SOCIAL JUSTICE STANDARDS

ID.9-12.5, DI.9-12.8, DI.9-12.9

#### SEL COMPETENCIES

Self-Awareness, Goal 1, Grade Band 9-12, Benchmark 2;  
Social Awareness, Goal 1, Grade Band 9-12, Benchmark 2

### ESSENTIAL QUESTION(S)

- How do physical objects and items project identity?
- How are personal items tied to identity?
- How do items or possessions in the game reveal character?

### OBJECTIVES

Students will be able to interpret the relationship between physical objects/personal items and identity/character.

### MATERIALS

- Computer or console, copy of the game, classroom projector

### GAME

Play to end of Molly’s vignette. The game will be projected in front of the class, and students will take turns to volunteer to play.

### ACTIVITIES

1. Play game to the end of Molly’s vignette.
2. While playing, ask students to identify five items in Molly’s room that express her identity. (RL3) Collect at the end of the vignette to shape the discussion.
3. Optional: Discuss “Chameleon.”
4. Students share their responses and images for the *Where Children Sleep Assignment*. (SL1a, SL1c, SL1d)
5. Discussion.

## LESSON 3

## MOLLY: STATUS, IDENTITY, AND POSSESSIONS (CONT'D)

### DISCUSSION PROMPTS

- How do personal items and possessions project identity?
- How and why do we project status through our possessions?
- How are personal items tied to identity?  
Judging by the items in her room, how is Molly's experience an expression of her identity?
- If Molly identifies with nature and animals, how does that affect the choices she makes? (SL1a, SL1c, SL1d)

### STUDENT ARTIFACT

N/A

### ASSESSMENT

Informal feedback on artifacts from previous lessons, from teacher or peers.

### HOMEWORK

1. Complete *Molly's Room Assignment*.



Still of Molly's Room from *What Remains of Edith Finch*.

## LESSON 4

## BARBARA: CELEBRITIES, HEROES, AND ROLE MODELS



Still of Barbara's Room from *What Remains of Edith Finch*.

**IMPORTANT NOTE:** Ensure that students play Barbara before Calvin (the game will allow you to play in either order, but play Barbara first to follow the flow of the unit).

### FOR UDL AND CULTURALLY RESPONSIVE TEACHING:

Introduce poet [Oscar Gonzales](#), a Honduran immigrant. Consider doing either an in-class or at-home read-through and listen-through to his poem, “[We All Return to the Place Where We Were Born](#)” / “[Todos volvemos al lugar donde nacimos](#),” published in 2016.

This poem focuses on how community shapes identity. Consider asking a Spanish-speaking student to read the poem if they are comfortable and willing. This reading/listening activity may support students who are Latinx, from immigrant families, or who learn better in Spanish, and also introduces the auditory modality for greater engagement and accessibility.

### STANDARDS

#### COMMON CORE ELA STANDARDS

CCSS.ELA.SL.11-12.1-3, CCSS.ELA.SL.11-12.1.A, CCSS.ELA.SL.11-12.1.C, CCSS.ELA.SL.11-12.1.D, CCSS.ELA.RL.11-12.2-6, CCSS.ELA.RL.11-12.10, CCSS.ELA.RI.11-12.2, CCSS.ELA.RI.11-12.4-5, CCSS.ELA.RI.11-12.7, CCSS.ELA.W.11-12.2.A, CCSS.ELA.W.11-12.2.B

#### LEARNING FOR JUSTICE SOCIAL JUSTICE STANDARDS

ID.9-12.5  
DI.9-12.8  
DI.9-12.9

#### SEL COMPETENCIES

Self-Awareness, Goal 1, Grade Band 9-12, Benchmark 2;  
Social Awareness, Goal 1, Grade Band 9-12, Benchmark 3;  
Social Awareness, Goal 2, Grade Band 9-12, Benchmark 3

## LESSON 4

## BARBARA: CELEBRITIES, HEROES, AND ROLE MODELS (CONT'D)

### ESSENTIAL QUESTION(S)

- How do role models affect our process of forming identity?
- How do the stories that are told about us shape our identity?

### OBJECTIVES

Students will be able to predict the ways in which one's past and outside influencers may (or may not) affect one's identity.

### MATERIALS

- Computer or console, copy of the game, classroom projector

### GAME

Play game until the end of Barbara's vignette.

### ACTIVITIES

1. Collect *Molly's Room Assignment*.
2. Play until the end of Barbara's vignette and discuss.
3. *Dreadful Narrating* (RL1, RL3, RL4, L5, W2.a, W2.b)

### DISCUSSION PROMPTS

- How was Barbara's identity shaped by being a child star? Was it healthy? Should her parents have let her do it?
- How has Barbara's identity been defined by her audience/fans?
- Identify a role model from your childhood that had an affect on your identity formation.
- Identify a role model that you currently admire. What are the qualities or traits you admire in this person? Are they qualities that you are trying to develop in yourself? Has this person had any effect on the formation of your identity? (RL3, SL1a, SL1c, SL1d)

### STUDENT ARTIFACT

OPTIONAL: Students share an image of a superhero that has a secret identity and parallel life, and one that does not. This can expand on questions in *Role Models, Celebrities & Identity*, keeping with the theme of comics. (W8)

### ASSESSMENT

Responses to reflections and to the questions in *Role Models, Celebrities & Identity*.

### HOMEWORK

1. Read *The Two Kinds of Stories We Tell About Ourselves*.
2. Respond to the questions in *Role Models, Celebrities & Identity*. (RL3, SL1a, SL1c, SL1d)
3. Complete *Two Kinds of Stories Questions*.

## LESSON 5

## CALVIN: THE STORIES THAT SHAPE US



Still of Calvin's Room from *What Remains of Edith Finch*.

**IMPORTANT NOTE:** Ensure that students play Barbara before Calvin (the game will allow you to play in either order, but play Barbara first to follow the flow of the unit).

### FOR UDL AND CULTURALLY RESPONSIVE TEACHING:

The reading assignment, "The Two Kinds of Stories We Tell About Ourselves" may be challenging for students with weaker literacy skills and may have vocabulary above grade level. Define difficult or unfamiliar terms and consider using Literature Circles and assigning different roles to each reader based on how accessible this reading is to them.

### STANDARDS

#### COMMON CORE ELA STANDARDS

CCSS.ELA.SL.11-12.1.A, CCSS.ELA.SL.11-12.1.C,  
CCSS.ELA.SL.11-12.1.D, CCSS.ELA.W.11-12.3,  
CCSS.ELA.W.11-12.6

#### LEARNING FOR JUSTICE SOCIAL JUSTICE STANDARDS

ID.9-12.2, ID.9-12.5, DI.9-12.8, DI.9-12.9, JU.9-12.12

#### SEL COMPETENCIES

Self-Awareness, Goal 1, Grade Band 9-12, Benchmark 2;  
Self-Management, Goal 1, Grade Band 9-12, Benchmark 1;  
Social Awareness, Goal 2, Grade Band 9-12, Benchmark 3

### ESSENTIAL QUESTIONS

- How do the stories that we tell about ourselves shape our identity?
- Can we change the stories that we tell about ourselves to improve our sense of self?
- How do the game mechanics and the agency of the player in the different vignettes help propel the narrative?



## LESSON 5

## CALVIN: THE STORIES THAT SHAPE US (CONT'D)

### OBJECTIVES

Students will be able to analyze how people's actions have intended and unintended consequences for others.

### MATERIALS

- Computer or console, copy of the game, classroom projector

### GAME

Play game until the end of Calvin's vignette.

### ACTIVITIES

1. Collect [Role Models, Celebrity and Identity](#).
2. Discuss [The Two Kinds of Stories We Tell About Ourselves](#).
3. Play to the end of Calvin's vignette.
4. Introduce Twine and [Twine basics](#).
5. Introduce [A Twine for Calvin and You](#) assignment.

### DISCUSSION PROMPTS

- Look at Sam and Calvin's room. How do you know they are twins? How is it visually inferred? And how is it plainly stated?
- What is odd about the room?
- How did Calvin deal with the trauma of Barbara's death?
- Did his disobedience lead to death? What evidence is there that Calvin is defiant? Did he die happy?
- Why is his leg in a cast? What does it say about Calvin?
- What does the letter in the astronaut helmet symbolize? (SL1a, SL1c, SL1d)

### STUDENT ARTIFACT

Mini-Twine

### ASSESSMENT

Twines will be shared with the class and informal feedback/commentary will be provided by teacher/peers.

### HOMEWORK

1. [A Twine for Calvin and You](#) Assignment: Create a three-passage Twine. (W6) The first should be a neutral description of Calvin's demise. Then create a link to a passage that describes his death as a redemptive narrative and a second link to a passage that describes Calvin's demise as contamination or negative narrative.
2. Create a second three-passage Twine that describes an incident in your life that was life-changing or contributed to the development of your identity. Again, the first passage should be neutral, while each of the linked passages should be redemptive and negative. (W3, W6)

## LESSON 6

## WALTER: POSTCARDS FROM THE EDGE



### FOR UDL AND CULTURALLY RESPONSIVE TEACHING:

Consider using a graffiti walk, carousel discussion, or poster walk to support students in reflecting on death or grief and for encouraging positive exercise/movement in the classroom as a means of supporting self-regulation.

### STANDARDS

#### COMMON CORE ELA STANDARDS

CCSS.ELA.SL.11-12.1.A, CCSS.ELA.SL.11-12.1.C,  
CCSS.ELA.SL.11-12.1.D, CCSS.ELA.RL.11-12.3,  
CCSS.ELA.W.11-12.3, CCSS.ELA.W.11-12.6, CCSS.ELA.W.11-12.8

#### LEARNING FOR JUSTICE SOCIAL JUSTICE STANDARDS

DI.9-12.8, DI.9-12.9, JU.9-12.12

#### SEL COMPETENCIES

Self-Awareness; Goal 1, Grade Band 9-12, Benchmark 2;  
Self-Management, Goal 1, Grade Band 9-12, Benchmark 1;  
Responsible Decision-Making, Goal 1, Grade Band 9-12, Benchmark 1

### ESSENTIAL QUESTION(S)

- Why is it important to communicate and confront our fears, worries, and insecurities?
- How can isolation make things worse?

### OBJECTIVES

Students will be able to assess how and why human fears, worries, and insecurities affect relationships with others.

### MATERIALS

- Computer or console, copy of the game, classroom projector
- The [PostSecret](#) website

### GAME

Play game until the end of Walter's vignette.

### ACTIVITIES

1. Share and discuss mini-Twines.
2. Play to the end of Walter's vignette.
3. Walter is a family "secret." Discuss secrets, both personal and family. Why does Dawn keep secrets? What are the benefits and consequences for Dawn related to keeping secrets?
4. Introduce and look at the [PostSecret](#) website. Discuss why this site exists and why people would send their secrets. How does this relate to our private identities? How, in some ways, is this the opposite of social media?
5. [PostSecret Assignment](#) (RL3, W3, W6, W8)

## LESSON 6

## WALTER: POSTCARDS FROM THE EDGE (CONT'D)

### DISCUSSION PROMPTS

- Why has Walter isolated himself? How has this affected his relationship with the world?
- What is Walter afraid of? How has fear shaped his life?
- Looking at his postcards, is he the person he wants to be? What's holding him back?
- What feelings do you think Walter was having just before he died? What is ironic about his death?  
(RL3, SL1.a, SL1.c, SL1.d)

### STUDENT ARTIFACT

PostSecret for two characters.

### ASSESSMENT

Twines will be shared with the class and informal feedback/commentary will be provided by teacher/peers.

### HOMEWORK

1. Finish the [Post Secret Assignment](#).



Still of Walter's Room from *What Remains of Edith Finch*.



### FOR UDL AND CULTURALLY RESPONSIVE TEACHING:

To help process the content from this vignette, consider using an informal assessment or **3-2-1 exit tickets** to aid students' self-reflection as they think about social media and their own public image.

### STANDARDS

#### COMMON CORE ELA STANDARDS

CCSS.ELA.SL.11-12.1.A, CCSS.ELA.SL.11-12.1.C, CCSS.ELA.SL.11-12.1.D, CCSS.ELA.RL.11-12.3

#### LEARNING FOR JUSTICE SOCIAL JUSTICE STANDARDS

DI.9-12.8

DI.9-12.9

JU.9-12.12

#### SEL COMPETENCIES

Self-Management, Goal 1, Grade Band 9-12, Benchmark 1;  
Responsible Decision-Making, Goal 1, Grade Band 9-12, Benchmark 1;  
Social Awareness Goal 1, Grade Band 9-12, Benchmark 2;  
Social Awareness, Goal 2, Grade Band 9-12, Benchmark 3

### ESSENTIAL QUESTION(S)

- How do we present ourselves publicly on social media?
- In what ways is this presentation accurate and not?
- How is this presentation part of our identity construction?
- In what ways is this presentation helpful to us and others, and not?
- In what ways might social media posts present distortions of the lives they reflect?

### OBJECTIVES

Students will be able to assess how and why social media can dilute and alter our perceptions of others.

### MATERIALS

- Computer or console, copy of the game, classroom projector
- *What's On Your Mind* short film
- *Instagram vs. Reality: How People Lie About Their Lives with Photos*
- *Are You Living An Insta Lie?*
- *Picture Perfect: Illusion vs. Reality on Social Media*
- *The Story Behind the Picture* assignment (homework)

### GAME

Play game to the end of Sam and Dawn's vignette.

## ACTIVITIES

1. Volunteers may share their PostSecrets with you to share with the class anonymously.
2. Play Sam's vignette.
3. Discuss how Sam's photographs, particularly the last one, reveal the "ugly truth" about their camping expedition. These are not pictures she would likely share on social media, as we tend to present the best versions of our lives online.
4. Students work with a partner to complete the activities in [Picture Perfect: Illusion vs. Reality on Social Media](#).

## DISCUSSION PROMPTS

- How do we present ourselves publicly on social media? In what ways is this accurate and not?
- How is this part of our identity construction? In what ways is this helpful and not, both to ourselves and others?
- Do pictures accurately reflect the lives that they momentarily capture? Why or why not?
- How would you characterize Sam's identity? How does his identity affect the choices that he makes during the vignette?
- What is ironic about Sam's statement at the start of the trip?
- What effect does the act of taking pictures have on the player?
- Why is photography an appropriate narrative mechanic to relay this story?
- Dawn cried over the death of the deer she shot. How would she feel about the death of her father shortly thereafter because the deer was still alive? Would she regret not killing it? Why is this ironic? (RL3, SL1.a, SL1.c, SL1.d)

## STUDENT ARTIFACT

Social media profile or diary entry.

## ASSESSMENT

Social media diary entry. Reflections may be graded. Informal feedback on photo discussion.

## HOMEWORK

1. Complete [The Story Behind the Picture](#) assignment.
2. Read "[Rebel with a Cause](#)" for homework.

## LESSON 8

## GUS: REBEL WITH A CAUSE



### FOR UDL AND CULTURALLY RESPONSIVE TEACHING:

Use **Guided Peer Questions** to discuss the *Rebel with a Cause* article. This allows students to move and to engage with their peers in order to understand the article and come to conclusions together.

### STANDARDS

#### COMMON CORE ELA STANDARDS

CCSS.ELA.RL.11-12.3, CCSS.ELA.RL.11-12.4, CCSS.ELA.W.11-12.2.A-B, CCSS.ELA.W.11-12.3, CCSS.ELA.W.11-12.7; CCSS.ELA.W.11-12.8

#### LEARNING FOR JUSTICE SOCIAL JUSTICE STANDARDS

ID.9-12.2, ID.9-12.5, DI.9-12.8

#### SEL COMPETENCIES

Social Awareness, Goal 2, Grade Band 9-12, Benchmark 3;  
Responsible Decision-Making, Goal 1, Grade Band 9-12, Benchmark 1

### ESSENTIAL QUESTION(S)

- Why are teens often considered rebellious?
- How is this tied to identity development?
- How can family support and/or hinder identity formation?
- How can our choices influence how we are seen by others?

### OBJECTIVES

Students will be able to compare how external influencers (e.g., family) can positively and negatively affect one's identity formation.

### MATERIALS

- Computer or console, copy of the game, classroom projector
- *Rebel with a Cause* activities

### GAME

Play Gregory, Gus, and Milton vignettes.

### ACTIVITIES

1. Share social media profiles and diary entries/audio recordings from *Picture Perfect* pair activity.
2. Play to the end of Gus's vignette.
3. Discuss *Rebel with a Cause* article.

## LESSON 8

## GUS: REBEL WITH A CAUSE (CONT'D)

### DISCUSSION PROMPTS

- Gus expresses rebellion in dress and action. How could this have been aggravated by Sam's rigid personality?
- Why is Gus at odds with Sam? How does this inform his rebellious persona?
- Research pathetic fallacy. How does this term relate to Dawn's description of Gus's mood? (W7, W8, RL3, RL4)

### STUDENT ARTIFACT

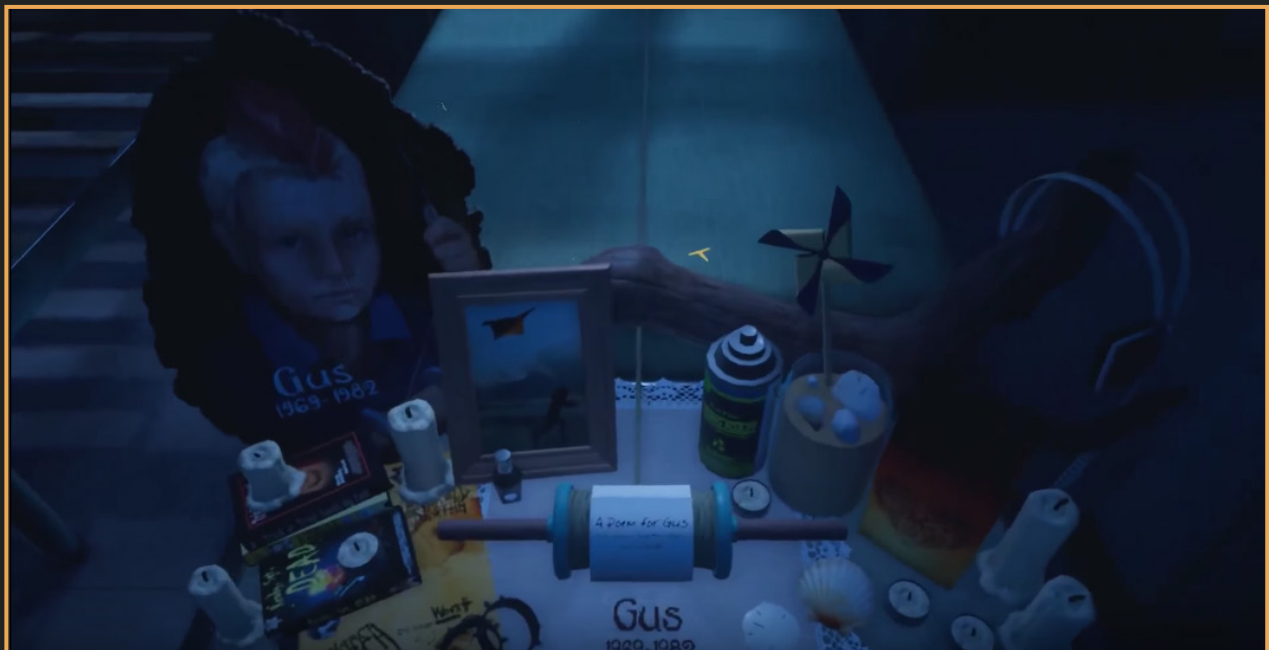
N/A

### ASSESSMENT

Students' written responses to reflection prompts. (W3)

### HOMEWORK

1. Complete the *Rebel with a Cause* activities. (W2.a, W2.b)



Still of Gus' Room from *What Remains of Edith Finch*.

## LESSON 9

## LEWIS: THE LIMITS OF LABELS



### FOR UDL AND CULTURALLY RESPONSIVE TEACHING:

Some of the discussion prompts require you to be aware of cultural and religious differences among students related to processing and acknowledging death and grief. Refer to the summary from the Coalition to Support Grieving Students on Cultural Sensitivity in order to prepare for this discussion.

Some discussion prompts raise up stereotypes and labels students have faced which may be triggering for students from various marginalized backgrounds. Use that as an opportunity to remind students that you and school counselors are available, and to draw on resources from trauma-informed practices found in [A Note on Sensitive Content](#).

### STANDARDS

#### COMMON CORE ELA STANDARDS

CCSS.ELA.SL.11-12.1.A, CCSS.ELA.SL.11-12.1.C, CCSS.ELA.SL.11-12.1.D, CCSS.ELA.RL.11-12.1-3, CCSS.ELA.W.11-12.2.A-B, CCSS.ELA.W.11-12.6, CCSS.ELA.W.11-12.8

#### LEARNING FOR JUSTICE SOCIAL JUSTICE STANDARDS

ID.9-12.5, DI.9-12.8, JU.9-12.12

#### SEL COMPETENCIES

Self-Management, Goal 1, Grade Band 9-12, Benchmark 1;  
Social Awareness, Goal 2, Grade Band 9-12, Benchmark 3;  
Responsible Decision-Making, Goal 1, Grade Band 9-12, Benchmark 1

### ESSENTIAL QUESTION(S)

- Why do many teens create identities for themselves based on drug use or other risky behavior?

### OBJECTIVES

Students will be able to evaluate how teens' negative or risky behavior choices are reflected in their outward identity.

### MATERIALS

- The vignette is inspired by [The Coronation of Mr. Thomas Shap](#), which the class may want to read
- [The Limits of Labels](#) assignment

### GAME

Play to the end of Lewis's vignette.

### ACTIVITIES

1. Collect Rebel with a Cause activity from last class.
2. Play game until the end of Lewis's vignette.
3. [The Limits of Labels](#) assignment
4. Optional: [A Response to Dr. Nuth](#) assignment (W2.a, W2.b, RL1, RL2, RL3, W6, W8)



## LESSON 9

## LEWIS: THE LIMITS OF LABELS (CONT'D)

### DISCUSSION PROMPTS

- How do players know that Lewis deliberately expresses smoking marijuana as part of his identity?
- What is a label that can be applied to Lewis? How does this limit him or diminish him?
- Reflection activity and discussion to address mental health, self-medication, and their consequences for identity.
- Have you ever been labeled? Did you consider the label to be positive or negative?
- How do people cope with death, loss, and depression in different ways (healthy or unhealthy)?
- Do we address death and loss directly, or shield ourselves from it? (RL3, SL1.a, SL1.c, SL1.d)

### STUDENT ARTIFACT

Students' written responses to reflection prompts.

### ASSESSMENT

Students' written responses to reflection prompts, and answers to *The Limits of Labels*.

### HOMEWORK

1. Complete *The Limits of Labels*.
2. Optional: Complete *A Response to Dr. Nuth*.



Still of Lewis' Room from *What Remains of Edith Finch*.

## LESSON 10

## THE JOURNAL: ARE STORIES THE CURSE?



### FOR UDL AND CULTURALLY RESPONSIVE TEACHING:

Consider providing a **brainstorming map** or **discussion web graphic organizer** to help students organize their ideas and find evidence.

### STANDARDS

#### COMMON CORE ELA STANDARDS

CCSS.ELA.SL.11-12.1.A-D

#### LEARNING FOR JUSTICE SOCIAL JUSTICE STANDARDS

ID.9-12.5

DI.9-12.8

JU.9-12.12

#### SEL COMPETENCIES

Self-Awareness, Goal 1, Grade Band 9-12, Benchmark 2;  
Social Awareness, Goal 1, Grade Band 9-12, Benchmark 2

### ESSENTIAL QUESTION(S)

- How do stories shape the lives and identities of the Finch family?
- What is the relationship between stories and the family curse?
- How is Edie's identity influenced by her understanding of her family?
- Why does Edie feel the need to pass on the stories of her family?

### OBJECTIVES

Students will be able to compare how external influencers (e.g., family) can positively and negatively affect one's identity formation.

### MATERIALS

- Computer or console, copy of the game, classroom projector

### GAME

Play through Dawn, Edie, Edith vignettes, and complete the game.

### ACTIVITIES

1. Collect The Limits of Labels (and A Response to Dr. Nuth if done).
2. Complete the game.
3. Discuss the end of the game.
4. Review the structure and assessment of the **Harkness Discussion** (SL1.a, SL1.b, SL1.c, SL1.d) format. To prepare, students will respond in writing (or via audio recording) to some of the **Harkness Prompts**, which will be the basis for their discussion next class. Students may need more than one day for this.

## LESSON 10

## THE JOURNAL: ARE STORIES THE CURSE? (CONT'D)

### DISCUSSION QUESTIONS

N/A

### STUDENT ARTIFACT

Students work on *Museum of Me*.

### ASSESSMENT

Students' written or recorded responses to Harkness prompts. Students' work on *Museum of Me*.

### HOMEWORK

1. Prepare for Harkness Discussion and continue finalizing the summative assignment.



Still from *What Remains of Edith Finch*.

## LESSON 11 HARKNESS DISCUSSION

### FOR UDL AND CULTURALLY RESPONSIVE TEACHING:

Consider providing sentence frames or a word bank to support students who have emerging executive function or communication skills, who are English Language Learners, or who are hesitant to speak up in class discussions. Additionally, consider giving students different means of participating in the discussion and alternate ways of showing what they have learned. Some examples can be participating as a scribe or completing writing prompts or reflection tickets.

### STANDARDS

#### COMMON CORE ELA STANDARDS

CCSS.ELA.SL.11-12.1.A-D

#### LEARNING FOR JUSTICE SOCIAL JUSTICE STANDARDS

ID.9-12.5, DI.9-12.8, JU.9-12.12

#### SEL COMPETENCIES

Self-Management, Goal 1, Grade Band 9-12, Benchmark 1;  
Social Awareness Goal 1, Grade Band 9-12, Benchmark 2;  
Responsible Decision-Making, Goal 1, Grade Band 9-12, Benchmark 1

### ESSENTIAL QUESTIONS

- How do stories shape the lives and identities of the Finch family?
- What is the relationship between stories and the family curse?
- How is Edith's identity influenced by her understanding of her family?
- Why does Edith feel the need to pass on the stories of her family?

### OBJECTIVE

Students will be able to defend claims and positions about identity using evidentiary support (media as text).

### MATERIALS

- Harkness Roles and Assessment
- Harkness Prompts

### GAME

N/A

## LESSON 11 HARKNESS DISCUSSION (CONT'D)

### ACTIVITIES

1. Hold a structured Harkness Discussion on the role of stories and storytelling in the formation of identity. (SL1.a, SL1.b, SL1.c, SL1.d)

### DISCUSSION PROMPTS

- Harkness Prompts

### STUDENT ARTIFACT

Structured discussion. Students work on [Museum of Me](#).

### ASSESSMENT

Student contributions will be assessed according to the criteria outlined in [Harkness Roles and Assessment](#).

### HOMEWORK

1. Continue working on the summative project.



Still from *What Remains of Edith Finch*.

# FINAL PROJECT AND MUSEUM EXHIBITION

## FOR UDL AND CULTURALLY RESPONSIVE TEACHING:

Consider providing **sentence frames** or a **word bank** to support students in successfully completing the final project.

## STANDARDS

### COMMON CORE ELA STANDARDS

CCSS.ELA-LITERACY.W.11-12.2,  
CCSS.ELA-LITERACY.W.11-12.2.A,  
CCSS.ELA-LITERACY.W.11-12.2.B, CCSS.ELA-LITERACY.W.11-12.2.D,  
CCSS.ELA-LITERACY.W.11-12.3 and all substandards (A-E),  
CCSS.ELA-LITERACY.W.11-12.4, CCSS.ELA-LITERACY.W.11-12.6,  
CCSS.ELA-LITERACY.W.11-12.7

### SEL COMPETENCIES

Self-Awareness, Goal 1, Grade Band 9-12, Benchmark 2;  
Social Awareness, Goal 1, Grade Band 9-12, Benchmark 2;  
Responsible Decision-Making, Goal 1, Grade Band 9-12, Benchmark 1

### LEARNING FOR JUSTICE SOCIAL JUSTICE STANDARDS

ID.9-12.5, DI.9-12.8, DI.9-12.9, JU.9-12.12

“*Work In Progress: The Museum of Me*” is the suggested final project for the unit. In it, students curate an autobiographical exhibit that explores their ongoing story of identity formation. They can choose to create an **online museum exhibit**, a **work of assemblage art**, or a **Twine museum exhibit**.

You may choose to devote a couple of class periods at the end of the unit to let students work on these summative projects in class. At the conclusion of the unit, students should be given the opportunity to volunteer to participate in an “exhibition” or showcase of their final projects. The audience for this showcase could be contained to fellow classmates only, or could involve other members of the school community as you and your students see fit.

**Final project scoring rubrics** are also available to be used **as-is** or adapted to meet your needs.

## ESSENTIAL QUESTIONS

- What artifacts best describe key elements of who you are at this point in your life, and why?
- How do the stories you tell through artifacts impact your identity, and vice versa?

## OBJECTIVES

Students will be able to (1) apply their learning and insight from previous lessons as they create a culminating project demonstrating their understanding of how identity and storytelling converge; (2) use self-reflection and self-awareness to determine key elements of their identity and present those elements in a multimedia format; and (3) employ creativity, attention to detail, and context in their communication as they describe and present key elements of who they understand themselves to be.

# PACING QUESTIONS

**Museum of Me** teachers often use a “hot seat” model, where one student plays and peers observe. If you are implementing in this way and find students need support paying attention when they’re not physically controlling the game, they can respond to the questions on the following pages, presented one to two vignettes at a time, as they observe.

The fill-in-the-blank, pacing questions that follow rely on basic observation and recall. Fillable, printer-friendly versions of these questions for your students can be accessed [here](#). If your students need something more challenging, you might consider creating accompanying “watch guides” that invite open-ended reflection on the essential questions you’d like students to think about for each lesson. This way, the responses could be used as a deeper formative assessment.

# PRELUDE

20-25 minutes

1. In the opening, the character is on a \_\_\_\_\_.

**Ship or Boat**

2. “But now I had questions about my family that only the \_\_\_\_\_ knew the answers to.”

**House**

3. Look around on the ground. It is littered with missing posters. The person missing is \_\_\_\_\_.

**Milton or Milton Finch**

4. How old is the protagonist? \_\_\_\_\_

**17 or Seventeen**

5. Go up to the fence by the garage. “The house felt like it had always been here. Even the \_\_\_\_\_ was older than my mother.”

**Swingset or Swing**

6. You get into the house by going through the \_\_\_\_\_ door.

**Garage**

7. “The power had been turned off \_\_\_\_\_.”

**The night we left**

8. Only one restaurant would deliver to their house so they had \_\_\_\_\_ a lot.

**Chinese food**

9. “It was like a bomb had gone off, killing everyone but sparing the \_\_\_\_\_.”

**Furniture**

10. The first house \_\_\_\_\_.

**Sank**

11. Who built the house (along with the music box?) \_\_\_\_\_.

**Sven**

12. “Edie told me once that every Finch that ever lived is buried somewhere in the \_\_\_\_\_.”

**Library**

13. After \_\_\_\_\_ disappeared, mom sealed up all the bedrooms. Edie retaliated and drilled peepholes.

**Milton**

14. Based on the \_\_\_\_\_ on the wall, it was obvious that Milton had gotten to the secret room first.

**Drawing**

## QUICK-WRITE

Pick a room in your house. Think about the way you or your family have set it up. What are some of the key items you notice in the room? Is there any art? What does the room smell like? How do you feel when you are in that room? Write a few sentences about what someone might learn or assume about you and your family and identity if they took a tour of that room.



# MOLLY VIGNETTE

15-20 minutes

1. Being inside for the first time, it felt like I had stepped behind a \_\_\_\_\_.

**Painting**

2. What is the date of the last entry in the journal (what day did Molly die?)

**December 13, 1947 or 12/13/47**

3. Molly's mom sent her to bed without \_\_\_\_\_.

**Dinner**

4. The goldfish's name is \_\_\_\_\_.

**Christopher**

5. Molly ate all of the following except (gerbil food, toothpaste, holly berries):

- A. gerbil food
- B. the goldfish**
- C. toothpaste
- D. holly berries

6. Molly turns into a \_\_\_\_\_ first.

**Cat or Kitten**

7. Describe the game mechanics. What are you doing?

8. "Mom and Dad didn't even look at me." Molly says this while looking in the window as a cat. What can you interpret from this line?

9. Molly promised her dad she wouldn't climb the \_\_\_\_\_.

**Big tree**

10. Next Molly turns into an \_\_\_\_\_ trying to catch and eat rabbits.

**Owl**

11. After the owl, Molly turns into a \_\_\_\_\_ trying to catch and eat seals.

**Shark** ("I tore off her flipper and it tasted really good.")

12. After the shark, she turns into a monster trying to catch and eat \_\_\_\_\_.

**People**

## QUICK-WRITE

Answer whichever one of these prompts you feel most drawn to. If you want to or have extra time, consider answering both!

1. Pick one object you own. It can be from your bedroom, another room in the house, or something you keep in your locker/backpack. How does this item relate to you and your identity? What does it represent for you? Why did you pick this item?

2. What is something about yourself that you wish more people knew about you? Why do you think people do not know this about you? Some examples you can write about: a personality trait, something about your culture, or a skill or talent you have.

# BARBARA VIGNETTE

15-20 minutes

1. Growing up I'd always thought of Barbara as a \_\_\_\_\_ star.

**Child**

2. What is the title of the comic book starring Barbara Finch?

**Dreadful Stories**

3. The narrator of the comic book says that Barbara is age \_\_\_\_\_ at the time.

**16 or Sixteen**

4. Barbara's father cuts his hand on the \_\_\_\_\_ saw.

**Table**

5. After going in the basement, Barbara picks up a \_\_\_\_\_.

**Crutch**

6. Her boyfriend, Rick, was hiding in the \_\_\_\_\_ to try to scare her.

**Refrigerator**

7. In the music box, Barbara's \_\_\_\_\_ was left.

**Ear**

In the table below, provide the literal meaning of the narrator's figurative statements about Barbara:

**NARRATOR'S FIGURATIVE WORDS**

**WHAT ACTUALLY HAPPENED (LITERAL MEANING)**

"And whoever he was, he couldn't get enough of Barbara."	
"She sensed the story might not be over yet."	
"The monsters had come to surprise her!"	
"Then she saw what kind of monsters they were and she realized what was going to happen."	
"She was going to be famous."	
"In her final breath, Barbara gave the performance of her life."	
"She had a taste for stardom, but so did her fans."	

Write a **double ACES paragraph** explaining how Barbara died. You must cite direct evidence from the vignette.

## QUICK-WRITE

Think about someone you look up to and consider a positive role model. Why do you look up to them? What do they teach you? How have they influenced your identity? Write as much as you can about them and how they have influenced you for three minutes straight, without putting the pen down. Do not worry about your grammar or spelling, just keep writing!

## ODIN AND CALVIN VIGNETTES

20-25 minutes (Two Students Play)

1. Edie told people that Sven was killed by a \_\_\_\_\_.

**Dragon**

2. What does this statement say about Edie's character?  
What really happened?

3. The protagonist is also known as \_\_\_\_\_.

**Edie Jr. or Edie Junior**

4. For 500 years, the Finches had been famous throughout  
\_\_\_\_\_.

**Norway**

5. All of the following people were on the boat journey except:

A. Odin

**B. Indeburg**

C. Edie

D. Sven

E. Molly

6. \_\_\_\_\_ Finch is the first to be buried in the family cemetery.

**Odin**

### SWITCH PLAYERS HERE

7. "\_\_\_\_\_ gave Sam an old camera he refurbished. He never put it down."

**Sven**

8. "My brother said he'd die before he ate another \_\_\_\_\_ and he did."

**Mushroom**

9. I think Calvin always wanted to \_\_\_\_\_

**Fly**

10. "After 18 \_\_\_\_\_ enlisted and never set foot in the room again."

**Sam**

### QUICK-WRITE

Everybody makes mistakes!  
Sometimes, our mistakes teach us valuable lessons. In a few sentences, describe a mistake you have made in the past, and what you learned from that mistake. How did you grow as a person?

**\*STOP AFTER FINDING THE BUTTERFLY BOOK**

# WALTER VIGNETTE

20-25 minutes

1. "If there's a pattern in all of these stories...I think it's that none of us has gotten very \_\_\_\_\_."

**Far**

2. Walter has been down there for \_\_ years.

**30 years**

3. "Even the \_\_\_\_\_ on the other side of the door starts to feel normal...even friendly."

**Monster**

4. "But I need to stop living the same day...even if it kills me." What device is this?

**Irony**

5. We find out in the end that the shaking was not a monster but a what? (How does Walter die?)

**Train**

## SWITCH PLAYERS HERE

6. Walter's death is ironic. Provide evidence why.

7. "Trying to bury something that's still \_\_\_\_\_."

**Alive**

- 8 I think we've been surrounded by \_\_\_\_\_ for so long, we just got used to it.

**Death**

9. What kind of family finishes a cemetery before starting a \_\_\_\_\_?

**House**

10. Look at Walter's grave stone. What is interesting about it?

11. What is poking out of the water at low tide?

12. What's the difference between a monument and a tombstone?

13. Who do you think Sanjay Kumar is?

14. In what way did Edith already tell us she was pregnant? Cite evidence to support your claim.

## QUICK-WRITE

Think about a time someone told you a secret and a time when you told someone a secret. Do not write either secret in your response, just use them for ideas. Write a few sentences that answer some or all of these questions: What is trust? What does trust have to do with secrets? How do you respond or act when people tell you a secret? How do you hope other people will respond or act when you tell them one?

## SAM AND DAWN VIGNETTES

10-15 minutes

1. What is the only thing that Sam is \_\_\_\_\_ of?

**Afraid**

2. "Instead of hiding from \_\_\_\_\_, Sam seemed to go out of his way to meet it."

**Death**

3. "Am I gonna have to \_\_\_\_\_ anything?"

**Shoot**

4. The name of the park is \_\_\_\_\_ National Park.

**Odin Finch**

5. "To tell you the truth, I haven't been out here in \_\_\_\_\_ years."

**Twenty or 20**

6. The word "shot" in this vignette is used in an interesting way. Review the definition of double entendre. In what way is "shot" being used to mean more than one thing?

### QUICK-WRITE

Introduce yourself using only 280 characters. Try your best to represent you as you see yourself. Then reflect in a few sentences: what was difficult about this? What was easy? Why?

## GREGORY AND GUS VIGNETTES

15-20 minutes

A divorce contract is in Gregory's bed starting the next vignette.

1. "I think he \_\_\_\_\_ things the rest of us don't."

**Saw**

2. Who keeps calling Kay while Gregory is in the bathtub?

**Sam**

3. "He reminded me so much of \_\_\_\_\_, lost in his imagination."

**Calvin**

4. I wish he could have told us about the \_\_\_\_\_ he saw.

**World**

### SWITCH PLAYERS HERE

5. That he'd be dead before he'd see a wedding in our \_\_\_\_\_.

**Yard**

6. But Gus declined and as a sign held up his \_\_\_\_\_ finger.

**Middle**

7. The rain came down in \_\_\_\_\_ but no one seemed afraid.

**Buckets**

### STOP HERE

#### QUICK-WRITE

Answer whichever one of these prompts you feel most drawn to. If you want to or have extra time, consider answering both!

1. What is one way that you are rebellious? Who or what do you rebel against? If you don't consider yourself to be rebellious, why do you think that is?
2. Write about another rebellious character you know. They can be from a book, movie, tv show, or video game you have watched or played. How are they rebellious? What are a pro and a con of their rebellious behavior?

## MILTON AND LEWIS VIGNETTES

20-25 minutes

1. "She spent a summer building houses in \_\_\_\_\_ where she met my dad, Sanjay."

**Calcutta**

2. The beginning of the end was Milton's \_\_\_\_\_ birthday.

**10th or Tenth**

### SWITCH PLAYERS HERE

(An experienced game player should compete Lewis's).

3. Lewis and I spent a lot of time playing \_\_\_\_\_ together, but he was surprisingly bad at them. He died a lot.

**Games**

4. In our sessions, I saw the same behavior....His mind began to.....

**Wander**

5. I had hoped he'd find himself, but he found something \_\_\_\_\_.

**More**

6. He talked about starting a \_\_\_\_\_. And he was always humming something.

**Band**

7. He held an election for \_\_\_\_\_ and he won. They begged him to stay, but his mind was already wandering. It became a game for him.

**Mayor**

8. "My imagination is as real as my \_\_\_\_\_," he told me. It was hard to argue with him.

**Body**

9. He began to despise the man with a \_\_\_\_\_ contempt.

**Royal**

### STOP HERE

10. How did Lewis die? Why did Lewis die?

11. Who wrote this account of Lewis's death?

### QUICK-WRITE

Think about a situation you've been in or witnessed that involved peer pressure. What happened?  
How did you act? How did you feel? What did you learn from the experience?

## EDIE VIGNETTE

15-20 minutes

1. I wish we'd stayed but I understand why we \_\_\_\_\_.

**Left**

2. What happened that night had been coming for a long time. Maybe it should have come sooner... but it had to end one way or another. All that's left now is to tell you about that last \_\_\_\_\_.

**Night**

3. The power had been shut off that morning, but Edie always had plenty of \_\_\_\_\_.

**Candles**

4. "The thing you're afraid of isn't going to end when you leave the house. Edith has the right to know these \_\_\_\_\_." "My children are dead because of your \_\_\_\_\_!"

**Stories**

5. They called it the lowest \_\_\_\_\_ in a thousand years.

**Fog**

6. I have seen the house every day of my life, but I never thought I'd go back to it. When the \_\_\_\_\_ rolled in, I lost my way.

**Stories**

7. I got turned around ... for a while I wandered. I started seeing things. Things I'd \_\_\_\_\_ had ever existed. But when I saw them, they felt like old friends. That night a lot of things came back to me ... or maybe I came back to them.

**Forgotten**

8. The next day the \_\_\_\_\_ came by, but she was already gone.

**Van**

9. The last Finch left alive until I found out about \_\_\_\_\_.

**You**

10. We find out at the end that the audience for Edith's story is actually who?

**Edith's unborn baby**

### QUICK-WRITE

If you could sit down with Edie and ask her 3-5 questions about the Finch family, what would you ask?



# FINAL PROJECT SCORING RUBRICS

**SUMMATIVE TWINE**

**ONLINE EXHIBIT**

**ASSEMBLAGE ART**

# APPENDIX A: REMOTE LEARNING

In the Spring of 2020, when schools were closed suddenly due to the COVID-19 outbreak, teachers successfully used **Museum of Me** for remote learning and connection. Whether you're offering Museum of Me online by choice or out of necessity, here we share tips informed by these teachers' experiences to guide you.

## FIRST, SET TEEN-CENTERED ONLINE NORMS

Online learning requires some different norms than in-person learning. To help online learning proceed more smoothly, it's important to devote time to teen-directed discussions about norms at the start of the **Museum of Me** (or any) virtual unit. Some questions to pose to your students:

- ⦿ What do we all need from each other to succeed in learning remotely?
- ⦿ What's different for you in your experience of learning when we are together in the classroom compared to when we are together virtually?
- ⦿ How do we want to feel during our remote interactions?
- ⦿ What do we each commit to doing to support positive feelings and a virtual environment that's conducive to learning?

Some students feel safer at school than at home, and some may be facing mental health challenges and even abuse in relation to different facets of their identity. These students may be reluctant to express their ideas and experiences related to this unit, and to their self-exploration, within earshot of those who are in the home with them. Allow students multiple means of communicating with you and their classmates during this unit. Plan ways to check in with students regularly to provide support.

Also, make sure to acknowledge the blurred home/school boundary that distance learning via video conferencing software (like **Zoom**) introduces. Even students who were usually attentive in the classroom may be distracted by their own surroundings and by what they see in others' surroundings, in ways you had not anticipated. And, some students won't want their teachers or classmates to see where and how they live. Consider making video optional while offering other ways for students to meet participation requirements. You could even invite students to use a meme, baby photo, or "photo of the day" as their avatar in place of their video feed. How students choose to represent themselves can in itself be a rich point of discussion with direct ties to the **Museum of Me** unit.

## DETERMINE WHAT IS ESSENTIAL CONTENT

It's important to know that video interactions can fatigue our brains in ways in-person ones do not, so a general rule of thumb for transitioning content online is to take what you had planned for in-person engagement and cut it by at least half. With that in mind, you may decide you need to shorten the **Museum of Me** unit in order to cover all your course content on time. If so, consider which lessons are most essential for your students' learning goals.

A few options to consider:

- ① Teach the whole unit as it was designed, but plan to devote more time than it would take to deliver it in the classroom.
- ② Play the vignettes in the original order, but stop after Edith visits the family cemetery on the property (after Walter's vignette but before Sam and Dawn's vignette). This is a moment of both revelation and closure in the game: you learn an important fact about Edith and wrap up the stories of one generation of Finches. There's substantial content before this point to inform final projects.
- ③ Finally, if you have an "unlocked" version of the game (i.e., you've finished the first playthrough and are able to replay any vignette by clicking on it from the family tree), you may choose only vignettes (in whatever order is logical) that hit the essential questions and learning objectives your class most needs to get to in the time available.

## CHOOSE YOUR TECHNICAL APPROACH

**Museum of Me** teachers have guided students through the unit virtually both in whole class and small group configurations. Which you choose will depend a lot on what resources are at your and your students' disposal.

For **small groups**, you might want to:

- ① Poll your students to determine who (1) has the proper equipment at home (a gaming-ready PC, Xbox One, PlayStation 4, or Nintendo Switch) and (2) is willing to purchase a copy of *What Remains of Edith Finch* (\$7.99-\$19.99 depending on the platform). The students who meet both criteria are your "players."
- ② Break students into groups of no more than 4, each led by one of your "players."
- ③ Connect with the class for each lesson using the [Zoom video conferencing app](#).
- ④ Using Zoom's [breakout rooms](#), assign each group to their own breakout room to play the section of the game assigned for the day, which should take about 20-25 minutes maximum depending on the specific vignette (see the [pacing questions](#) for timing estimates).
- ⑤ Ask each student in the group to take a role to ensure everyone is contributing and staying engaged. For example, the **player** controls the game with input from the group, the **note-taker** records observations and/or fills out [pacing questions](#) or another assignment of your choosing, the **reporter** agrees to summarize verbally what the group observed once they return to the whole class Zoom session, and the **navigator** ensures the group is watching the time, staying on task, and meeting objectives in the time allotted.
- ⑥ Have the **players share their screens** for their classmates to observe. You could also consider online live streaming tools like [Parsec](#).
- ⑦ Devote whole-group class time to discussion and sharing student reflections and assignments.

For **whole class** configurations, you might want to:

- ⦿ Ensure that you have the proper equipment at home (PC or console and a copy or two of the game) to play *What Remains of Edith Finch*.
- ⦿ Connect with the class for each lesson using the [Zoom video conferencing app](#).
- ⦿ Ensure students have something to focus on and do -- either [pacing questions](#) or some equivalent -- to help them stay engaged while they observe the gameplay.
- ⦿ If you're playing the game on your PC, simply [share your screen](#) while you play so the class can follow along.
- ⦿ If you're playing on an Xbox One, you can use the Xbox app [Mixer](#) to live stream your gameplay with the touch of a button (i.e., broadcast it while the class watches through an internet browser). Mixer allows observers to comment and share reactions to gameplay, too. Read more about how to use Mixer [here](#).
- ⦿ If you're using a PlayStation 4, you can live stream your gameplay through a [Twitch](#) or [YouTube](#) account. Read more about that [here](#).
- ⦿ Live streaming your gameplay from a Nintendo Switch is more complicated, but if you want to go that route, you can find out how to do it [here](#).
- ⦿ Also look into [Parsec](#), a tool that allows live streaming of gameplay from any device.
- ⦿ If these options aren't feasible for you, ask a student who's reliably present and knows how to stream gameplay to assist you in leading the class through the game. Chances are you have at least one! Otherwise, [What Remains of Edith Finch walkthroughs](#) -- both for the whole game and individual vignettes -- are available on YouTube and will allow you to watch someone else's recorded gameplay from start to finish. While watching isn't quite the same as playing, you'll still get to experience a rich narrative with multiple access points for learners with a range of needs and strengths.

## RECRUIT YOUR STUDENT EXPERTS

**Museum of Me** teacher and game-based learning expert, John Fallon, recommends involving students in figuring out how best to engage with the Museum of Me experience virtually based on your class members' unique strengths, needs, and resources.

Invite students to draw on their knowledge of video games and related apps, tools, and platforms to make suggestions for how best to integrate the game into your class. Students can sometimes help troubleshoot technical issues, too.

As you share ownership of the **Museum of Me** experience with students and invite their ideas and assistance, you not only lessen the pressure on yourself to deliver a perfect tech-integrated unit, you also invite students to apply knowledge and strengths that don't often get to shine in the classroom environment, and highlight for students that everyone in the class plays a role in making the shared learning environment a rich one.

If you offer **Museum of Me** virtually and discover tips you'd like to share with other teachers, please email us at [contact@ithrivegames.org](mailto:contact@ithrivegames.org).

## APPENDIX B:

# UNIVERSAL DESIGN FOR LEARNING (UDL)

The design of **Museum of Me** was informed by Universal Design for Learning (UDL), a framework for optimizing teaching and learning for all students by applying knowledge of the diverse ways humans learn. By knowing and designing for the different learning needs of your students, you can create and adapt lesson plans in ways that ultimately make them more accessible and engaging for everyone. Keeping UDL frameworks in mind while adapting **Museum of Me** for your classroom can ensure that all students have access to the individual lessons, and can actively participate in the way that works best for them.

Please visit [CAST.org](https://cast.org) to read more about Universal Design for Learning and its design guidelines. You may also be interested in these resources for more ideas and inspiration: [5 Examples of Universal Design for Learning in the Classroom](#) and [7 Ways to Introduce UDL into your Classroom](#).



# APPENDIX C:

## SOCIAL-EMOTIONAL LEARNING STANDARDS

The Unit covers the following **MN State Grade Band 9-12 Social and Emotional Learning Standards**. Definitions of the social and emotional competencies come from **this CASEL article**.

### SELF-AWARENESS

Involves understanding one's emotions, personal identity, goals, and values. This includes accurately assessing one's strengths and limitations, having positive mindsets, possessing a well-grounded sense of self-efficacy and optimism. High levels of self-awareness require the ability to understand the links between one's personal and sociocultural identities and to recognize how thoughts, feelings, and actions are interconnected.

#### SELF-AWARENESS, GOAL 1, GRADE BAND 9-12, BENCHMARK 2

Describe how external events or internal thoughts can trigger multiple emotions.

### SELF-MANAGEMENT

Requires skills and attitudes that facilitate the ability to regulate emotions and behaviors. This includes the ability to delay gratification, manage stress, control impulses, and persevere through personal and group-level challenges in order to achieve personal and educational goals.

#### SELF-MANAGEMENT, GOAL 1, GRADE BAND 9-12, BENCHMARK 1

Practice strategies for recognizing and coping with complex emotions such as rejection, social isolation, and other forms of stress/distress.

## SOCIAL AWARENESS

Involves the ability to take the perspective of those with the same and different backgrounds and cultures and to empathize and feel compassion. It also involves understanding social norms for behavior in diverse settings and recognizing family, school, and community resources and supports.

### SOCIAL AWARENESS, GOAL 1, GRADE BAND 9-12, BENCHMARK 2

---

Ask questions of others to deepen understanding of the perspective of others

### SOCIAL AWARENESS, GOAL 1, GRADE BAND 9-12, BENCHMARK 3

---

Compare multiple perspectives on an issue

### SOCIAL AWARENESS, GOAL 1, GRADE BAND 9-12, BENCHMARK 3

---

Demonstrate an understanding of how stereotyping, prejudice, and discrimination affect the design of institutions and social structures

## RESPONSIBLE DECISION-MAKING

Requires the knowledge, skills, and attitudes to make caring, constructive choices about personal behavior and social interactions across diverse settings. It requires the ability to critically examine ethical standards, safety concerns, and behavioral norms for risky behavior; to make realistic evaluations of consequences of various interpersonal and institutional actions; and to take the health and well-being of self and others into consideration.

### RESPONSIBLE DECISION-MAKING, GOAL 1, GRADE BAND 9-12, BENCHMARK 1

---

Assess lessons learned from past experiences and mistakes when making decisions

# APPENDIX D:

# LEARNING FOR JUSTICE

# SOCIAL JUSTICE STANDARDS

The unit covers the following Learning For Justice Social Justice Learning Standards:

## IDENTITY

Identity Anchor Standard 2

**ID.9-12.2** | I know my family history and cultural background and can describe how my own identity is informed and shaped by my membership in multiple identity groups

Identity Anchor Standard 5

**ID.9-12.5** | I recognize traits of the dominant culture, my home culture and other cultures, and I am conscious of how I express my identity as I move between those spaces.

## DIVERSITY

Diversity Anchor Standard 8

**DI.9-12.8** | I know my family history and cultural background and can describe how my own identity is informed and shaped by my membership in multiple identity groups

Diversity Anchor Standard 9

**DI.9-12.9** | I recognize traits of the dominant culture, my home culture and other cultures, and I am conscious of how I express my identity as I move between those spaces.

## JUSTICE

Justice Anchor Standard 12

**JU.9-12.12** | I can recognize, describe and distinguish unfairness and injustice at different levels of society.



# APPENDIX E:

## COMMON CORE ELA STANDARDS

The unit covers the following ELA Common Core Standards for grades 11 and 12:

### READING: INFORMATIONAL TEXT

- CCSS.ELA.RI.11-12.2** Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
- CCSS.ELA.RI.11-12.4** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).
- CCSS.ELA.RI.11-12.5** Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
- CCSS.ELA.RI.11-12.7** Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

### READING: LITERATURE

- CCSS.ELA.RL.11-12.1** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- CCSS.ELA.RL.11-12.2** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- CCSS.ELA.RL.11-12.3** Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- CCSS.ELA.RL.11-12.4** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

## READING: LITERATURE (CONT'D)

- CCSS.ELA.RL.11-12.5** Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- CCSS.ELA.RL.11-12.6** Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
- CCSS.ELA.RL.11-12.10** By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.
- By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

## LANGUAGE

- CCSS.ELA.L.11-12.5** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

## SPEAKING AND LISTENING

- CCSS.ELA.SL.11-12.1** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- CCSS.ELA.SL.11-12.1.A** Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- CCSS.ELA.SL.11-12.1.B** Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- CCSS.ELA.SL.11-12.1.C** Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- CCSS.ELA.SL.11-12.1.D** Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

## SPEAKING AND LISTENING (CONT'D)

- CCSS.ELA.SL.11-12.2** Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.
- CCSS.ELA.SL.11-12.3** Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

## WRITING

- CCSS.ELA.W.11-12.2** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- CCSS.ELA.W.11-12.2.A** Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- CCSS.ELA.W.11-12.2.B** Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- CCSS.ELA.W.11-12.2.D** Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- CCSS.ELA.W.11-12.3**  
(and all substandards, A-E) Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- CCSS.ELA.W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- CCSS.ELA.W.11-12.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

## WRITING (CONT'D)

- CCSS.ELA.W.11-12.7** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- CCSS.ELA.W.11-12.8** Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

# APPENDIX E: EXTENSION ACTIVITIES

If you have more time to devote to this unit, here are some activities to consider:

## LITERATURE EXTENSIONS

Have students connect the narrative of *What Remains of Edith Finch* to novels or literature they have already read in class. Ask students to identify and compare/contrast related ideas, themes, motifs, and characters, and to reflect on the overall experience they had with the two pieces they are comparing. They can also compare their emotional reactions to the narratives they're comparing, referring to an [emotion words list](#) as needed..

If you chose not to introduce the poem "Victory" by [Sherman Alexie](#) or the poem "We all return to the place where we were born" by [Oscar Gonzales](#) from Lessons 3 and 5, respectively, invite students to read/listen to either or both now.

Introduce to students [these other young adult novels](#) that focus on identity formation and exploration from authors of color.

Consider supplementing the unit with these works that utilize curses as a representation of systemic oppression in family lineage: *Fences* by August Wilson or *Song of Solomon* by Toni Morrison

## SOCIAL & EMOTIONAL LEARNING EXTENSIONS

Consider using [Museum of Me](#) as a jumping-off point to discuss healthy boundaries when communicating with others, and how to decide what is safe and reasonable to share with others. Remind students about the importance of having a caring adult they can speak to, and the availability of the school's counseling center.

### Complete the "Four Corners" Activity.

- Post one group in each corner of the class ("Family", "Friends", "Teacher/Counselor", or "Online").
- Read out the below scenarios (and any of your own making), and invite students to move to corners based on which group they would most likely go to first to tell about each:
  - Finding a wallet on the sidewalk
  - Failing a test
  - Learning something new that lights you up
  - A fight with a friend
  - A break-up
  - Getting into your dream college
  - Coming out
- Facilitate brief discussions throughout.

Ask students to really think about their social media presence and the identity that they portray online. Refer to Common Sense Media's post, "[Practical Tips for Easing Kid's Social Media Anxiety](#)" to get the conversation going. In partners or groups, have students read "[10 Easy Ways to Clean Up and Curate Your Social Media](#)" and share strategies they would be willing to try, plus a plan for implementing one or more of the strategies.



iThrive Curriculum: Museum of Me is a collaboration of iThrive Games, EdTogether, Paul Darvasi, and Matthew Farber. With contributions by Brian Harmon and Will Cannon.