



Our Digital World: Memoir Writing Using Digital Tools

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This curriculum unit is recommended for:
3rd - 5th Grades

Keywords: Memoir, digital resource, multimodal,

Teaching Standards: See **Appendix 1** for teaching standards addressed in this unit.

Synopsis: In this unit, students will curate a digital representation of a memoir. Steps in our creation process will mirror steps in the writing process. Students will listen to and read mentor texts as well as digital memoir exemplars. They will use their own schema in combination with mini lessons and activities meant to tap into memories and feelings. With modeling and group work, students will identify and reflect on these memories and feelings, which can be used as resources for the digital memoir. Students will juxtapose resources including, words, music, text, illustrations, and video to tell a story about a period of their lives. Students will be using available online resources called *ClipChamp* or *Storybird* to create these masterpieces.

I plan to teach this unit during the coming year to 160 students in 4th grade.

*I give permission for the Institute to publish my curriculum unit and synopsis in print and online.
I understand that I will be credited as the author of my work.*

Introduction

“Writers, I say, are magic. They make the ordinary, extraordinary.” (Bomer, 2005). I try to encompass this philosophy every time I work on a new creative project with my students. Whether writing, or reading, or making, I try to sprinkle magic into the creative process. It’s the beauty of memoirs; they so easily have this magic inside of them. Memoirs, I say, are magic because they take ordinary circumstances and memories, and sprinkle the right amount of feeling and emotion to catch the reader or viewer by surprise. A splash of memory, and a dollop of emotion, and voila! You have a beautiful memoir. In my unit, it is my hope to teach my students memoirs not only retell a memory, but they tell a story that pulls the audience in and doesn’t let go.

The course, *Writing about Our Lives*, led by Brian Kissel, exposed me to a variety of styles and subgenres within memoir. Just as I hope to convey to my students, I found that memoirs evoke feelings of nostalgia within the reader. I read memoirs where I find myself sitting in my high school English class listening to my teacher lecture, or eating fresh-picked strawberries in a berry patch when I was three. While the stories I read are not about my life in particular, the joy of memoir stems from the fact that these stories extract emotion and recollection in ways fiction narratives do not. Knowing a story is true, all while identifying with the characters and their experiences, allows for a deeper connection with the text.

Rational

Beginning in the 2018-2019 school year, I began working as the Media Coordinator at Bain Elementary School in Mint Hill, North Carolina. Much to many students’ and teachers’ surprise, my library classes are very high energy. I like to incorporate many aspects to my curriculum to keep students engaged and wanting more. Whether it be movement and song when learning “just right” books, or music and social media during research assignments. I try to keep my lessons engaging, interesting, and intentional. Everything I do has a purpose. Because of this, I often align my curriculum to that of the classroom standards in order to be an instructional support to teachers.

As the Media Coordinator, my unit will differ from that of a traditional classroom teacher. I am on the special area rotation, seeing students once per week. With this, my unit must condense a lot of information into a small number of 50-minute lessons. The unit will utilize my media block for instruction as well as in-class co-teaching with 4th grade teachers. I plan to teach the unit to the entire grade, while working with classroom teachers for co-teaching opportunities during my planning blocks.

The overarching objective of this unit is for students to be able to understand and create memoir using multimodal digital tools. As 21st-century learners, students at Bain are flooded with digital tools and social media we think will equip them for the ever growing fields in technology, based on the idea that they grow up in the digital world. My goal is to facilitate not only the use of digital tools, but of digital writing. Students consume digital writing everywhere - on educational apps, on social media, and on news sources. This may equip them to be digital consumers, but not digital producers. In my unit, students will use the foundational knowledge

they have of memoir to analyze videos, music, and other forms of digital and physical memoir texts. They will then create their own multi-modal digital memoir that encompasses several components we will discuss, including music, images, and words.

The reason I chose fourth grade as my focus for the unit is two-fold. First, fourth graders have at least one year of one-to-one experience using Chromebooks. With this unit, I need for students to already have a basic understanding of how to use the device. This will minimize time wasted in the already small amount of time I have during my blocks. Second, third grade ELA curriculum generally dives deep into narrative writing, only to dive into it again at the beginning of fourth grade in conjunction with realistic fiction. I want to use this unit as a bridge between expected NC English Language Course of Study Standards, as well as AASL Standards for Students.

It is my hope with this unit that I utilize the reality of social media, such as YouTube, is ever growing among students under the age of 13. Students reference popular accounts on YouTube on a daily basis, spending much of their online time watching videos that “YouTubers” upload. Using popular culture as a tool to encourage students to curate digital memoirs will allow for an authentic motivation and connection to their lives, both past and present.

Demographics

Bain Elementary is located in Mint Hill, North Carolina. Mint Hill is a small town outside of Charlotte, and is known for the tight-knit community visible at Bain Elementary. The school is made up of 64.3% Caucasian students, 15.2% African American students, 9.8% Hispanic students, and 5.1% Asian students. 23% of students come from low-income households. 20% of students qualify for Talent Development (TD) services. 6.0% of students live with disabilities. 5.6% of students are English Language Learners. .3% of students qualify under McKinney-Vento.

As a part of the Charlotte-Mecklenburg Schools system, which is second largest in the state, Bain Elementary provides a small town feel in a large, urban school district. Established in the 19th century, Bain’s alumni span across generations, many of whom are still involved in the daily routines of the school. This support system is one of the reasons Bain stands out from other schools in the area.

Unit Goals

This unit encompasses significant attributes making up memoirs, as well as important steps in the writing cycle. Students will be able to use digital tools and resources, such as text, voice, music, image, and illustration to curate a digital representation of a memoir. Using *ClipChamp* or *Storybird*, online digital curation tools, students will tell a story of a meaningful time in their lives. The digital creation will work in conjunction with their in-class unit on memoirs. They will write their memoir in their classroom, and bring it to Media class in order to produce the digital representation. This will require the classroom teachers and myself to remain aligned in the writing process. When the class is working on brainstorming for their memoir, they will be doing

so in Media class. When they are focusing on drafting in their homeroom, they will do the same in Media, and so forth.

Content Research

When beginning a genre study on memoir, a teacher may ask oneself, “Is this required in the standards?” According to Common Core State Standards and the North Carolina Standard Course of Study for English Language Arts, it is not. Incorporating a genre study though - such as memoir - can lead to remarkable results in the writing of students across all ages. When teaching students to read, we try to explore a variety of genres in order to provide breadth of subjects to our students. Writing should work the same way. No longer should teachers simply focus on expository, narrative, and persuasive. Instead, we can allow students to explore writing realistic fiction, fantasy, argumentative, and memoir. While memoir is simply a hybridized subgenre of narrative and nonfiction, it evokes many levels of narrative writing we try to convey to our students, and should have a place in writing instruction.

Memoirs follow a specific slice of a person’s life. The beauty of memoirs is they can take different forms and shapes to reach a plethora of audiences. In focusing on a mere portion of one’s life, memoir requires the writer or creator to take a deep dive into the subject. More than a recall of memories, memoir encompasses the emotions from those memories, as well as the reflection of the memories as time has passed. The smallest slice can become a memoir when attached to creative ingenuity (Bomer, 2005).

While memoirs do traditionally take form in novels, they can also be transformed into other displays of creativity, including poetry, films, music, and plays. The key to memoir is retrospect. In memoirs, the creator takes time to analyze and reflect on a moment of the past, thus allowing for a focus on not only the memory, but also the emotions and ramifications of the experience (Bomer, 2005).

In this unit, there will be a focus on digital memoirs. Digital memoirs have the ability to take on more emotion and expression by leveraging multimedia resources. The unit will focus in on three main elements of digital storytelling: linguistic design, visual design, and audio design. Each element encompasses unique characteristic. When together, they can effectively communicate the intended message (Werderich, 2017).

Linguistic design requires the creator to encompass tone, vocabulary, and metaphor in their composition. In digital memoirs, the creator should use a variety of word and syntactical choices in order to properly share the message and emotion. Visual design focuses on color choice, images, video, and perspective found within the memoir. The creator should align these aspects to the intended theme and emotion. Audio design refers to the choice of music and sound effects that go along with the story. Many times, audio choices have a significant effect on the viewer’s perception of mood throughout the digital memoir (Werderich, 2017).

An important concept to include when creating digital writing, is to integrate the idea that students are digital consumers *and* digital producers. When creating a digital memoir, students should be exposed to digital writing as models and mentor texts. While reading like a writer,

students can focus in on specific techniques and aspects to digital stories they may want to include in their own creative work.

The unit will follow Ralph Fletcher's process of writing. Beginning with pre-writing, students will begin analyzing mentor texts; and will determine the focus of their unit. During the rough draft process, students will begin to curate digital media through research and exploration. They will also begin to storyboard their digital memoir. After the rough draft is completed, they will go back and revise, focusing on adding reflection and emotion to the piece. Next, students will proofread peers' work in order to practice the analysis modeled at the beginning of the unit. Last, students will publish their pieces in a shared exhibition of videos. (Fletcher, 2001).

Instructional Implementation

Teaching Strategies

This unit will be divided up into approximately twelve sessions, both in the Media Center and homeroom classes. The in-class lessons will differ based on the class' schedule and the needs of the specific students. I need to ensure I use time effectively, as any additional lesson requires an additional week of work for the classes, thus taking time away from other units and objectives. The twelve lesson will span across eight weeks.

Listed below are the various teaching strategies to be utilized during the project, so as to ensure every student understand the objective of the unit, and to ensure mastery of the standards.

Mini-Lessons Each lesson will begin with a mini-lesson based on a component of the rubric. By referencing the grading rubric, it is my hope to provide specific examples of the component and its structure. The makeup of each mini-lesson will include: modeling, exemplar digital memoir, and a mentor text. The combination of the three will allow students to see more of the process of creating a digital memoir.

Anchor Charts Throughout the mini-lesson, I will create a digital anchor chart on Smart Notebook that will include the important aspects to each component. Using a digital anchor chart will allow me to work toward one main anchor chart at the end of the week for the whole grade, all while using an anchor chart for each class with specific examples throughout the week.

Exemplars I will create a list of exemplars to pull during mini-lessons and for students to watch during their work time. The purpose is to show students examples of digital memoirs which tell a story.

Discussion Groups At some points, students will work in discussion groups while analyzing a mentor text or exemplar. The purpose being to allow them to critique and assess the effectiveness of the story. They will discuss strategies they want to use for their own project.

Peer Reviews As we complete separate components of the digital memoir, students will use peer reviewing as an exit ticket to receive feedback and assistance from others.

Mentor Texts/Read Alouds Using mentor texts as read alouds can allow the pinpointing of memoir strategies, such as passing of time or change in perspective. Specific examples of mentor texts I will use include:

- El Deafo by Cece Bell
- Through My Eyes by Ruby Bridges
- When I was Little by Jamie Lee Curtis
- Real Friends by Shannon Hall
- The Keeping Quilt by Patricia Polacco
- The Relatives Came by Cynthia Rylant
- How I Learned Geography by Uri Shulevitz
- Brown Girl Dreaming by Jacqueline Woodson

Songs/Lyrics The use of sound effects and songs in digital memoir can contribute to the tone and emotion depicted in the story. Specific examples of songs I will use include:

- Kick, Push by Lupe Fiasco
- For the Love of a Daughter by Demi Lovato
- All American Girl by Carrie Underwood

Rubrics Every mini-lesson and teaching strategy will reflect a given component to the rubric. This rubric will act as a guide for students to refer to while creating their memoirs.

Library Books During the unit, I will pull a books to reflect the various aspects I want students to include in their project. These will include, use of illustrations, powerful vocabulary, hooks, and transition of time. All of these texts will be available to students to read during class and to check-out for the text requirement of the project.

Lessons/Activities

The unit is broken up into five parts, each aligning to a section of the product rubric. Each part may take between two to three 40-minute lessons during either students' weekly media block, or with their classroom teacher during writing. Below includes the first lesson in each part. The approximate total number of lessons is 12, within an eight-week period.

Part One: Introduction

Objective: In this session, students will be introduced to memoir as a specific genre of narrative writing. In their classes, students will be working on narrative writing. This will be the first session during the transition to memoir writing.

Connect: Read *The Relatives Came* by Cynthia Rylant. Before reading, ask students to determine what genre of text the story is.

Teaching Point: What is a memoir? What formats do we see memoir? Can anyone write a memoirs? I will explain the main components of memoir: truth, reflection, voice, point of view, and theme. We will analyze *The Relatives Came* for each component.

Active Engagement: Students will work in discussion groups to analyze selected formats of memoir. At different stations, I will have memoirs set out. Students will be able to go to at least three different stations: video, picture book, and digital book. Students will work to point out each component to memoir in the examples.

Assessment: We will come back together after the discussions to reflect together on each example of memoir. Possible probing questions: “could you tell the author was writing in the past tense, as if she was reliving the memory?” “Was there any repetition or sign the author has a special way of writing, or voice?” “How could we describe the theme of the story?”

Part Two: Brainstorming

Objective: In this session, students will begin to narrow down a specific memory they would like to focus on for their project.

Connect: Play *Blood, Sweat, but Never Tears* by Jamie Lynch. Focus Question: Why did Jamie choose this memory to focus her memoir on?

Teaching Point: How can we choose one memory to focus on in our memoir? What memories evoke feelings?

Active Engagement: Students will work in discussion groups to ask a series of questions, written on slips, to spark memories. Questions may include: What is your happiest memory? What is your first memory of school? Do you have any favorites from when you were younger (toys, books, etc.)?

Following the discussion groups, students will create memory maps, where they will pick one memory from their life, and write down details they remember. This can be modeled in whole or small groups prior for additional scaffolding.

Assessment: I will use the memory maps to see if students were able to recall from selected memories. I will use these to determine students to pull during next session for additional support.

Part Three: Drafting

Objective: This topic of the unit will last for several lessons, as students become more familiar with memoir in their own writing. In this lesson, students will begin drafting their memoirs in class. This will become the basis for their digital product.

Connect: Read *Through My Eyes* by Ruby Bridges.

Teaching Point: Students will begin drafting memoirs in class by looking at a photo or item brought from home to help recall important details. I will model this while writing a memoir of my own with the whole class.

Active Engagement: Students will work individually to write a memoir based on the photograph brought from home. Students will be asked to refer to the five components of memoir previously discussed. At the end of the writing time, students will be asked to work in discussion groups to share their writing, if they so choose.

Assessment: I will confer throughout the writing time to assist struggling writers recall details. I will use prompts to support their writing, as well as examples in mentor texts we've used in class.

Part Four: Digital Representation

Objective: Follow a brief exploration of three resources they can choose, students will begin compiling the content of their digital memoirs.

Connect: Read excerpt of *To Dance: A Ballerina's Graphic Novel* by Siena Cherson Seigel. How do the images in the story convey the voice and theme the author is trying to tell?

Teaching Point: How can we take a memoir we've written and turn it into a digital memoir? What components should we include in our digital memoir? How can we use digital resources to better convey feelings and emotions to our readers?

Active Engagement: Following a session giving students the opportunity to explore each of the three curation resources: Google Slides, Clipchamp, and Storybird, they will begin compiling different resources they will use in their multimodal memoir. In this session, I ask students to find at least five images, and a song they can use for their digital memoir.

Assessment: I will confer with students throughout the session to ensure images are aligning with overall topic and theme. I will refer to exemplar memoirs

Part Five: Revising & Editing

Objective: After students compile and curate their digital memoir, we will take time to revise and edit the pieces. This is the portion of the unit where I will emphasize the importance of each component of memoir, as well as the specific requirements within their digital piece, as laid out in the rubric.

Connect: As students began making their digital memoir, I will create my own example that follows each step along the way. I will use my memoir as an example of how to insert content and adjust as it was needed. I will play my digital memoir video for the class, ensuring there are opportunities for editing within my piece.

Teaching Point: After playing the video, students will "Think, Pair, Share" to determine aspects of the memoir video that should be adjusted or edited. I will work with students to model referring to the rubric for assistance. Together, we will make necessary grammar, transition, image, and technical changes to my video.

Active Engagement: Students will pair of and begin by watching their own video again. They will work to ensure words are correctly spelled, and transitions and images are in their proper place. They will each have their own copy of the rubric to check off expectations. After reviewing the video individually, students will trade with a partner and share their piece. Partners will follow the same task as they did before, instead writing comment on the back of the creator's rubric.

Assessment: I will use this time to pull a small group of students who need a deeper dive into editing their piece. We will work with rubric strips, and take on each component piece-by-piece. Following the small group, I will circulate and make suggestions to partners on which component they can focus on while watching the videos.

Assessments

Informal: Throughout the creation process, I will confer with students to determine if they are following a good pace on their piece. Additionally, I will keep a checklist for myself to track which students completed each step in the design process (see below). This will allow me to track which students need additionally scaffolding and which groups to pull for additional instruction.

Student Name	I can choose one memory to focus my digital memoir on.	I can reflect on my memory in writing, and use emotion and vocabulary to describe what the experience was	I can add detail to my story to let the audience feel like they are there.	I can include a variety of sound effects and in my memoir to express the emotion and feeling of my memory.	I can include a variety of images and video in my memoir to express what happened.	I can speak in my memoir using intonation and a variety of vocabulary to share my experience.			Notes
B = Beginning			D = Developing		P = Proficient		M=Mastery		

Formal: From the beginning of the project, students will have access to the rubric I will use to grade completed products (see below). The rubric mirrors the creation process that is outlined in the lesson plans. Additionally, each part of the rubric coincides with a different mini lesson focus, allowing for additional instruction on the projects expectations. The goal is to align the writing process with students' design and creation of digital memoirs. Each lesson in the unit will align with a different section of the rubric: brainstorming, drafting, digital representation, and revision/editing. Though each portion of the process will likely take longer than a single session, students will be able to identify specific expectations for their project.

Digital Memoir Rubric

CATEGORY	4	3	2	1
Composition: Story	Defines an important personal moment and maintains a clear focus throughout.	Defines an important personal moment and maintains focus for most of the presentation.	There are a few lapses in focus, but the important personal moment is fairly clear.	It is difficult to figure out the important personal moment in the presentation.
Linguistic: Voice	Pacing and intonation fit the story line and help the audience really "get into" the story.	Occasionally speaks too quickly or too slowly for the story line. The pacing and intonation are relatively engaging for the audience.	Tries to use pacing and intonation, but it is often noticeable that they do not fit the story line. Audience is not consistently engaged.	No attempt to match the pace and intonation of the storytelling to the story line or the audience.
Visual: Images & Video	Images and video create a distinct atmosphere or tone that adds to different parts of the story. The images communicate symbolism and/or metaphors.	Images and video create an atmosphere or tone that add to some parts of the story. The images may communicate symbolism and/or metaphors.	An attempt was made to use images and video to create an atmosphere/tone but it needed more work. Image choice is literal.	Little or no attempt to use images or video to create an appropriate atmosphere/tone.
Audio: Soundtrack & Sound Effects	Music and sounds stir a rich emotional response that enhances the story line.	Music and sounds stir a rich emotional response that somewhat enhances the story line.	Music and sounds do not add meaning to the story.	Music is distracting, inappropriate, OR was not used.

Appendix 1: Teaching Standards

American Association for School Librarians Framework

I.A.1.

Learners display curiosity and initiative by formulating questions about a personal interest or a curricular topic.

I.A.2.

Learners display curiosity and initiative by recalling prior and background knowledge as context for new meaning.

III.A.1.

Learners identify collaborative opportunities by demonstrating their desire to broaden and deepen understandings.

III.A.2.

Learners identify collaborative opportunities by developing new understandings through engagement in a learning group.

V.B.1.

Learners construct new knowledge by problem solving through cycles of design implementation, and reflection.

V.B.2.

Learners construct new knowledge by persisting through self-directed pursuits by tinkering and making.

VI.B.1.

Learners use valid information and reasoned conclusions to make ethical decisions in the creation of knowledge by acknowledging authorship and demonstrating respect for intellectual property of others.

Common Core State Standards

CCSS.ELA-LITERACY.W.4.3

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

CCSS.ELA-LITERACY.W.4.3.A

Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

CCSS.ELA-LITERACY.W.4.3.B

Use dialogue and description to develop experiences and events or show the responses of characters to situations.

CCSS.ELA-LITERACY.W.4.3.C

Use a variety of transitional words and phrases to manage the sequence of events.

CCSS.ELA-LITERACY.W.4.3.D

Use concrete words and phrases and sensory details to convey experiences and events precisely.

CCSS.ELA-LITERACY.W.4.3.E

Provide a conclusion that follows from the narrated experiences or events.

Resources

Materials

Anchor Chart Paper
Colored Markers
Pencils
Draft Paper
Chromebooks
Mentor Texts (as specified in each lesson)
Rubric strips (as specified in each lesson)
Full Rubrics
Memory Map Graphic Organizer (as specified in Part Two)
Discussion Question Strips (as specified in Part Two)

Student Resources

Technology Resources

Clipchamp.com

This resource works to create a video for students' digital memoirs. Students can add images, videos, sound effects, and songs to their creation.

Storybird.com

This resource allows students to include text, song, and images in their creation. It provides a variety of illustrations students can use to represent their memoir.

Exemplar Memoirs

Youtube Playlist: <https://bit.ly/2AGEz0k>

This playlist consists of digital memoir exemplars that I will reference while conferring with students. Students will also be able to access as needed during their independent work time.

Recommended Texts

Bell, Cece, and David Lasky. *El Deafo*. New York, NY: Amulet Books, 2014.

This story follows Cece, a girl transitioning from a school for the deaf to a public school. At her new school, she realizes that people may not see her beyond her hearing aid, a device that allows her to hear what her teacher is saying. This story focuses on friendship, overcoming differences, and gives great insight to life without hearing.

Bridges, Ruby. *Through My Eyes*. New York: Scholastic Press, 1999.

This picture book, written about the well-known experience of Bridges during the integration of the New Orleans public school system, brings together the issue of race during the Civil Rights Movement. Moreover, testimonials and perspectives are included from others involved that Bridges was unaware of as a child.

Curtis, Jamie Lee. *When I was Little*. New York: Harper Collins, 1995.

This story is written from the perspective of a four year old “looking back” on her childhood. The young perspective of the narrator can support the writing of students, as they too are looking back on a childhood that is not yet complete.

Hale, Shannon. *Real Friends*. New York: Scholastic, 2017.

This story focuses on the difficulty of navigating friendships in early adolescence. Shannon, the protagonist, struggles to make new friends when her best friend begins hanging out with a new group of girls. This story touches on abuse, friendship, self-esteem, and bullying.

Polacco, Patricia. *The Keeping Quilt*. New York: Simon and Schuster. 1988.

In this story, Polacco focuses a multigenerational prose that follows a single family’s passing on of a quilt. Created from scraps of ancestors’ clothing, the quilt remains a vital component of many family traditions.

Rylant, Cynthia, and Stephen Gammell. *The Relatives Came*. New York: Bradbury Press, 1985.

This is a story about the author’s experience when a large group of relatives came to visit. The author had to adapt to the change that comes when new people are around, and find their place in the new family dynamic.

Shulevitz, Uri. *How I Learned Geography*. New York: Macmillan, 2008.

This memoir focuses of Shulevitz life fleeing war in an eastern European country to the United States. His family has to live in poverty in their new home. One day, his father brings home a map instead of food for dinner. The boy is transported around the world, an experience that provides him hope and comfort during trial and tribulation the family endures.

Woodson, Jacqueline. *Brown Girl Dreaming*. New York: Nancy Paulsen Books, an Imprint of Penguin Group (USA), 2014.

This is a memoir by the well-known author. The story is written in series of poems, and depicts her childhood in South Carolina during segregation and the Civil Rights Movement. It focuses on belonging, racial issues, and poverty that Woodson experienced throughout her life.

Songs

Fiasco, Lupe. Kick, Push. Food & Liquor. Atlantic Records. 2006. Compact Disc

This song depicts the adolescence of the rapper, who in his teenage years, struggled to be accepted by the adults around him, but found solace in his friends and skateboarding. He describes skateboarding as his way to move away from the negative judgement of his community.

Lovato, Demi. For the Love of a Daughter. Unbroken. Hollywood Records. 2009. Compact Disc

This song depicts Lovato's estranged relationship with her biological father, who is an alcoholic. The content is tough, but many students can relate to its content of divorce, fighting, and estrangement from parents.

Underwood, Carrie. All American Girl. Carnival Ride. Arista Records, 2007. Compact disc.

This song depicts Underwood's life, and the expectations and values that her parents instilled in her. She describes a complete circle of being raised with traditional values to in turn raising a child of her own.

Teacher Resources

Bomer, Katherine. *Writing a Life: Teaching Memoir to Sharpen Insight, Shape Meaning- and Triumph over Tests*. Portsmouth, NH: Heinemann, 2005.

This is a great resource for teachers who have never taught memoir before. It provides a plethora of examples and strategies to use when teaching the genre.

Ciampa, Katia. 2016. "Implementing a Digital Reading and Writing Workshop Model for Content Literacy Instruction in an Urban Elementary (K-8) School." *Reading Teacher* 70, no. 3: 295-306. ERIC, EBSCOhost (accessed June 3, 2018).

This book focuses on the use of digital reading. Students are digital consumers, and by structuring a writing workshop around that, they are better prepared to create digital writing themselves.

Fletcher, R. 2001. *The writing workshop: The essential guide*. Portsmouth, NH: Heinemann.

This resource can be used if working on memoir during a writing workshop. It provides teaching strategies to use when implementing the writing cycle.

Gallagher, Kelly. 2011. *Write Like This: Teaching Real-World Writing through Modeling & Mentor Texts*. n.p.: Stenhouse Publishers. ERIC, EBSCOhost (accessed June 3, 2018).

This book provides strategies for implementing mentor texts throughout the writing process. It allows students the opportunity to learn to read like a writer.

Werderich, Donna E., Michael Manderino, and Gabriella Godinez. 2017. "Leveraging Digital Mentor Texts to Write Like a Digital Writer." *Journal of Adolescent & Adult Literacy* 60, no. 5: 537-546. ERIC, EBSCOhost (accessed June 3, 2018).

This is a great tool when dissecting what goes on in a digital memoir. It provides examples of student work to reference when looking for exemplars, as well as obstacles teachers may face when implementing the unit.

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