

ART OF TELLING • INSTRUCTOR EDITION • FOR TEACHERS & WRITING FACILITATORS

Teaching the Memoir Types

*A Lecture Companion for Instructors — Session 8: Memory & the
Memoir Impulse*

*A comprehensive lecture on the ten memoir types, how each demonstrates the doubled voice at the
heart of the form,
and classroom-tested guidance for teaching students to use — and not be trapped by — the model
outlines.*

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How to Use This Lecture Companion

This document is written for teachers and writing-workshop facilitators, not as student reading. It expands the companion student booklet, *Memoir Types & Model Outlines*, into a full lecture: talking points you can read from or paraphrase, discussion prompts to pose to the room, the misreadings students reliably make with each type, and in-class exercises with suggested timing.

Three ways to use it

- **As a lecture script.** Read the teaching-script paragraphs under each type nearly verbatim if you want a fully prepared session; they're written in your speaking voice, not academic prose.
- **As a prep outline.** Skim the bolded pitfalls and prompts under each type the morning of class, and improvise the rest from memory.
- **As a workshop reference.** Keep it open during small-group workshop to pull a discussion prompt or a diagnostic question when a student's draft stalls on a particular type.

Teaching note

Everything in the boxed “Teaching note” callouts throughout this document is commentary for you — classroom management, likely misconceptions, timing suggestions — and should never be read aloud to students verbatim. Student-facing language is in the plain paragraphs above each box.

Purpose & Placement in the Course

This lecture belongs inside Session 8, Memory & the Memoir Impulse, which opens Unit III — Memoir, the final third of the course. Session 8 already does essential work: it establishes that memoir is not autobiography (Gornick's formula, “the situation is what happened; the story is what it means”), and it opens with Frederick Douglass's Narrative, which models the doubled voice — the older narrator looking back at the younger experience — that Session 9, The Double Structure, will develop in depth.

This lecture on the ten memoir types is the natural second half of that opening move. Where Session 8's core lecture answers “what is memoir and why does the doubled voice matter,” this lecture answers the next question students always ask: “what kind of memoir am I even writing?” Deliver it either as the second half of Session 8, after the Douglass discussion, or as a bridge lecture opening Session 9 before you introduce the double structure in depth — both placements work; choose based on how much time the Douglass discussion consumes in a given term.

Why typology matters pedagogically

Most student stalls in memoir workshop come from a mismatch between the material and an unexamined structural assumption — a student with grief material trying to force a strict chronological arc, or a student with career material trying to manufacture a single dramatic crisis where the real shape is episodic. Teaching the ten types up front gives students a shared vocabulary to name what kind of shape their material actually wants, before they've sunk twenty pages into the wrong one.

Teaching note

Do not let this lecture become a taxonomy exercise for its own sake. The types exist to serve one diagnostic question for each student: “what shape does your particular material want?” If a student's honest answer is “I don't know yet,” that's a legitimate outcome of the lecture — send them back to freewriting, not to a forced category.

Opening the Lecture: Framing Language for the Room

Open by returning to the Douglass passage from earlier in the session, if you're delivering this as Session 8's second half. Suggested framing:

Suggested opening (read or paraphrase)

"Douglass opens his Narrative already doing something most beginning memoirists don't know they need to do: he's decided what kind of story this is. It isn't a childhood memoir exactly, though it has a childhood in it. It's closer to what we'll call a trauma and survival memoir — and that choice shapes everything: what he includes, what he leaves out, how close he lets us get to the worst of it. Every memoir makes this choice, usually without the writer noticing they've made it. Today we're going to notice it on purpose, for ten different shapes memoir tends to take — so that when you sit down to write your own, you're choosing your shape instead of stumbling into it."

Then state the housekeeping rule that governs the whole lecture, because students hold onto typologies too tightly if you don't:

- These are lenses, not boxes. Most great memoirs combine two or three types.
- The goal today is not to find your exact type. It's to find the one or two that get you closer to a workable outline than "I'll just write what happened."
- We will look at one published memoir per type. You are not being asked to imitate it — you're being asked to notice what technique it's using that you could borrow.

The Ten Types: Teaching Script, Pitfalls, and Discussion Prompts

For each type below: a one-line framing to give students, a teaching script you can read or paraphrase, the pitfalls this type reliably produces in workshop, a discussion prompt set, and a short in-class exercise. The published example for each type is the same one used in the student booklet, so your lecture and their take-home reading stay aligned.

1. Coming-of-Age / Childhood

Give students: This type is about growing up inside an unusual or difficult household, and making adult sense of a child's incomplete understanding.

Teaching script

“The trap of childhood memoir is that the writer already knows what everything meant, and forgets that the child living through it didn't. The craft move is restraint: let the child's perception stand on the page, uncorrected, for a beat longer than feels comfortable — and only then let the adult narrator step in and complicate it. That gap is where the reader feels the cost of what happened.”

“Jeannette Walls's *The Glass Castle* is the clearest teaching case: she reports her parents' most dangerous choices in the flat, accepting voice of a child who thinks this is just what families do. The horror the reader feels is entirely a function of that restraint — Walls never editorializes on the page in the moment.”

Common student pitfalls with this type

- Students editorialize too early — the adult narrator interrupts every paragraph to explain how bad things were, which flattens the effect Walls achieves through withholding.
- Students try to cover an entire childhood chronologically instead of selecting the handful of scenes that carry the book's real argument.
- Students confuse “hard childhood” with “interesting material” — remind them ordinary households produce this type too; the craft is in the observation, not the drama.

Teaching note

This type is the gentlest on-ramp to the doubled voice from Session 8's Douglass discussion — the gap between child-understanding and adult-understanding is structurally identical to the gap between enslaved Douglass and free Douglass narrating. Make that connection explicitly if you're teaching this as Session 8's second half.

Discussion prompts for the room

- Where in your own childhood material are you already editorializing instead of letting a scene sit?
- What's the one recurring object or image in your household that could carry symbolic weight across multiple scenes?

In-class move (5–10 minutes)

Have students write one paragraph of a childhood scene entirely in the child's uncorrected understanding — no adult hindsight allowed. Then have them write a second, short paragraph where the adult narrator steps in once. Ask two volunteers to read both versions aloud back to back.

Source: [The Glass Castle — Wikipedia](#)

2. Trauma / Survival

Give students: This type is about surviving a specific traumatic experience, with careful control over how and when the reader learns the worst of it.

Teaching script

“The single hardest skill in this type is pacing disclosure. New writers tend to do one of two wrong things: dump the worst material immediately, before the reader has any relationship to the narrator, or withhold it so long the reader loses trust that anything is actually at stake. Tara Westover's *Educated* is worth studying for exactly this — she lets you feel the strangeness of her upbringing accumulate gradually, so that by the time the most dangerous scenes arrive, you already understand the internal logic that made them survivable to her.”

“The other move to teach explicitly here is attention to the body. When language fails to convey trauma directly, physical sensation — what the body did, where it went numb, what it noticed instead of the main event — often carries more truth than a direct description would.”

Common student pitfalls with this type

- Students either sensationalize (writing for shock) or over-protect themselves and the reader (writing so far around the material that no scene actually lands).
- Students write the traumatic scene in the reflective, all-knowing adult voice, losing the immediacy of not-yet-knowing what will happen.
- Students skip the normalization stage — how the abnormal came to feel normal — which is usually the material that makes the eventual break comprehensible.

Discussion prompts for the room

- What did your body do during the hardest moment of your material that your mind didn't register at the time?
- Where does your draft currently either sensationalize or over-protect the reader? Which is the greater risk for your material specifically?

In-class move (5–10 minutes)

In pairs, students describe (aloud, not on the page — keep this verbal and low-stakes) the physical sensations of a difficult memory without naming the event itself. Partners guess what register of memory this is (fear, grief, danger) from sensation alone. Debrief: this is what “attention to the body” gives a reader who doesn't yet have the facts.

Source: [Educated \(memoir\) — Wikipedia](#)

3. Grief / Loss

Give students: This type is about mourning a death or profound loss, and living alongside absence rather than resolving it.

Teaching script

“The structural lesson from Joan Didion's *The Year of Magical Thinking* is that grief does not move in a straight line, so a grief memoir that insists on chronology is fighting its own subject. Didion loops — she returns to the same memories from different angles as new understanding becomes available to her. That's not a structural weakness; it's the most honest structure available for this material.”

“The other teaching point: precise, almost clinical attention to ordinary detail — what someone was wearing, what was on the table — is often how grief writers hold onto a person without overstating the emotion directly. Let the detail carry the feeling; don't also narrate the feeling on top of it.”

Common student pitfalls with this type

- Students feel obligated to produce a redemptive or resolved ending. Name this directly: refusing tidy resolution is often what makes a grief memoir trustworthy.
- Students narrate their emotional state directly (“I was devastated”) instead of rendering the concrete detail that would let a reader feel it themselves.
- Students try to cover the whole relationship chronologically rather than braiding chosen memories thematically.

Discussion prompts for the room

- What's one small, ordinary detail about the person or thing you lost that you're afraid is too small to include? Why might it be exactly the right detail?

- Where is your draft reaching for resolution that your actual experience of the loss doesn't support yet?

In-class move (5–10 minutes)

Students list five ordinary, concrete details connected to their loss (an object, a smell, a piece of clothing) without writing any narrative around them yet. Discuss as a class which details, read aloud with no context, already carry emotional weight on their own.

Source: [The Year of Magical Thinking — Wikipedia](#)

4. Journey / Travel

Give students: This type uses a physical journey to mirror an inner psychological journey, running two timelines — the trip and the backstory — in parallel.

Teaching script

“Cheryl Strayed's *Wild* is the clean teaching case for parallel structure: the miles on the Pacific Crest Trail are the plot engine, but the real movement is internal, and Strayed interweaves flashback material about her mother's death and her own collapse at exactly the moments the trail gets hardest. Teach students to ask: at which physical obstacles should the backstory intrude, and why there?”

“The risk with this type is that students think the itinerary is the story. It isn't — the itinerary is the container. The story is what the itinerary forces the narrator to confront that they were avoiding at home.”

Common student pitfalls with this type

- Students write travelogue — vivid place description with no interior stakes attached to it.
- Students place flashback material randomly rather than timing it to physical or emotional obstacles on the journey, losing the parallel-structure effect.
- Students end at the literal destination without landing the internal arrival the journey was actually about.

Discussion prompts for the room

- What is your journey the container for? What are you actually confronting that the trip forces you toward?
- Where on your journey does the hardest physical moment line up (or fail to line up) with your hardest emotional flashback material?

In-class move (5–10 minutes)

Students map their journey's physical stages on one side of a page and their emotional backstory beats on the other, then draw connecting lines between physical obstacles and the flashback material that belongs beside them.

Source: [Wild \(memoir\) — Wikipedia](#)

5. Addiction / Recovery

Give students: This type traces descent into and recovery from addiction, including honest relapse, without a falsely triumphant arc.

Teaching script

“Augusten Burroughs's *Dry* uses dark comedy specifically to keep the material from tipping into self-pity — that's a deliberate authorial choice, not an accident of his personality. Ask students: what tone keeps your addiction material readable without either glamorizing it or becoming a confession booth?”

“The other core lesson is narrative unreliability: during the addiction period, the narrating voice should reflect the addict's own rationalizations and self-deception — and only the older, reflective narrator gets to correct them. If the reflective correction comes too early or too often, the reader never feels the seduction of the addiction from inside.”

Common student pitfalls with this type

- Students moralize from the present-day narrator throughout, which removes the reader's ability to feel why the addiction was appealing in the first place.
- Students manufacture a single, clean rock-bottom scene and a single, clean recovery, when relapse and non-linear recovery are usually the more honest — and more interesting — material.
- Students catalogue substance use without cataloguing the internal logic and rationalization that sustained it, which is where the real craft interest lies.

Discussion prompts for the room

- What did the addiction give you or do for you, before it cost you anything? Can you write that honestly, without present-day judgment leaking in?
- Is there a relapse or setback in your material that you've been tempted to omit because it complicates a clean recovery arc?

In-class move (5–10 minutes)

Students draft a short paragraph entirely in the voice of their addicted self's internal rationalization, with zero commentary from the sober narrator. Read a few aloud; discuss how uncomfortable and effective the lack of correction feels.

Source: [Dry \(memoir\) — Wikipedia](#)

6. Illness / Medical

Give students: This type is about living with, treating, or dying from serious illness, merging clinical detail with philosophical reflection.

Teaching script

“Paul Kalanithi's *When Breath Becomes Air* is unusual because the author was a neurosurgeon writing about his own terminal diagnosis — he had the clinical vocabulary and used it deliberately alongside direct, unguarded reflection on mortality. Most students won't have Kalanithi's medical fluency, and that's fine: the lesson isn't 'use technical language,' it's 'don't let clinical distance replace direct feeling, and don't let direct feeling replace precise detail.’”

“Structural urgency matters here too — illness memoirs often benefit from shorter chapters and a felt sense of time running out, even when the illness is chronic rather than terminal.”

Common student pitfalls with this type

- Students write from the doctor's-eye view of their own illness (symptoms, treatments, timeline) without ever showing what it felt like to be the patient inside that timeline.
- Students avoid mortality or prognosis directly out of fear of melodrama, which often produces the opposite problem — a flatness that under-serves real stakes.
- Students forget to show how illness reordered what they valued, which is usually the theme readers actually connect to.

Discussion prompts for the room

- What did you value before diagnosis that you no longer value the same way? What replaced it?
- Where in your draft are you hiding behind clinical description instead of showing what the patient experience actually felt like?

In-class move (5–10 minutes)

Students write the same short scene twice: once from clinical distance (symptoms, facts, timeline) and once from inside the patient's felt experience of the same moment. Compare which version a general reader would actually stay with.

Source: [When Breath Becomes Air — Wikipedia](#)

7. Identity / Cultural

Give students: This type navigates race, ethnicity, immigration, gender, class, or cultural dislocation, often moving between two worlds or languages.

Teaching script

“Trevor Noah's *Born a Crime* and Maxine Hong Kingston's *The Woman Warrior* both use code-switching and juxtaposition — personal anecdote set directly against historical or political context — to show a narrator navigating two worlds at once. Kingston goes further, braiding inherited myth and folklore directly into personal narrative, which is worth flagging for students whose material includes strong family or cultural storytelling traditions.”

“Humor is doing real structural work in Noah's book specifically — it's not decoration, it's how he metabolizes material about apartheid-era danger without the book collapsing under its own weight. Ask students what tone their own identity material needs to stay readable.”

Common student pitfalls with this type

- Students explain their culture to the reader in summary rather than dramatizing a specific incident of feeling caught between worlds.
- Students resolve the identity tension too neatly, choosing one world over the other, when the more honest and more common outcome is an integrated, hybrid self.
- Students underuse inherited family story or myth that could give their personal material historical depth.

Discussion prompts for the room

- What's one specific incident — not a general description — where you felt caught between two worlds?
- Is there a family story, myth, or historical fact your relatives told you that belongs braided into your own material?

In-class move (5–10 minutes)

Students identify one scene where code-switching (in language, behavior, or self-presentation) happens, and annotate exactly what changes and why in that specific moment.

Source: [Born a Crime — Wikipedia](#)

8. Career / Vocational

Give students: This type uses a demanding profession or industry as the memoir's central world, tracking ambition, mastery, or disillusionment.

Teaching script

“Anthony Bourdain's *Kitchen Confidential* works because he trusts insider vocabulary and detail to do the immersion — he doesn't over-explain restaurant slang, he lets the reader learn it the way a new line cook would. That's a confidence move students in this type often need permission to make.”

“The other teaching point: colleagues and mentors need to be rendered as vividly as family members elsewhere in memoir. Students often under-invest in supporting characters in career material because they think the job itself is the subject — it isn't; the people inside the job are.”

Common student pitfalls with this type

- Students over-explain industry jargon instead of trusting context to teach the reader, which drains the immersive effect.
- Students under-develop colleagues and mentors as characters, treating the profession as the subject rather than the people inside it.
- Students default to strict chronology (first job, then this job, then this job) instead of organizing around the arc of ambition, cost, and reckoning.

Discussion prompts for the room

- Who is the one colleague or mentor in your material you haven't yet rendered as a full character? What specific behavior of theirs would show who they are?
- What did the profession cost you, specifically — not in general terms, but in one concrete incident?

In-class move (5–10 minutes)

Students write three specific behaviors (not adjectives) that reveal the character of one colleague or mentor from their professional material.

Source: [Kitchen Confidential — Wikipedia](#)

9. Family / Relationship

Give students: This type examines a single relationship in depth, organized around that relationship rather than strict chronology.

Teaching script

“Alison Bechdel's *Fun Home* is the type's strongest teaching case precisely because it holds contradictory truths about her father simultaneously — he is both a source of harm and a figure she identifies with and grieves. Push students toward that same simultaneity: resist the workshop instinct to resolve a family member into either villain or victim.”

“Bechdel's dual timeline — the relationship as it was, and her own process of researching and understanding it as an adult — is worth teaching as a structural option distinct from strict chronology. It gives students permission to include their own present-day investigation as material, not just the past.”

Common student pitfalls with this type

- Students flatten the family member into a single register — purely a villain or purely a victim — losing the contradiction that makes the relationship interesting.
- Students narrate every year of the relationship instead of organizing around its central, recurring dynamic or paradox.
- Students omit their own present-day investigative process (research, conversations, discovered documents) that could become structural material in its own right.

Teaching note

This type offers the richest ground for teaching the doubled voice as something the narrator does about someone else, not just about their younger self — worth flagging as a bridge to Session 9's material.

Discussion prompts for the room

- What are the two contradictory truths you hold about this person? Can you let both stand on the page without resolving them?
- Is there a present-day investigative thread — a document, a conversation, a piece of research — that belongs in the book alongside the past material?

In-class move (5–10 minutes)

Students write one sentence naming the central paradox of their chosen relationship (“my father was both ____ and ____”), then identify one scene from the past and one present-day scene that each illustrate one half of that paradox.

Source: [Fun Home — Wikipedia](#)

10. Place / Nature

Give students: This type uses a specific landscape or physical practice as the vehicle for transformation, often during grief or crisis.

Teaching script

“Helen Macdonald's *H Is for Hawk* is the model case for this type's central move: the practice — training a goshawk — is simultaneously genuine engagement and a form of displacement from her grief over her

father's death. Teach students to look for both functions operating at once in their own material: what does the practice or place actually teach you, and what is it also letting you avoid?"

"The braided secondary thread — Macdonald weaves in literary and historical material about falconry — is optional but powerful. If a student's practice or place has its own history or literature, that's material they can braid in for depth without inventing more personal content."

Common student pitfalls with this type

- Students write nature or craft description without connecting it to an internal emotional stake, producing something closer to a field guide than a memoir.
- Students don't name the avoidance function of the practice — what the immersion is letting them not feel — which is often the most honest and interesting material.
- Students skip the moment of danger or failure in the practice, missing the chance to mirror an emotional setback structurally.

Discussion prompts for the room

- What is your practice or place actually teaching you? What is it simultaneously letting you avoid?
- Is there a documented history or literature connected to your practice or place that you could braid in as a secondary thread?

In-class move (5–10 minutes)

Students write two short lists side by side: what the practice/place has taught them, and what it has let them avoid feeling. Discuss as a class how those two lists might structure alternating sections of a chapter.

Source: [Analysis of memory and grief in H Is for Hawk](#)

Teaching the Cross-Cutting Techniques Live

These eight techniques cut across every type and are worth a dedicated ten to fifteen minutes regardless of which types are represented in the room. Each row below is a live, low-prep demonstration you can run cold.

Technique	How to demonstrate it live	Timing
Scene vs. summary	Read one scene-heavy and one summary-heavy paragraph aloud from any shared text; ask the room which one they remember better a minute later.	5 min
The double perspective	Cold-read a single sentence with no hindsight, then the same moment with the older narrator's comment added. Ask what changed.	5 min
Selective memory / emotional truth	Pose the ethics question directly: is it dishonest to reconstruct dialogue you can't remember verbatim? Let the room argue it out.	8-10 min
Sensory and concrete detail	Give one abstract sentence ("I was scared") and have the room rewrite it using only one physical sense, no emotion words.	5 min
Structure and time management	Sketch the same event on the board two ways — strict chronology and braided — and vote on which serves a sample grief scenario better.	8 min
A controlling theme or question	Ask two volunteers to state their memoir's theme in one sentence, live, unprepared. Use the room's reaction to test clarity.	5 min
Character on the page	Have students name one person from their material and produce three specific behaviors, not adjectives, cold, without notes.	5 min
Voice	Read one unattributed paragraph aloud; ask the room to guess who wrote it. If they can't, that's the teaching moment.	5 min

Facilitating the Three Master Outlines in Class

Once students have identified a type (or a blend), move them to one of the three master outlines: the Classic Arc, the Braided/Nonlinear, and the Thematic/Episodic. The goal of the in-class exercise below is not a finished outline — it's forcing students to test whether the outline shape they assumed actually fits their material.

The 15-minute in-class outlining exercise

- **Minutes 0–3:** Each student silently names their memoir type (or blend) and picks the master outline that seems to fit.
- **Minutes 3–10:** Students sketch that outline against their own material — one phrase per beat, not full sentences. Circulate and check for two failure signs: beats with nothing to put in them (material doesn't support this shape) or beats that feel forced (material is being distorted to fit).
- **Minutes 10–15:** In pairs, students explain their outline aloud to a partner in ninety seconds. The partner's only job is to ask: “which beat felt the thinnest when you said it out loud?” That question surfaces structural weak points faster than silent review.

Teaching note

Watch for students trying to force the Classic Arc onto grief or identity material out of habit — it's the outline shape most students already know from other writing courses, and it's frequently the wrong fit for those two types specifically. Redirect early rather than letting them draft twenty pages into a shape that will need to be abandoned.

A whole-class variant, if time allows

If you have a full class period, run the three outlines as stations: post the Classic Arc, Braided, and Thematic/Episodic outlines on three sheets of paper or three areas of the whiteboard. Students physically move between the outline that first seems right and the one their partner suggests testing, and compare notes on what changed.

Assessment and Workshop Feedback Guidance

When students bring draft outlines or early pages to workshop after this lecture, use these questions to structure feedback rather than general impressions:

- Is the chosen type actually the best fit, or is the writer forcing material into a category because it was the first one discussed?
- Can you state the controlling theme in one sentence from the draft alone, without having heard the writer explain it?
- Where is the double perspective present, and where is it missing? Missing entirely is a more common problem than present too often.
- Which structural beat from the chosen outline is thinnest — and is that because the material is genuinely thin there, or because the writer hasn't found the scene yet?
- Is there a moment where two types are blending productively (as in *H Is for Hawk* or *Fun Home*), and does the writer seem aware they're doing it?

Avoid framing feedback as “you chose the wrong type.” Frame it as “this type gives you permission to try X — have you tried it yet?” The types are diagnostic tools for the writer, not grades on the writer's judgment.

Homework and Session 9 Bridge

The live course site's Session 8 homework sends students to the opening chapters of Mary Antin's *The Promised Land* and Booker T. Washington's *Up from Slavery* ahead of Session 9, *The Double Structure*. Both are public-domain and useful here for a second reason beyond Session 9's focus: Antin lets the older narrating voice in early and openly, while Washington withholds it almost entirely — which gives you a second, non-Douglass pair of texts to reference if students ask for more doubled-voice examples during this lecture.

If you're delivering this memoir-types lecture as a bridge into Session 9 rather than as Session 8's second half, open Session 9 by asking students which type (or blend) they identified for their own material, and connect that immediately to Antin and Washington as two different solutions to the same doubled-voice problem within two different type-shapes — Antin's is closer to identity/cultural, Washington's closer to career/vocational in its early chapters.

Suggested written homework

- One paragraph: name the memoir type (or blend of two) that best fits your material, and why.
- A one-sentence controlling theme statement.
- A rough sketch, using whichever of the three master outlines fits, of five to seven beats — phrases, not full scenes.

Further Reading for the Instructor

Beyond the ten primary texts referenced throughout this lecture, these sources are useful for your own preparation or for fielding advanced student questions about memoir typology and craft.

- The Glass Castle — Jeannette Walls (2005). [Wikipedia](#)
- Educated — Tara Westover (2018). [Wikipedia](#)
- The Year of Magical Thinking — Joan Didion (2005). [Wikipedia](#)
- Wild — Cheryl Strayed (2012). [Wikipedia](#)
- Dry — Augusten Burroughs (2003). [Wikipedia](#)
- When Breath Becomes Air — Paul Kalanithi (2016). [Wikipedia](#) and [NPR interview context](#)
- Born a Crime — Trevor Noah (2016). [Wikipedia](#)
- The Woman Warrior — Maxine Hong Kingston (1976). [Wikipedia](#)
- Kitchen Confidential — Anthony Bourdain (2000). [Wikipedia](#)
- Fun Home — Alison Bechdel (2006). [Wikipedia](#)
- H Is for Hawk — Helen Macdonald (2014). [Scholarly analysis of memory and grief in the book](#)