Grammar Workshop: Systematic Language Study in Reading and Writing Contexts

Leah A. Zuidema
Dordt College, leah.zuidema@dordt.edu

Follow this and additional works at: http://digitalcollections.dordt.edu/faculty_work

Part of the Educational Methods Commons, English Language and Literature Commons, and the Rhetoric and Composition Commons

Recommended Citation
http://digitalcollections.dordt.edu/faculty_work/21

This Article is brought to you for free and open access by Digital Collections @ Dordt. It has been accepted for inclusion in Faculty Work: Comprehensive List by an authorized administrator of Digital Collections @ Dordt. For more information, please contact ingrid.mulder@dordt.edu.
Grammar Workshop: Systematic Language Study in Reading and Writing Contexts

Abstract
Responding to claims that grammar instruction has become too limited, Zuidema describes field notebooks, mentor text, show-and-tell essays, and other strategies for engaging students in systematic language analysis.

Keywords
writing, grammar

Disciplines
Education | Educational Methods | English Language and Literature | Rhetoric and Composition

Comments
Copyright © National Council of Teachers of English 2012.
Responding to claims that grammar instruction has become too limited, Zuidema describes field notebooks, mentor texts, show-and-tell essays, and other strategies for engaging students in systematic language analysis.

The Grammar Workshop: Systematic Language Study in Reading and Writing Contexts

A grammar course? No way. I want to teach grammar in context!” In my head, I shouted at my department chair. In reality, I swallowed my words and worried silently. I had taught grammar in the context of high school writing units and college composition classes, and my teaching had benefited greatly from guides such as Constance Weaver’s Teaching Grammar in Context. But I couldn’t envision a practical way to study grammar “in context” outside of my writing courses. Worse, as I contemplated the semester-long grammar class that lay before me, I feared I was doomed to reenact skill-and-drill approaches that have long been acknowledged as ineffective (Braddock, Lloyd-Jones and Schoer; Hartwell). Planning for meaningful grammar study seemed like an impossible task.

Reframing Contexts for Grammar Study

My worries were rooted in assumptions that teaching grammar in context always meant “in the context of a writing course” or at least “as a supplement to a larger writing project.” Conversations with high school teachers and reports from college professors (e.g., Leahy) suggest that these assumptions are fairly common. In her July 2010 letter to EJ, respected grammarian Martha Kolln pointedly criticizes NCTE for policies and publications that, in her view, advocate “teaching of grammar only in the context of writing.” Kolln claims that over the past 30 years, this “only in the context of writing” approach has become an entrenched view—and has led many English teachers to believe “that the systematic study of grammar, of sentence structure, has no place in the classroom” (12–13). (For further discussion of the recent history of grammar instruction, see Kolln and Hancock; to see recent perspectives on grammar instruction from English teachers, see the March 2011 English Journal, including Ken Lindblom’s concepts for enriched discussions of English language.)

Whether or not Kolln is correct to blame NCTE, she is right that prevailing views of the “right” context for grammar learning have been too limited. In too many cases, “teaching grammar in context” is either fancy parlance for “I don’t teach much grammar” or a mantra that forces a false dilemma: “My school requires me to teach a standalone grammar course/unit, which means my only option is to use traditional drills, worksheets, and exercises.” Thus, Kolln is right about this much: we have to expand our understanding of the context for grammar instruction. Our students are awash in texts, and as readers, it is essential that they understand how the working parts of these texts are manipulated to shape arguments, hold their attention, and persuade them to “buy in.” Furthermore, as composers of everything from academic papers to YouTube videos, social text messages, workplace emails, and tweets calling for civic change, young writers benefit from having a more conscious command of their words. In this “prosumer” era in which we seem always to be producing and consuming texts (D. Anderson), words matter as much as—or more than—they ever have. Learning how grammar works in the texts they read and write is essential to students’ literacy. It is time to reframe
our view to include both writing and reading as contexts for grammar learning, and in doing so, to create opportunities such as courses and units in which contextualized grammar study can take center stage.

**Tools for Designing a Grammar Workshop**

The challenge, then, is to create opportunities for grammar study that are both rigorous and relevant, that prompt students to systematically explore the language in texts that are meaningful to them—both as readers and as writers. Helpful tools for designing this kind of grammar study may be derived from the book *Engaging Grammar: Practical Advice for Real Classrooms* (Benjamin and Oliva). Explaining her conceptual framework for planning grammar lessons, lead author Amy Benjamin describes how she uses the simple heuristic “notice, name, apply”:

> Going from reading to writing is a recursive process in which grammar is the craft to be discovered in the former and practiced in the latter. . . . Just as the artist’s trained eye sees the use of geometrical shapes in a painting, the writer’s eye can be trained to notice writerly shapes. Once patterns emerge for us, we name them. Then we apply them. (7)

If reading and writing are two sides of the same coin, then grammar study is one way in which these two types of language study can be connected.

If reading and writing are two sides of the same coin, then grammar study is one way in which these two types of language study can be connected.

The notice-name-apply concept is simple, yet powerful. When we understand that grammar study can be foregrounded in an expanded context encompassing both reading and writing, it is as though language study becomes a swinging door that can be pushed open in either direction into two equally wonderful rooms. At different moments in our study of grammar we can step more deeply into either the reading or writing room, and in pushing the door open farther in one direction, we also gain a better view of the other room. That is, when we as readers explore how grammar works in another author’s text, we also have the opportunity to think about how we author grammar in our own texts—and vice versa.

Working from this view of grammar, I use the term *grammar workshop* to refer to an inquiry-based framework for curriculum and pedagogy in which careful language study is foregrounded, even as it is embedded in the contexts of both reading and writing. A grammar workshop encourages students to do meaningful and in-depth language study—to explore and play with grammar as it is used in authentic texts. Grammar study functions as the center point of the workshop, but three different aspects of learning about English—literature, language, and composition—are put into reciprocal relationship. A successful grammar workshop could be designed in any number of ways, so my intent in sharing my approach is not to be prescriptive. Rather, I offer an illustration of a grammar workshop that I hope will spark your creativity in designing significant experiences in grammar learning for your students.

**A Grammar Workshop Overview**

One of the key projects in my grammar workshop is the Field Notebook assignment. This collaborative project requires students to take on the role of grammar researchers: to start noticing and naming how grammar works “in the wild,” and to apply their findings by experimenting with grammar in their own writing. The mechanics of the project are fairly simple. Near the beginning of the course, students form research teams. Like professional researchers, the student researchers collect data and make “field notes” as they analyze those data. For each of the twelve major topics that we study as a class (see fig. 1), the team prepares a corresponding

**FIGURE 1. Field Notebook Units/Topics of Study**

| 1. Sentence patterns         |
| 2. Verbs                   |
| 3. Fragments               |
| 4. Coordination and subordination |
| 5. Cohesion                |
| 6. Sentence rhythm         |
| 7. Writer’s voice          |
| 8. Adverbials              |
| 9. Adjectival              |
| 10. Nominals               |
| 11. Stylistic variations   |
| 12. Gendered language      |
Mentor Texts: Noticing

For the Field Notebooks, each student team analyzes texts by a single author. To begin, each team collects at least six samples of their chosen author’s published writing. If the samples are lengthy, they choose one substantial excerpt (such as a chapter or section). We refer to these samples of published work as mentor texts, borrowing a phrase widely used among writing workshop teachers. Teacher Jeff Anderson suggests that a mentor text is “any text that can teach a writer about any aspect of writer’s craft, from sentence structure to quotation marks to ‘show don’t tell’” (16). Anderson’s description is a good place to start understanding what mentor texts are and what they can do, but I wish to tighten this definition. Perhaps an analogy will help to explain why. As a professor, I often seek advice from colleagues. But not everyone who has taught me is my mentor. I reserve the term mentor for a select group—for those special people who are particularly skilled in what they do and who, over the long term, stay in a relationship with me and continually teach me more.

The same is true for mentor texts. There are innumerable texts we can turn to in order to learn grammar craft. But not just “any text that can teach a writer” qualifies as a mentor text. In my classes, mentor texts are those that are especially powerful models—not only because they have so much to teach us about language craft but also because my students and I establish a long-term literary relationship with their authors. We familiarize ourselves with several works by the same author and repeatedly revisit concentrated selections from those texts. In this way, these authors and their work become more than just good examples; they are elevated to the status of true mentors.

This enriched notion of mentor texts requires that students learn to look to written texts as teachers. In Wondrous Words: Writers and Writing in the Elementary Classroom, Katie Wood Ray shares her practical wisdom about “how to help students read like writers so that they can see craft for themselves” (25). Readers need to know what to look for:

When you see that a writer has crafted something in a text, you see a particular way of using words that seems deliberate or by design—like something that didn’t “just come out that way.” . . . Crafted places in texts are those places where writers do particular things with words that go beyond just choosing the ones they need to get the meaning across. . . . This is what helps writers write well when they have an audience in mind, it helps them garner attention for what they have to say, and it helps them find that place beyond meaning where words sing with beauty. (28; italics in original)

An important way to begin noticing language craft is to develop a deep familiarity with one author’s ways with words across a variety of texts—and then to draw on that understanding for analyzing works by other authors.
FIGURE 2. Excerpt of Ruth's Research Team Analysis from *Caramelo* by Cisneros (page 388)

- **Parallelism across sentences.** The parallelism is not perfect, but the sentences vary in different sentences together. The first three sentence fragments all start with the article "a," name and give a brief description of a person, and then the first two sentences use a participle phrase to describe the person (weeping... waking...)  

- **Repetition and Reader Expectation.** Throughout the paragraph the phrase "needs a job" is repeated. Every, everybody, and everyone are repeated in the paragraph. Cisneros uses specific examples of a variety of people to fill the reader's expectation of what is happening and also to give cohesion to the paragraph. Diplomats, waiters, and letters all fit together because they refer back to the original sentence in the paragraph. They are examples of "everybody" This kind of text is more universal.  

- **Repetition using synonyms.** Cisneros uses a variety of words and phrases to repeat and emphasize the idea of unemployment.  

- **Reader Expectation.** Cisneros uses a question to get the reader to think ahead. After seeing this, readers then answer what happened.  

- **Repetition across paragraphs.** Repeating "to hurt, mad with" not only gives emphasis, but also helps connect the two paragraphs and gives lexical cohesion.  

> the window. But I didn't realize about the strength and power of la fe. What a good I've been! A woman... pixels blessing herself and blessing her daughter. A man who was walking barefoot on her knees. Grown men crying, machos with their lips trembling, people with so much need. Help me, help me. Everybody needs a job. The whole world needs a job. Everybody, every single one, needs a job! The planet swings on its axis, a drunk trying to do a pirouette. We, me, me. Everybody with an empty glass in the air. The earth thrumming like a field ready to burst into desolation. I look up, and la Virgen looks down at me, and, honest to God, this sounds like a lie, but it's true. The universe a whole, all humanity interwoven. Each and every person connected to me, and me, connected to them, like the strands of a rope. Pull one strand and the whole thing comes undone. Each person who comes into my life affecting the pattern and me affecting theirs.  

> I walk back to the hotel, I walk past pilgrims who have walked all the way from their villages, past dancers performing with rattles on their ankles and great plumed headdresses, past vendors hawking candies and night-light Lunes. I walk through the Alameda, green oasis, and sit down on an iron bench. A man carrying a pyramid of conos candy flaxen by a thistle at near. A punchcard full of sweet corn rolls past and makes my stomach grumble. A girl and her young lover neck hungrily from me. They remind me of me and Estefan. Seeing them so happy only breaks my heart.  

> And then what happened? I hear my mother asking me. And then I feel... as if I'd swallowed a stone, something had lodged itself in my throat. And then every time I swallowed, it hurt.  

> [My dieser.] I say softly to myself, I hurt. But sometimes that's the only way you know you're alive. It's just like Annie Light-Skin said. I feel like I'm soaked in sadness. Anyone comes near me, or just brushes me with their eyes, I know I'll just fall apart. Like a book left in the rain. I get back to room 606 at the Hotel Majestic just as the sun is slanting.
writers very well, to have what Lucy Calkins calls certain ‘touchstone’ texts that we know almost by heart” (41). In the grammar workshop, it is important that students know the work of one writer especially well so that they can extrapolate from that knowledge to notice how language craft functions in others’ works and in their own writing.

Because each team focuses on a different author, individual students have the opportunity to choose grammar mentors who are personally interesting to them. Some teams choose canonical authors such as Edgar Allan Poe, Mark Twain, Flannery O’Connor, and Sandra Cisneros. Others study works by children’s and young adult authors such as Patricia Polacco, Roald Dahl, Jerry Spinelli, Lois Lowry, and Chris Crutcher. Teams may choose any published author whose writing they deem worthy of emulation, and I encourage them to consider not only novelists and short story authors but also essayists, poets, travel writers, investigative journalists, and syndicated bloggers. (Since most groups do focus on fiction, I also bring other writing samples into our class discussions: poems, presidential speeches, blog entries, columns from newspapers and popular magazines, articles from academic journals.) Regular reports and discussions of examples from each team allow everyone to consider how different authors shape their words.

Conversations about Craft: Naming

For the Field Notebook, students analyze their mentor texts during each unit of study, labeling grammar choices and considering how they affect readers. There is power in naming; for this reason, my students are given opportunities both to create names and to learn existing names for grammatical structures and strategies.

Inventing Names

When we observe without bringing preexisting category names as analytical lenses, we may notice phenomena and patterns that we might otherwise have overlooked (Glaser). Early in the course, I teach students to read grammar in literary texts in this manner. We start by studying how others go about this same task: my students read Chapter 2 from Ray’s Wondrous Words, and we discuss how Ray, in her lengthy analysis of a Sports Illustrated ar-
Moving from our brief review of textbook exercises to more extended, in-depth analysis of Field Notebook mentor texts raises the challenge (and relevance) to a new level. When students complete ten textbook problems about participial phrases, they know that they are likely to find at least ten participial phrases. However, when they read ten sentences from a mentor text, there is no assurance that there will be ten participial phrases (or any at all). To confidently identify participial phrases and explain their function in mentor texts, they have to know what participial phrases look like, where they might be located, what “tests” one might use to determine whether or not a structure is a participial phrase, and what purpose a participial phrase would serve within a given sentence.

Since this kind of grammar analysis is quite challenging, I structure Field Notebook noticing-and-naming activities so that students have many opportunities to develop their understanding of each of the grammatical concepts we study. For example, during a unit on adjectivals, I instruct students to identify pre-noun participles, participial phrases, and relative clauses in one of their mentor texts. (I omit forms that most of my students recognize easily and use confidently in their own writing, such as adjectives and adjectival prepositional phrases.) Working independently first, students mark their mentor texts, highlighting the structures they were instructed to watch for. They annotate: labeling forms and functions, commenting about patterns, remarking on the author’s possible motivations, and noting their own reactions as readers. Students then bring their completed homework to class, where the teams meet to compare their findings and develop a consensus about what they see. Within groups, leadership of the team rotates: each student takes a turn for three of four of the units of study. I check during each research team meeting that all students have done their individual work, but I collect only one Field Notebook copy per unit per team. This means that each team must build consensus about how to label and interpret their data.

The team conversations that ensue are essential to students’ learning. To complete their Field Notebook tasks, team members use their noticing and naming skills to argue how to correctly annotate their mentor texts and what to write about in their interpretive commentaries. In doing so, they reinforce and fine-tune their knowledge of gram-
Noticing and naming grammar in this way is challenging; it is also fun—what Donald Murray and others have called “hard fun.” Students find their learning stretched by the many grammar puzzles in their mentor texts; at the same time, they enjoy the challenge precisely because it is puzzling, and also because they are working with texts they admire more and more as they better understand authors’ skill in crafting prose.

Show-and-Tell Essays: Applying

At the same time that students are busy noticing and naming grammar concepts in their Field Notebooks, they also apply what they learn to their own writing. During the semester, they compose three short essays (about 650 words each) that explore grammar-related issues. They choose their topic, target audience, and genre; I suggest that they may want to share a witty observation, offer cultural commentary, recount a telling story, present a persuasive argument, or respond to one of the many grammar-related news stories and opinion pieces posted on our class website (http://homepages.dordt.edu/~lzuidema/eng336.htm). Though they now shift from reading to writing, students again act as researchers: as they draft, revise, and polish, students experiment with the grammar techniques we are simultaneously studying in the Field Notebooks—including the unique approaches to craft that their mentor texts use (see fig. 3).

FIGURE 3. Excerpt from Ruth’s Show-and-Tell Essay

These questions and categories for the parts of speech may have been helpful for you. It is good to know what adjectives do so that we can distinguish them from adverbs. Categories are helpful. To determine the parts of speech in the preceding sentence, we can ask questions pertaining to the words. What is the noun—the person, place, thing, or idea? Categories: What kind of categories are they? Helpful categories. Helpful is an adjective. But what if categories are not only helpful, but also harmful? This question is important for those of us who are future teachers to ponder.

How might categories and questions about the parts of speech be harmful? Sharing a real-life story, Dennis Bacon explains how this could happen. The teacher was leading the class in a grammar game. Upon receiving a card with a noun written on it, each student was required to put
assignment includes these instructions about their
grammatic experiments:

Where your experiments work well, leave them;
where other choices would be more effective,
replace them and paste the experimental excerpts
in an appendix. In either case, use the highlight-
ing tool in Microsoft Word to mark your experi-
ments, and use the Insert Comments tool to add
a note that names what you did and explains its
rhetorical effect.

In this way, students show their grammar knowledge
and also tell about it—both through their essay con-
tent and in their margin comments annotating their
experiments. By requiring experiments and reflect-
ive notes (rather than requiring inclusion of tech-
niques regardless of their effectiveness), I emphasize
that good writers make choices about grammar craft.
And by prompting students to make these experi-
ments during drafting, revising, and editing stages,
I emphasize how writers can consciously shape their
prose at all stages of their writing. (For more about
planning for grammar learning throughout the writ-
ing process, see Ehrenworth and Vinton 44–45.)

Show-and-Tell essays give students a meaningful
context in which to apply the grammar they have
learned as readers, and these essays are excellent op-
portunities for students to consider the nature and
power of grammar in our culture (see fig. 4).

“Not Your Mother’s Grammar Class”

The Show-and-Tell essays close the notice-name-
apply loop for the grammar workshop. Rather than
treating grammar as a static body of knowledge to
be transmitted from the teacher (or the textbook)
to students, the grammar workshop approach pre-
supposes that grammar study is dynamic, a site
where knowledge is continually being constructed
through meaningful, contextualized inquiry. I have
been consistently impressed with students’ engage-
ment and learning in the grammar workshop. The
students seem impressed, too, and perhaps even a
bit surprised: their anonymous evaluations have
been overwhelmingly positive, giving the course
high marks for facilitating their learning. Many
students comment about how the course was much
different from what they expected—about how
useful, challenging, and fun they found it to be.
Recently, my department chair visited the class.
I wondered what he would think about the way I
had immersed our grammar study in the context of
both reading and writing. I needn’t have worried.
“This,” he reflected afterward with a grin, “is not
your mother’s grammar class.” 🗸

Works Cited

Anderson, Daniel. “Prosumer Approaches to New Media
Composition: Consumption and Production in Con-
.mtu.edu/oldsites/kairos/CoverWeb/anderson/index
.html>.

Anderson, Jeff. Mechanically Inclined: Building Grammar,
Usage, and Style into Writer’s Workshop. Portland: Sten-

Benjamin, Amy, and Tom Oliva. Engaging Grammar: Prac-
Print.

Braddock, Richard, Richard Lloyd-Jones, and Lowell
Schoer. Research in Written Composition. Urbana:

Brown, David West. In Other Words: Lessons on Grammar,
Code-Switching, and Academic Writing. Portsmouth:

Print.

Dunn, Patricia A., and Ken Lindblom. Grammar Rants:
How a Backstage Tour of Writing Complaints Can Help
Students Make Informed, Savvy Choices about Their Writ-

Ehrenworth, Mary, and Vicki Vinton. The Power of Gram-
Print.

Glaser, Barney G. Basics of Grounded Theory Analysis: Emer-

Harmon, Mary R., and Marilyn J. Wilson. Beyond Grammar:
Language, Power, and the Classroom. Mahwah: Erl-

Hartwell, Patrick. “Grammar, Grammars, and the Teaching
Print.

Kolln, Martha. “Letter to the Editor.” English Journal 99.6
Leah A. Zuidema is delighted to have learned much of what she knows about grammar from her mother—and as a mother. Her interest in systematic (yet contextualized) grammar instruction began during her years as a high school English teacher. She continues to enjoy language study with her students at Dordt College, where she is now associate professor of English and specializes in composition and English teacher education. She welcomes email at lzuidema@dordt.edu.

READWRTETHINK CONNECTION

Lisa Storm Fink, RWT

“Analyzing Grammar Pet Peeves” is designed to help students become “rhetorically savvy” through their analysis of their own and others’ grammar pet peeves. Students begin by thinking about their own grammar pet peeves. They then read a Dear Abby column in which she lists several grammar pet peeves. Using a chart, students analyze each pet peeve and research it to determine its accuracy. By analyzing Dear Abby’s “rant” about bad grammar usage, students become aware that attitudes about race, social class, moral and ethical character, and “proper” language use are intertwined and that the rant reveals those attitudes. Finally, students discuss the pet peeves as a class, gaining an understanding that issues of race, class, and audience’s expectations help determine what is considered “proper” language usage. http://www.readwritethink.org/classroom-resources/lesson-plans/analyzing-grammar-peeves-1091.html