

The Three-Grammars Framework: Uncovering the Plural in Grammars for Humanizing Composition Practices

Dr. Sarah J. Donovan, Oklahoma State University

Friday, 11/22/2024 2:45 PM - 3:15 PM EST, Room 157

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Genocide Literature in Middle and Secondary Classrooms
Rhetoric, Witnessing, and Social Action in a Time of Standards and Accountability

Sarah J. Donovan

ALONE TOGETHER

a novel



"Full of heart, hope and hoops, this vital anthology is more than just a book of sports poems. It is an inspirational book of life."

RHYME & RHYTHM

POEMS FOR STUDENT ATHLETES

EDITED AND WITH AN INTRODUCTION BY SARAH J. DONOVAN, PH.D.



EDITED BY SARAH J. DONOVAN

Just

an anthology for grades 7-11

love • land • world • futures • being

Kristin B. Riley Lena Torres-Cabrera Joe B. Stefano
Katie Crowe Taylor G. Clark
Chris Crowe Kaela D. 2021 Scott Fede Kennedy Estrella
Jennifer G. Hope Goodhart Carlos Graeva Regina Julia Harsh
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Words That MEND

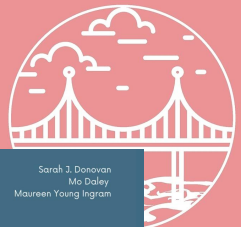
The Transformative Power of Writing Poetry for Teachers, Students, and Community Wellbeing

Sarah J. Donovan with

Susan Ahlbrand • Tamara Belko • Barb E. Wendy Everard • Kim Johnson • Jennifer G. Danise Krebs • Lelilya Pitre • Margot

90 Ways of Community

Nurturing Safe & Inclusive Classrooms Writing One poem at a Time



BRIDGE THE DISTANCE

Writing to Distance: COVID-19 in Poems

Complimentary



Write-In

How-to

Role: You are an expert at X

Audience: Someone who never heard of it

Form: Blog post

Task: Define X and tell how get started;
gear; materials; be supportive.

WRITE
IN

Letter to a Future Boss

Role: You are starting a new job

Audience: Your boss

Form: Email

Task: What the boss needs to know
about your personality to get the best
out of you

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About NCTE

R: You are attending NCTE

A: A teacher BFF not here

F: Text message

T: How things are going
w/wo FOMO

Listening

Share: 3-Perspectives

Complimenting writers: Be sure to use their names in your response to them. Below are three perspectives you might consider when crafting your compliments:

From the heart (pathos)	From the mind (logos)	From the writer in me (ethos)
<p>Respond by sharing a memory that surfaced for you. Did you have a similar experience? Did this remind you of something from your life?</p>	<p>What did the writer say that you liked, learned from, never considered before this moment? Did you like the way the writer pointed out (something)?</p>	<p>What did you like about how it was written? Sound: rhyme, repeating lines, alliteration. Pace: short phrases, long phrases, one word. Imagery: a verb, image, pun, simile, metaphor, sensory detail (color, texture of objects).</p>
<ul style="list-style-type: none">● I can relate to the phrase "...” because....● When you wrote "...,” I felt/was reminded ...because...● Your words "...” really moved me/resonated with me because...	<ul style="list-style-type: none">● The phrase "...” got me thinking about...because...● Until I read/heard your words "...,” I had not considered...in this way. Now I see...● I see or understand ...in a new way after reading ...because...● I think the heart of this piece is in the line "...” because	<ul style="list-style-type: none">● I noticed you used the technique of ...in the phrase/stanza...: it’s effect is...● A vivid word is... because...● A clever line is ...because...● Your use of ... gives the effect...

Dr.

Exploring Differences

Rhetorical Elements	How-to Blog	Letter	Text message	School Essay
<p>Writer's Role expertise, formality/register, purpose,</p>				
<p>Audience Needs level of expertise, knowledge, formality, language, tone, readiness for ideas, attention span, sensitivity</p>				
<p>Genre/Purpose mode (A-N-I), form, technology, space it lives best for the audience and purpose, modality</p>				
<p>Craft Language Expected and innovative craft/grammar for mode/genre: length of sentences, signal words, repetition, figurative elements, discourse/terms</p>				

Rhetorical Elements	How-to Blog	Letter	Text message
<p>Writer's Role expertise, formality/register, purpose,</p>	<p>approachable expert</p>	<p>semiformal; workplace culture</p>	<p>peer, casual, camaraderie, coordinate or inform quickly</p>
<p>Audience Needs level of expertise, knowledge, formality, language, tone, readiness for ideas, attention span, sensitivity</p>	<p>simple direct steps; subheadings, bullets, clear definitions, visuals</p>	<p>concise, clear, respectful, easy to skim; clear ask</p>	<p>peer, assume familiarity, casual, friendly, short,</p>
<p>Genre/Purpose mode (A-N-I), form, technology, space it lives best for the audience and purpose, modality</p>	<p>narrative anecdote; hyperlinks; tutorial info</p>	<p>persuade, inform, request action; greeting; body; signature; subject</p>	<p>messaging app; emojis, shorthand, images, informative</p>
<p>Craft Language Expected and innovative craft/grammar for mode/genre; length of sentences, signal words, repetition, figurative, elements, discourse/terms</p>	<p>appositive to define terms; signal words for steps; subordinating conjunctions</p>	<p>compound-compl ex; avoid contractions</p>	<p>contractions, fragments, emojis</p>

Grammar Systems

NCTE Guideline

A guideline found to be consistent with
NCTE positions on education issues

NCTE Standards for the Initial
Preparation of Teachers of
English Language Arts 7–12
(Initial Licensure)

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ELA Content Knowledge

Component 2.3: Candidates apply and demonstrate knowledge and theoretical perspectives of language and languaging, including language acquisition, conventions, dialect, grammar systems, and the impact of languages on society as they relate to various rhetorical situations (e.g., journalism, social media, popular culture) and audiences.

Grammar Systems



Operational: Grammar in use; language use we are not conscious of (like digestive system); use automatically; enables us to communicate with others who speak the same language or a language with similar, recognizable patterns



Descriptive: Linguistic grammar; uncovering of what features make language work 1) word order; 2) function/signal words; 3) inflectional word endings (plural or possessive); linguistic justice (honoring the features of regional languages); noticing how features evolve



Traditional: Known for prescriptive rules; taught in schools, self-perpetuating, preserving some inaccurate and unhelpful definitions, fossilizing rules by grammarians centuries ago, may not be reflective of actual prominent writers

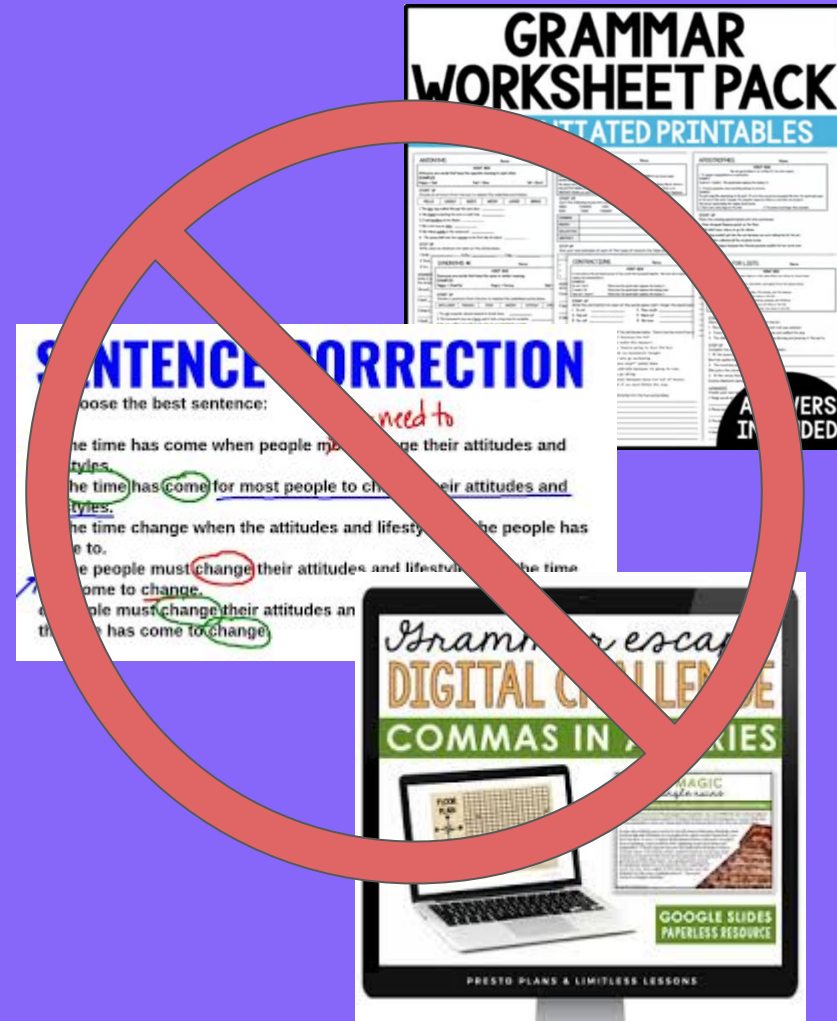
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(Hartwell, 1985; Weaver, 2008; Chomsky, 1965; Halliday, 198; Haussamen, 2000; Baker-Bell, 2022; Young, 2021)

Traditional Grammar Instruction

- Isolation (Weaver, 1996; Hillocks, 1986)
- Rules memorizing (Myhill and Watson, 2014)
- Packets of drills (Braddock et al., 1963)
- Error correction (Truscott, 1996)
- One-size fits all (Ferris and Hedgcock, 2014)

● Grammar handbook of rules
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Why?

1. **Lack of Transfer:** Isolated grammar instruction doesn't easily transfer to real writing contexts. Students struggle to apply abstract grammar rules when they move from worksheets to actual writing. (Braddock et al., 1963; Hillocks, 1986; Elley et al., 1976; Weaver, 1998; Andrews et al., 2006)
2. **Negative Impact on Motivation:** Isolated grammar drills can reduce students' interest and motivation to write, as they often view these activities as irrelevant to actual communication.
3. **Cognitive Overload:** Focusing too much on rules and structure in isolation can overload students cognitively, making writing more daunting and reducing fluency in their expression
4. **Displaces Actual Writing Practice:** Teaching school grammar out of context takes away from actual composition time and has a harmful effect on writing (Lyons, 1996).
5. **Discriminatory:** "standard" grammar reflects a discriminatory power system that excludes dialect and culture and is inaccurate as far as authentic writing situations (Dunn & Lindbloom, 2003)

An invitation to shift:

1. Celebrate operational grammar (natural use)
2. Teach descriptive grammar in context (patterns)
3. Acknowledge prescriptive grammar is only one kind of grammar not the only one that matters

How?

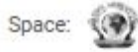
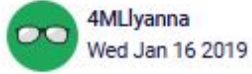
1. **Situated Writing Assignments:** Genre, role, audience, topic, technology, choices, student interests, expertise; writing that lives in the world
2. **Contextualized grammar instruction:** Teaching grammar specific to the writing task helped students make informed language choices and promoted metalinguistic understanding to use grammar to craft their writing intentionally (Myhill et al., 2012).
3. **Craft-based sentence writing improves style and syntax:** Teaching students the craft of a specific genre with an audience in mind helps them make sentence level choices that improve their message (O'hara, 1973; Strong, 1986)
4. **Imitation of Actual Authors:** Mimic author's writing style with mentor texts; grammatical awareness comes from mentor text study and borrowing author craft moves; then adapting them 1. invitation to notice; 2) invitation to label; 3) invitation to revise; 4) invitation to imitate (Anderson, 2017)
5. **Welcoming Linguistic Heritages (Youth, Cultural, Geographic)** Allow students to name the move, welcoming rather than alienating with linguistic jargon, but teach in context
6. **Minimize deficit language:** "ungrammatical" "not standard"; call it "innovative" and "beautiful"; welcome linguistic diversity in regional and cultural language

Design assignments
using RAFT or
rhetorical approach.

Teach patterns they
can apply to their
writing.

How-To Blog Post

The 4 Step B.A.L.D. Method: A Way to Defeat DPD (2/4, Sequence)



An Introduction

Defeating DPD, a dissociative identity disorder, is no easy task. It feels like waking up in the morning, going to the bathroom, and seeing a stranger in the mirror. It is a never ending movie that plays over and over again daily. You feel disconnected from your physical body and thoughts. Whether it be episodic (only occurring in chunks of time) or every hour of every day, the person who has been diagnosed with it can worry if it will ever stop. Recovery from it is a long road to walk, since it is a symptom of high levels of stress. Handling the emotions connected with this stress, even with a professional, can still feel overwhelming.

(For more description on this disorder, read this post:
<https://kidblog.org/class/wordsmiths/posts/3dd2qoct5xqojjo9iedw>

Craft

1. Appositive: define terms
2. Parallel structure: list
3. Metaphor: familiar comparison
4. Parentheses: additional information
5. Starting with a gerund
6. Hyperlink to another blog

Letter

Letter Formatting:

Dear mom,

What is going well in writing is the Compose for 7 writing, sharing stories, and listening.

I've learned about the writing process which is us doing a rhetorical triangle and then planing, drafting, revising, etc.

My favorite part of this process is revising because I love to make my story better with great words. A difficult part is sharing my stories.

I've written 14 Compose for 7s. Compose for 7s are stories or paragraphs that we write in the beginning of class for 7 minutes with no walking or talking. Some things I've written about are a fictional best friend, my favorite bands, precious objects, and a few poems. My favorite thing is writing about my life because I want to look back at it.

We share our writing on Fridays. I'm still practicing public speaking. My favorite piece my classmate, Christian, wrote was about a man who woke up in the hospital and has a bionic arm. It's my favorite because it's very descriptive and left us with a huge cliffhanger.

Rhetorical Grammar

1. Dear- audience awareness
2. Introductory context
3. Subordinating conjunctions for reasoning
4. Conjunctive adverbs to signal examples
5. How to use etc.

TED TALK

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Hideous Hacking

TED TALK

Hello, everyone. Today, I want to talk to you about the dangers of important information being stolen by hacking. 🦋

First off, what is hacking? According to Lou Berzai, hacking is “any computer-related activity which is not sanctioned or approved of by an employer or owner of a system or network” (*Computer Crime*, para.3). If you would like, think of a hacker **as a thief** who uses a computer to steal things.

Now let me ask you this, **computers, phones, service machines-do you feel they are safe enough for you to put your important information on?** Do you feel your electronic devices are secure enough that they will not get hacked?

This caught my attention, because I myself had a friend who got charged for a **Netflix** account that they did not own. When my friend told me about what happened, I panicked. **Did they** get hacked? **Did they** accidentally give out personal information? I didn't know what action to take next, nor was I tech savvy enough to track the person who used my friend's information. The most I could do was give them advice from experience, since I too was a victim who had my account hacked and had inaccurate information posted about me. Now, I'm not saying that only people who have little technology will get targeted. As a matter of fact, anyone with private information is a target.

For example, Dr. R.M. Siegfried states that, “Software theft costs the software industry an estimated \$12 billion a year” (*Software theft*, para.1). This demonstrates how even software companies are being targeted for online theft, not just people who have little knowledge about technology. However, if software companies themselves are victims of theft, that means our development of online security needs to improve.

To improve online security, Elizabeth King mentions from the complex website how “Apa recommends adding two step verification to your email address” (“Get two step verification for your email”, para. 1). What is two step verification you may ask? King describes it as “a random set of characters sent directly to your personal device” (“Get two step verification for

Narrative

"The Race and the Bloody Face"



4MLlyanna
Tue Sep 25 2018

Space:



This story is shared with the expressed consent of Joey. I would like to thank Joey for trusting me with this story.

There was only one word that chimed like a bell in Joey's mind during that race: GO!

Using every ounce of his strength, Joey pedaled on his bike strenuously. His legs were tireless machines programmed to win. His heart pounded painfully in his chest, but he didn't care. He clenched the handlebars on his bright lime green bicycle until his knuckles were colored white. Joey was gazing at the steep grassy hill, eyes locked eagerly onto it as he rushed towards the top faster and faster. His older eleven-year-old sister, Gianna, pursued close behind.

Rhetorical Grammar

1. Note for audience: Biography
2. Colon for energy
3. Gerund: scene
4. Compound sentence-suspense
5. Appositive- names of characters

What will you hold
onto?



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HIGHLIGHTS

- ▶ **Flexible Evening Classes**
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Program Coordinator

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<https://tinyurl.com/yc3ccsb4>



<https://tinyurl.com/3n6m9264>



URGENTLY NEEDED

WE NEED YOU!

ELA TEACHER

We need you to take this survey.

This advertisement features a pink and white background with a blue megaphone icon on the left. A dark blue circle at the top left contains the text 'URGENTLY NEEDED'. The main text 'WE NEED YOU!' is in large, bold, black letters. Below it, a pink box contains the text 'ELA TEACHER'. At the bottom, a smaller line of text says 'We need you to take this survey.'

URGENTLY NEEDED

WE NEED TEENS!

GRADE 9-12

Guardian permission needed first, but please take this survey.

This advertisement features a blue and white background with a blue megaphone icon on the left. A dark blue circle at the top left contains the text 'URGENTLY NEEDED'. The main text 'WE NEED TEENS!' is in large, bold, black letters. Below it, a pink box contains the text 'GRADE 9-12'. At the bottom, a smaller line of text says 'Guardian permission needed first, but please take this survey.'

Rethink Grammar as a....

- Set of options to use strategically to enhance their message, engage readers, and shape meaning
- Tool for persuasion: tone, emphasis,
 - active voice is direct and assertive
 - passive voice emphasized the action over the doer-- evades responsibility
- Focus on Audience: considers the writer's purpose, select grammar structures that best serve the communication goal
 - complex sentence with multiple clauses conveys details, nuanced information
 - shorter sentences increase clarity, impact and urgency even
- Emphasis on stylistic choices: experiment with syntax including sentence length, structure, punctuation, and word choices, to enhance readability and create an engaging piece or speak to insiders of the topic, alienating intentionally outsiders
- Building metalinguistic awareness: each rhetorical situation asks writers to make different choices to reflect and control language use; writers become more flexible and adaptable across different contexts
- Genre-specific: study mentor texts, name the craft moves, imitate; research the audience's needs; explore the technology and genre expectations to reach the audience in the best platform and genre; select the grammar structure for the rhetorical context; this is different from formal or school grammar