

# How to Create a Biographical Profile: A text-based demo task for heritage language teaching using the model text “Overlooked No More: Jovita Idár, Who Promoted Rights of Mexican-Americans and Women” by Jennifer Medina

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## TEACHING INSTRUCTIONS



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<https://textbasedtasks.commons.gc.cuny.edu/demo-task-hl-biography-genre/>



## INSTRUCTOR'S MANUAL

### Jovita Idár Text-Based Task

This manual is a companion to the LEARNER'S WORKBOOK for the Jovita Idár Text-Based Task lesson plan using Jovita Idár written by Jennifer Medina

<https://www.nytimes.com/2020/08/07/obituaries/jovita-idar-overlooked.html>.

The structure of this manual follows the five Steps of the text-based teaching-learning cycle for reading, analyzing, and writing a short biography. Each Step is made up of several activities, such as homework assignments, in-class assignments, and learning assessments.

#### Table of Contents

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Overall Learning Objectives, page 2

Proposed Timeline, page 3

Step 1 | Building Knowledge of the Topic, page 4

Step 2 | Guided Reading, page 8

Step 3 | Deconstruction, page 18

Step 4 | Joint Construction, page 28

Step 5 | Independent Construction, page 33

How to Annotate a Text, page 39

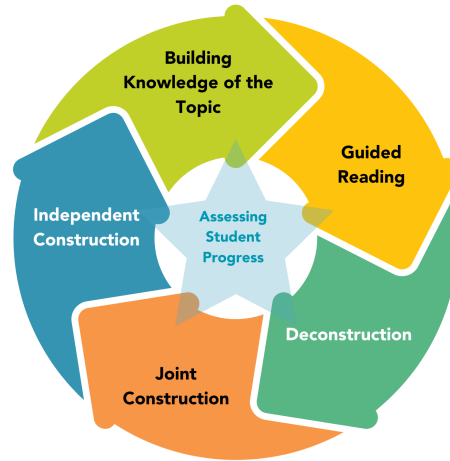
## Overall Learning Objectives

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Through the completion of the Idár Text-Based Task, you will develop the ability to:

- I. Recognize and apply strategies for understanding a text that has features new to you (Steps 1, 2, and 3).
- II. Analyze how a short biography is typically organized into different parts and explain the purpose of each.
- III. Recognize how targeted features are used to communicate meaning in a short biography, such as the following features:
  - Using apposition to communicate information in a concise and efficient way.
  - Using time sequences to organize a short biography.
  - Integrating quotes through reported speech to give legitimacy to the information.
- IV. Create a short biography following an ordered process (Steps 4 and 5).

For each Step, learning objectives are identified and later assessed (that is, you and your instructor will check what you can do and what you need to keep working on).



### Proposed Timeline

Days and Steps	Homework due before class	Classwork	Pages
Day 1 Step 1   Building Knowledge of the Topic	Activity 1, Learn about the topic (Jovita Idár and the U.S.-Mexico border)	Activity 2, Discuss Background Information	4-7
		Activity 3, Assess your Skills	
Day 2 Step 2   Guided Reading	Activity 1, Initial Reading	Activity 2, Context, meaning, and genre	8-17
Day 3 Step 3   Deconstruction	Activity 1, Finding the Parts of the Text	Activity 2, Jovita Idár text parts	18-27
		Activity 3, Jovita Idár textual features	
Day 4 Step 4   Joint Construction	Activity 4 from Step 3 Evaluative assessment	-	
	Activity 1, Collecting Information on a Subject	Activity 2, Building a Text	28-32
Day 5 Step 5   Independent Construction	Activity 1, Write a Short Biography Independently	-	33-38

# Step 1 | Building Knowledge of the Topic

## Step 1 Learning Objectives

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After working on this Step, you will be able to:

- i. Select and label key and marginal information from sources.
- ii. Convey information about the topic using selected vocabulary.

Days and Steps	Homework due before class	Classwork	Pages
Day 1 Step 1   Building Knowledge of the Topic	Activity 1, Learn about the topic (Jovita Idár and the U.S.-Mexico border)	Activity 2, Discuss Background Information	4-7
		Activity 3, Assess your Skills	

## Step 1 Activity 1 - Learn about the Topic (Jovita Idár and the U.S.-México Border)

### Homework (complete before class)

Assign readings and bulleted statements as homework.

Variation: You can assign different related readings based on background knowledge of your learners and your overall goals for the course.

Before coming to class,

- a. Watch/read/listen to the assigned **sources** (below).
- b. Combining and citing your sources, create a list of bullet-points on key information (see the “Model of bulleted statements for class discussion” below). You will use the bullet-point statements to contribute to a discussion during class.

Sources:

- Brief history of the U.S.-Mexico border  
<https://www.smu.edu/Dedman/Research/Institutes-and-Centers/Texas-Mexico/About/>
- The border during the Mexican Revolution (1916–1917) <https://2001-2009.state.gov/r/pa/ho/time/wwi/108653.htm#:~:text=Pancho%20Villa's%20forces%20then%20raided,goal%20of%20capturing%20Pancho%20Villa.>
- Jim Crow Laws <https://www.pbs.org/wgbh/americanexperience/features/freedom-riders-jim-crow-laws/>
- Life in the borderlands <https://smithsonianeducation.org/migrations/bord/live.html>
  - Jovita Idár, civil rights icon  
<https://www.pbs.org/wnet/americanmasters/jovita-idar-mexican-american-activist-and-journalist-e6zgar/15329/>
  - Women on the border <https://womenontheborder.org/>

### Model of bulleted statements with sources for class discussion

- *The U.S. crossed the border into Mexico trying to defeat Pancho Villa* (source: <https://2001-2009.state.gov/r/pa/ho/time/wwi/108653.htm#:~:text=Pancho%20Villa's%20forces%20then%20raided,goal%20of%20capturing%20Pancho%20Villa.>)
- *The U.S.-Mexico border was created in the mid-1800s* (source: <https://www.smu.edu/dedman/research/institutes-and-centers/texas-mexico/about/timeline>)
- ...

## Step 1 Activity 2 | Discuss Background Information

### In Class

Once learners complete the self-assessment, quickly review their choices and provide feedback when needed. You can have learners do this activity as homework, or consider doing it during class on a shared document so you can provide feedback as they are doing the self-assessment, instead of later

The goal for this class is to introduce learners to the historical context in which Jovita Idár lived and worked so to facilitate the reading of the text. These are suggested Guiding Questions to lead the in-class discussion:

- a. What information have you collected about the U.S.-México border?
- b. How and when was the border created?
- c. What historical events influenced this creation?
- d. What did the U.S.-Mexico border look like during the period from 1850 to 1925?

Feel free to extend the conversation to related, contemporary issues so learners can identify connections between past events and present issues. For instance:

- e. What do you know about the border today?
- f. Why do you think we call it the U.S.-Mexico border and not the Mexico-U.S. border? Etc.

**Tip.** Focus on the distinction between key and marginal information and on the use of vocabulary that is topic-specific and precise as these are the features assessed in this activity:

- Make sure to show learners examples of key and marginal information. Modelling explicitly will help learners with their linguistic choices.
- For vocabulary, help learners identify specific vocabulary and expressions in a **fully contextualized fashion**. For instance, instead of writing “important words” on the board **before** starting your conversation, identify those words **during** class discussion when learners use them and you want to highlight for the rest of the class, or when the word(s) learners are using lack precision for the topic, are too colloquial, etc. and you want to make more precise vocabulary available to them.
- Given that this is the very first approach to the topic, you and your learners should not be looking for “perfect text” in the new version of the statements. The goal is to get them in the habit of revising and improving.

Today, your instructor will lead a conversation on the historical background of the U.S.-Mexico border during the life of Jovita Idár with the goal of familiarizing you with the topic and with the way of expressing a series of facts related to the topic. As your instructor leads the conversation, use the statements you created for homework to participate in the conversation, paying attention to the following and **reworking your statements as needed**:

- Can you distinguish between key and marginal information?
- Can you use vocabulary from the sources to convey the information with precision?

[Write the revised version of your statements here:](#)



## Step 1 Activity 3 - Self-Assessment

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Now, it is time to check your skills. Compare the statements you wrote on your own to the ones discussed during class, and then select the can-do statement(s) that best describe what you are able to do *after* completing the class discussion.

### Step 1 SELF-ASSESSMENT RUBRIC

I can		Notes
select and label key information from sources...	<input type="checkbox"/> with a lot of help <input type="checkbox"/> with some help <input type="checkbox"/> Independently	
convey information about the topic using topic-specific vocabulary...	<input type="checkbox"/> with a lot of help <input type="checkbox"/> with some help <input type="checkbox"/> Independently	

# Step 2 – Guided Reading

## Step 2 Learning Objectives

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After working on this Step, you will be able to:

- i. Identify the context of publication of a new text
- ii. Identify key content of a new text

Days and Steps	Homework due before class	Classwork	Pages
Day 2 Step 2   Guided Reading	Activity 1, Initial Reading	Activity 2, Context, meaning, and genre	8-17

## Step 2 Activity 1 - Initial Reading

### Homework (complete before class)

Before coming to class, learners will

- Explore the context of publication which will help them understand how we write differently for different audiences, a key element of learning to write (1 under "Instructions"), and
- Conduct two readings of the text
  - o reading for general meaning, without assistance of tools. This reading works a formative assessment of reading fluency and global comprehension; as your readers will most likely have an array of reading proficiency, this assessment can shape your and learners' expectations moving forward (2-4 under "Instructions").
  - o reading to gather basic information, with assistance of tools (5 under "Instructions").

**In this homework assignment, you will:**

1. Explore the context of how the text on Jovita Idár was published.
2. Read the text once for general meaning.
3. Read it a second time to gather basic information and note the parts that are not completely clear to you.

**Instructions:**

1. First, learn about the context of how and why the text on Jovita Idár was published using this link <https://www.nytimes.com/2020/08/07/obituaries/jovita-idar-overlooked.html>. Use the following questions as a guide for your learning. Write down your answers and add any additional information and thoughts you deem relevant (you will be asked to share your notes during a class discussion):
  - a. How familiar are you with *The New York Times* (NYT)?
  - b. Where is *The New York Times* published (country, city)? Why do you think place of publication matters/does not matter?
  - c. Is this article accessible for free or does it require a paid subscription? Why do you think this matters/does not matter?
  - d. The text about Jovita Idár is part of a series. What is the goal of the series? Why do you think this matters/does not matter?
  - e. **After** completing 2, 3 and 4 below, come back to 1e and answer this last question: What similarities and differences could you point out between a piece published in the NYT and a piece published on a social media platform that you use frequently (name the platform and provide at least one example)?



2. Have a timer ready. Using the copy of the Jovita Idár text found on pages 32-35 of this workbook, read the text once from start to finish without interruption and time your reading. Do not look up unfamiliar words yet, but feel free to mark the sections that are unclear to you so you can go back to them later. Record how long it took you to complete the reading. This is not a race! The goal is for you and instructor to get an idea of your reading pace.

Time it took me to read the complete text	
-------------------------------------------	--

3. Record how much you can understand without assistance from another person, Google translate, etc. and without re-reading. Self-rate your reading comprehension:

I understood ...	100% of the text	75% of the text	50% of the text	Less than 50% of the text
------------------	------------------	-----------------	-----------------	---------------------------

4. Immediately after reading, write a few (between two and five) initial reactions. These reactions can be about the content or about the act of reading itself. For instance, "This text was difficult/easy to understand"; "It made me think of..."; "It reminds me of..."; "I liked/disliked...", "I did not know that..." etc.

Reactions	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>
-----------	---------------------------------------------------------------------------

5. Read the text a second time.
  - a. Stop at the sections that were unclear during the first reading, re-read, look up a few unknown words, and prepare any questions about the text you might have for your instructor or classmates.  
**Write down the questions below so you can ask them in class:**
  - b. Identify key content elements of the text by entering a few words/sentences in the CONTENT CHART provided below:

*Step 2 CONTENT CHART*

Who is this text about?	<i>Jovita Idár, ...</i>
What happens?	
When?	
Where?	
Enter all the social achievements of Jovita Idár (for example, what she did for women).	
Enter some of Idár's ideas about society, women, and minorities.	



- c. Complete the timeline of Jovita Idár by entering key dates and events in chronological order on the Step 2 TIMELINE CHART:

*Step 2 TIMELINE CHART*

Year	Event
1885	Birth

## Step 2 Activity 2 - Context, Meaning, and Genre

### In Class

During **the first part** of the class use the work learners prepared for homework to address (1) the context of the text and (2) text comprehension. See directions for instructor next to each portion of the class.

During this class, you will deepen your understanding of the context of published texts (1, below) and the general meaning of the text (2). Then, you will learn about the genre of the text about Jovita Idár (3).

1. **Context of publication.** Your instructor will lead a conversation on the context of publication. As your instructor leads the conversation, use the statements you created for homework (Homework question 1 a-e) to participate. Make sure to take notes of specific vocabulary used during the discussion and rework the answers/statements you prepared for homework if needed.
2. **General meaning of the text.** In small groups, and using your homework assignment notes (Step 2, Activity 1 Initial reading)
  - a. Compare a few of the reactions you had during the first reading to the ones your classmates had; take notes of differences and similarities.

**Notes:**

- b. Now, check the sections you and the members of your group found more challenging (words, passages, etc.), if you need further clarification on any passage, let your instructor know.
- c. Next, check what you wrote in the Step 2 CONTENT CHART and collaboratively decide on a unified chart for your group.

1. Discuss the contributions of context of publication to the text. To situate the text and its intended audience, use guiding questions that address the information you asked learners to gather for homework (for example, What do you know about the NYT? etc.). Encourage learners to share their answers. Remember to focus on highlighting useful vocabulary to discuss the topic like you

2. a, b, c Make sure learners understand the text in its entirety. First, give students about 15 minutes to complete 2a, b, and c. While they work, walk around the classroom/ visit the breakout rooms and feel free to interrupt the work (if in person) to highlight comments, issues with reading, or with content that you deem useful for the full group. Alternatively, make note of a few issues to address after learners finish their group work. From here, throughout this Step 2 and upcoming Steps 3 and 4, make sure to ask learners **to point to the part of the text** where the information/issue they are discussing is found. This is a key practice for working with texts in any class/discipline. For instance, "On page 3, 3<sup>rd</sup> paragraph, it says..."

## Step 2 GROUP CONTENT CHART

Who is this text about?	Jovita Idár, ...
What happens?	
When?	
Where?	
Enter all the social achievements of Jovita Idár (for example, what she did for women).	
Enter some of Idár's ideas about society, women, and minorities.	

- d. Finally, as a group, create a short summary of the main topic of the text, For instance:  
*This text talks about.... who lived in... during... and was known for...*

Summary:

2. d Finally, ask learners to work on 2. d (summary). Once learners have created the summary, ask one of the groups to share their summary. Project the summary onto the whiteboard and work collaboratively to edit it using guiding questions. For instance: "Do you all think this summary captures the general meaning and content of the text?" "What is missing?" "Can we make it more concise?". This practice models for learners what seasoned writers do when creating texts. Another possibility is for you to have all of the summaries in a Google doc and be able to pick and choose from the best parts in order to create a class summary.

During the **second part** of the class, introduce the concept of *genre* (3. The text's genre), in preparation for next class (Step 3, Deconstruction). See directions for instructor next to each portion of the class.

3. The text's genre.

- a. In small groups, look at the three texts included here, and then read the first few sentences then consider
  - i. What are these texts?
  - ii. How do you know?
  - iii. What is the purpose of each of these texts? That is, why would one write each of these texts?
  - iv. Can you come up with one or two verbs that indicate what each text is trying to do?

3.a You are entering the core of a text-based task with the naming of the text's genre and the identification of its purpose. Instead of telling learners that genre is one of the textual elements that makes a text immediately recognizable, let them discover this fact themselves by guiding them to compare the first few words of three texts from three easily recognizable genres: a fairy tale, a recipe, and a love letter (the three texts can be found on the JI PowerPoint slide deck).

TEXT A

*Once upon a time there was a witch who lived in a house in the forest. Every day she...*

TEXT B

*First, peel the hoe-hoe and cut it in thin slices. Then, slightly season the alai...*

TEXT C

*My dearest, I am writing to tell you that my life is empty without you. When we...*

- b. Now, as one group consider the Jovita Idár text.
  - i. Is it similar or dissimilar to any of the 3 texts above? How?
  - ii. What would you say is the purpose of the Jovita Idár text?
  - iii. Have you ever read/encountered a text similar to the Jovita Idár text?
  - iv. What would you call this type of text? Why?

3.b Bring the group back together and now that they are primed to think about genre, guide learners to identify the genre of the Jovita Idár text by asking, "Is this a similar or different text than the other three?" Ask them to explain their intuitions; for instance, "Yes/no, **because**".

Now ask them if they have read similar types of texts and follow with "What would you call **this type** of text?" Possible answers: a short biography, an obituary, etc.

Choose, as a group, a name for the genre and stick to it from here on. In this document, we use "short biography," but any name will do as long as you and your learners agree it is an appropriate one because it captures what the text is and what the text does (its purpose).



- c. The guiding feature of a genre is its **purpose**, meaning what the genre is supposed to achieve (for instance, *entertain, educate, and/or warn children of the perils of the world; instruct the reader how to prepare food; communicate romantic feelings*). Put in a different way, what does the author want to achieve with this text? This purpose is shared by every text in the genre (all fairy tales, all recipes, all love letters). What about a short biography? What is its purpose? Write down your ideas.

*Short biography purpose notes:*

- d. Now, let us create a definition for this genre

*Short biography definition:*

3.c Guide learners toward figuring out what the Jovita Idár text **does (what its purpose is)**. Or, said differently, why would someone write a short biography? To what end? To achieve what?

Help learners narrow down a few verbs that capture the purpose of the genre and use them to create a definition.

3.d We include a definition here as a model, with the key verbs in bold:

*A short biography **recounts** life achievement(s) and struggles of a person. The short biography **appraises** (gives positive or negative value to) these achievements as well.*


In this definition, "recounting" and "appraising" are the key words for defining a short biography because they identify the purpose of the genre.

## Step 2 Activity 3 - Formative Assessment

Use the rubric to identify your learners' current abilities as demonstrated through class work and homework during Step 2. This will help identify possible targets for development in a more objective manner than with the self-assessment rubric at the completion of Step 1.

Chances are your class has learners with a variety of functional proficiency levels. If this is the case, assessment must be done by differentiating targets. The rubric descriptors for each column align with what learners at different levels of proficiency according to the ACTFL proficiency Guidelines can do (First column, IL-IM; second IH-AL; third, AM; and fourth AH-S). If a learner is IH, for instance, after completing the Step, you will enter check marks in the three cells under the second column (IH-AL). Now you will know that the target for this learner during the next Steps is to develop the abilities described under the column immediately to the right (AM). But if another learner is at IM, the target should be to start developing abilities described as IH-AL. You can combine this information, based on what you observed during the Step 2 Activities 1 and 2, with the self-assessment learners completed for Step 1, which will start to paint a picture of developmental stage and targets for each of your learners.

This is a sample of what the Step 2 Rubric might look like:

The IL-IM learner can...	The IH-AL learner can...	The AM learner can...	The AH-S learner can...
access the overall, basic meaning of the model text (1b and 1e above) <b>with the assistance of the instructor and peers.</b>	access the overall, basic meaning of the model text (1b and 1e above) <b>with some assistance from the instructor and peers.</b>	access the overall, basic meaning of the model text (1b and 1e above) <b>without assistance.</b>	access the overall, basic meaning of the model text (1b and 1e above) <b>without assistance.</b>
<b>not</b> move beyond the basic text meaning to understand linguistic nuances such as word play, irony, humor, etc.	move beyond the basic text meaning to understand some nuances in meaning such as word play, irony, humor, etc. <b>with explicit instruction.</b>	move beyond the basic text meaning to understand <u>linguistic</u> nuances such as word play, irony, humor, etc. <b>sometimes.</b>	move beyond the basic text meaning to understand linguistic nuances such as word play, irony, humor, etc. <b>most of the time.</b>
use strategies for understanding authentic texts (applying information from the context of publication, applying genre information).	use strategies for understanding authentic texts (applying information from the context of publication, applying genre information) <b>with some assistance from the instructor and peers.</b>	use strategies for understanding authentic texts (applying information from the context of publication, applying genre information) <b>independently.</b>	The learner <u>is able to use</u> strategies for understanding authentic texts (applying information from the context of publication, applying genre information) <b>independently.</b>
	<i>You are performing more or less at this level. This is great! Let's aim to gain skills at the target level (AM)</i>	 <i>Your targets!</i>	

If you think you do not have enough information to make an informed assessment at this time, do not share your notes with learners, but use the formative assessment to continue gathering information on each learner. If this is the case, delete this activity from the Learner's Workbook.

Finally, regarding targets, keep in mind that development takes multiple tasks and time (it might take longer than the duration of one course). By using the rubric, though, you and your learners will have access to level-specific targets.

Your instructor will assess what you can do with or without assistance based on your homework and class performance on the Step 2. Your instructor will share her assessment with you so you can understand your current abilities and plan for development.

*Step 2 FORMATIVE ASSESSMENT RUBRIC*

The learner can...	The learner can...	The learner can...	The learner can...
access the overall, basic meaning of the model text (1b and 1e above) <b>with the assistance of the instructor and peers.</b>	access the overall, basic meaning of the model text (1b and 1e above) <b>with some assistance from the instructor and peers.</b>	access the overall, basic meaning of the model text (1b and 1e above) <b>without assistance.</b>	access the overall, basic meaning of the model text (1b and 1e above) <b>without assistance.</b>
<b>not</b> move beyond the basic text meaning to understand linguistic nuances such as word play, irony, humor, etc.	move beyond the basic text meaning to understand some nuances in meaning such as word play, irony, humor, etc. <b>with explicit instruction.</b>	move beyond the basic text meaning to understand linguistic nuances such as word play, irony, humor, etc. <b>sometimes.</b>	move beyond the basic text meaning to understand linguistic nuances such as word play, irony, humor, etc. <b>most of the time.</b>
use strategies for understanding authentic texts (applying information from the context of publication, applying genre information).	use strategies for understanding authentic texts (applying information from the context of publication, applying genre information) <b>with some assistance from the instructor and peers.</b>	use strategies for understanding authentic texts (applying information from the context of publication, applying genre information) <b>independently.</b>	The learner is able to use strategies for understanding authentic texts (applying information from the context of publication, applying genre information) <b>independently.</b>

# Step 3 | Deconstruction

## Step 3 Learning Objectives

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Learning objectives assessed: After working on this step, you will be able to:

- i. Identify the purpose of a short biography (introduced in Step 2).
- ii. Identify the parts (organizational features) of a short biography.
- iii. Explain the purpose of the parts.
- iv. Explain the purpose of the targeted textual features in the text (apposition, time sequence markers, reported speech).
- v. Identify the targeted textual features formally (how apposition, time sequence markers, and reported speech are “put together”).

Days and Steps	Homework due before class	Classwork	Pages
Day 3 Step 3   Deconstruction	Activity 1, Finding the Parts of the Text	Activity 2, Jovita Idár text parts	18-27
		Activity 3, Jovita Idár textual features	
Day 4	Activity 4 from Step 3 Evaluative assessment	-	

## Step 3 Activity 1 - Finding the Parts of the Text

### Homework (complete before class)

In this homework assignment, you will discover how the purpose of a text is realized through parts (or stages). Prepare the following and bring your work to class.

1. In a previous class, we discussed the purpose of the short biography: to recount life events and to appraise them (review the definition we created as a group). This purpose is not achieved "in one move"; instead, it is developed through parts. First, familiarize yourself with the following information on text parts:
  - A "part" in a text is such because it has some unified purpose; for instance, one part might have the purpose of introducing a person; another, to present a series of achievements/struggles of that person; and yet another, might provide an evaluation of a person or event, etc. All of them combined achieve the purpose of the genre.
  - Sometimes a few parts do similar things. For instance, several parts may present life events: one can present events from childhood, while the next will focus on adulthood, etc. In this case, we can call the parts by the same name, and distinguish them with a number. For instance, you can call a large section "Life Events," and then mark smaller parts within it as "Event 1," "Event 2," etc.
  - A part can be as short as one sentence and as long as multiple paragraphs.
  - There is not one single way of dividing a text in parts. Choose the division that makes sense to you and be ready to justify your choices with evidence from the text.

In the Jovita Idár text:

1. identify and mark all the parts you find.
2. give each part a name.
3. write a very short statement of what the part does.

As an example, your instructor has identified the part at the start of the body of the text. Continue from there. As you work, make sure to write down questions you want to ask during class.

Below is an example of part identification annotated in the text. The part name is in blue ink, followed by its purpose:

**Title:** Informs the reader whom the text is about

Jovita Idár Who Promoted Rights of Mexican-Americans and Women

**Caption:** Calls attention to Idár's accomplishments

As a teacher, writer, editor and activist, Idár preserved Mexican culture in South Texas and encouraged women to pursue an education and push for equal rights.  
Etc.

## Step 3 Activity 2 - Jovita Idár Text Parts

Step 3 is the most time-consuming portion of the task, and you might need two classes to complete it: one to work on Genre parts (3a), and one for the Textual features (3b).

First, briefly review the definition of a short biography that you created together, emphasizing its **purpose**. State that this purpose is achieved not at once, but in parts (in order to **recount** life achievement(s) and struggles of a person, and appraise them, first the person and situation has to be introduced, then events must be highlighted, then... etc.)

Second, ask learners to share what strategies they used to identify and name parts and how they found this work (was it easy/hard/confusing? etc.). Then, ask individual learners to share their work. To visualize the work for the whole group, enter the information on each part's name, purpose, and evidence from the text in a Genre Table (see example below, a power point slide of an empty table is provided).

Since different learners will have different stages and names for them, when engaged in this discussion, come to an agreement on a unified class table. It is very important that you remind them to always refer to the text when doing this work; for instance: "You marked life events as starting in the third paragraph, but some of your classmates marked life events as starting in the fourth. Let us discuss the two options by looking at those two paragraphs. Which one do you think represents the text better?"

Suggested Guiding questions to use in composing the Genre Table:

- You saw a short blurb before the body of the text. What did you call it? What is this blurb doing?
- Let us look at the body of the text. What is the writer doing in the first paragraph—is this some sort of introduction? What did you call this part? What is this part doing (purpose)?
- Now let us look at the rest of the text. How many parts have you found? Are they similar (hint: Are these all events in Idár's life)?
- How does the writer choose to close the text? Where does that final section start?
- We missed the title! The title has a purpose, right? Then, it is also a part. What is its purpose?

*Step 3 SAMPLE GENRE TABLE FOR THE JOVITA IDÁR TEXT*

Part name		Purpose and form (through...)	Evidence from the text
Title		Informs the reader of the topic by naming the subject's key achievements	
Caption		Appraises (what is the value of this story?) through a few key descriptive words and by citing key contribution(s)	Teacher, writer, editor, activist, preserved Mexican culture encouraged women to...
Introduction (a.k.a. Orientation)		Sets the stage introducing the person, issue, and place, through a "micro story" that captures Idár's character as a fighter for rights	1914's attempt to shut down El Progreso
Life Events: A short bio of the person <b>and</b> issue are developed	Event 1	Early life, Jim Crow	...
	Event 2	Education; professional choice related to issue	...
	Event 3	Life as journalist: beliefs and actions	...
	Etc.	...	...
Reorientation/ Closing		...	...

Examples of how to annotate a text on pages 38-39

## In Class

During this class, you will first learn more about identifying text parts. Then, your instructor will show you how, when we write, we use particular features to create specific effects.

Have your homework assignment ready to follow the class discussion.

Take notes of the following:

1. Useful strategies used by other learners and/or your instructor to decide where stages begin or end.
2. How other learners and/or your instructor go about looking for evidence in the text.
3. Technical vocabulary used to name stages, features, etc.
4. Answers to your questions or questions from your classmates.
5. [As you work, enter information on the GENRE TABLE provided below:](#)

### Step 3 JOVITA IDÁR GENRE TABLE

Part name	Purpose and form ( <i>through...</i> )	Evidence from the text
Title		

**Tip.** Be flexible when working on the parts as there might be different justifiable ways of dividing the text. The important thing is for learners to justify their choices using evidence from the text.

**Tip.** In terms of metalanguage, let learners suggest the names for the stages. If a more technical name exists, you can provide it as well, as an alternative. Having learners come up with names gives them agency, while having learners learn technical vocabulary makes them participants of an academic community. Find an example of stages on page 39 An example of how to identify stages can be found starting on page 39 (How to Annotate a Text).

## Step 3 Activity 3 - Jovita Idár Textual Features

### In Class

During this activity you are explicitly teaching three features: apposition, time markers, and reported speech. You can see examples of each on page 39 (How to Annotate a Text). Check the PowerPoint slide deck for explaining features to learners can be found.

Introduce one feature at a time. Remember that the goal is that after working on this activity, learners will be able to identify:

- a. The feature's purpose (what does the feature do in this text), and
- b. Its form (what it looks like, meaning how it is grammatically, lexically, and typographically "put together").

Use guiding questions to call learners' attention to the selected features' form and purpose (sample Guiding Questions are provided below, organized by feature and, for each feature, purpose and form). Always guide learners to **discover form and purpose themselves**, instead of preemptively telling them. As you go, you can use a TEXTUAL FEATURES table to record the information.

Textual feature	Purpose and Form	Evidence from the text
Apposition	Provides/condenses additional information (explains or expands) on a person, issue, event.	See light yellow highlighting in the text
	Uses commas, dashes. Can be preceded or followed by the word that it modifies.	
Time markers	Establishes time sequences.	See light blue highlighting in the text
	Can be a single word or a multi-word expression and can be at the start of the sentence or in other places; tends to separate stages.	
Reported speech	Provides direct "evidence" for facts/ideas/feelings, etc.	See light peach highlighting in the text
	Introduced by verbs of saying/writing (depending on if the source is oral or written)	

Now, we are going to turn our attention to how writers use language to do things in the text. For the Jovita Idár text, we will be studying three features that are helpful when composing a short biography: Time sequences, apposition, and reported speech. After working on this activity, you will be able to identify each feature's purpose (what the feature does in this text), and its form (what it looks like, meaning how it is "put together").

During your instructor's presentation enter information about each feature's purpose and form in the Textual Features Table, as well as where the feature is found in the text. You will need this information to complete the next Activity (Step 3 Activity 4).

Step 3 TEXTUAL FEATURES TABLE – JOVITA IDÁR

Textual feature	Purpose and Form	Evidence from the text
Apposition		
Time markers		
Reported speech		

**Tip.** Remind your learners that authors do not use features at random but for specific purposes, and that students themselves, when they write, do the same.

1. Apposition
  - a. Purpose
  - b. Form

### 1. Explicitly teaching of Apposition (see PowerPoint slide deck)

1.a PURPOSE. Tell your learners that in a short biography like the one they are reading, descriptions of people, events, and/or achievements are essential for achieving the genre's purpose (recount and appraise). Since a short biography tends to be a short text, the author uses efficient and economical ways of providing information. Ask them to take a look at how this author does this by adding information between commas. This way of adding descriptive details is called "apposition." Let 's see an example. In the first paragraph, the author writes:

#### Version 1 (original):

"When the Texas Rangers showed up outside the office of the newspaper *El Progreso* in 1914 with the intent of shutting it down, Jovita Idár, a writer and editor, was waiting at the front door to block them from entering."

There are **two** pieces of information about Jovita Idár in this sentence:

- She was a writer and editor of *El Progreso*.
- She was waiting for the Texas Rangers at the door of the paper.

The author could have separated the information in two sentences and written something like:

#### Version 2 (revised):

"Jovita Idár was a writer and editor at *El Progreso*. When the Texas Rangers showed up outside the office of the newspaper in 1914 with the intent of shutting it down, she was waiting at the front door to block them from entering."

What do you think is the difference between the two versions?

Possible student answers:

- Version 1 is more gives more information in less space, "packs" information.
- In version 1, Jovita is introduced during the action, but in version 2, Jovita is introduced first, and only after that do we learn about what she was doing (the action).
- The rhythm is different (read both versions aloud).

1.b. FORM. Let's find other examples of apposition in the text. What are the different ways the author is constructing the apposition?

Possible student answers:

- The apposition is always between commas.
- Many times, the apposition starts with "a" or "one."
- Sometimes, the apposition is preceded by "who."
- The apposition tends to appear after the antecedent, but it can also appear before it.

**Note:** If you are teaching a language in which nouns and adjectives must agree in gender and number, teaching apposition allows for calling learners' attention to this agreement (the antecedent and the apposition must agree in gender and number).

2. Time Markers:
- a. Purpose
  - b. Form

**2. Explicitly teaching of Time Markers.** (see PowerPoint slide deck)

2. a. PURPOSE. Tell your students that, as discussed earlier, a short biography **recounts** events in a life—in this case, the lifetime achievements of Jovita Idár. Recounting (telling stories) entails creating a timeline. Review with students the Step 2 TIMELINE CHART they completed for homework during Step 2, Activity 1. Then ask them:

- How is this timeline presented in the text?
- Is it done chronologically or in non-chronological order (you have a version of both on the slides)?
- Which words, expressions, etc. are used (introduce the concept of a “time marker” here)?
- Is there a relationship between time markers and the parts we identified earlier?

2. b. FORM. Then, focus on identifying the different types of time markers found in the text (single words, multi-word expressions, etc.).

3. Reported Speech
- a. Purpose
  - b. Form

**3. Explicitly teaching of Reported Speech.** (see PowerPoint slide deck)

3.a PURPOSE. Tell your students that short biographies tend to be compilations of information from different sources, and often, these sources are quoted in the text. Then ask them, “Can you find places where the words of others are included in the text? What effect does this have?”

3.b FORM. Then guide learners toward figuring out the formal options for reported speech by asking them:

- What verbs are used to introduce the words of others? [Verbs of “saying” or “communicating.”] Can we find some examples in the text?
- Can you figure out different ways in which the words can be integrated? [Direct speech: X said “y.” Indirect speech: X said that y. Both are introduced by verbs of “saying.”]

## Step 3 Activity 4 - Evaluative Assessment

Before moving on to having learners write their own texts (Steps 4 and 5), it is a good idea to conduct an evaluative assessment to see how well they understand how to identify stages and textual features on their own.

The ideal way to do this is by giving learners another short biography and having them deconstruct it on their own, as homework. If you have learners at different proficiency levels, remember to differentiate grading.

Once you review each learner's work and self-assessment rubrics, you will be able to decide if, before moving on to Step 4, you need to go back and do more work on those elements (stages, features) with which your learners seem to struggle the most.

Alternatively, you can target those elements in particular while working on Step 4 (below).

Now it is time to see what you can do without the assistance of your instructor and classmates. In this assignment, you will be checking your ability to:

- i. Identify the stages (organizational features) of a short biography.
- ii. Explain the purpose of the stages.
- iii. Identify the targeted textual features formally (how apposition, time sequence markers, and reported speech are "put together").
- iv. Explain the purpose of these three features using evidence from the text.

### Instructions:

1. Read "Remedios Varo, Spanish Painter of Magic, Mysticism and Science"  
<https://www.nytimes.com/2021/09/24/obituaries/remedios-varo-overlooked.html>.
2. Identify the stages directly in the text and then use that information to complete the GENRE TABLE below (add as many rows as you need).

### Step 3 GENRE TABLE (REMEDIOS VARO)

Part name	Purpose	Evidence from the text

3. Mark in the text places where the writer uses apposition, time markers, and direct and/or indirect speech. Then, using that information complete the TEXTUAL FEATURES table. For evidence, you can enter the applicable portions of the text directly on the table or highlight them on the text and indicate the color on the table.

## Step 3 TEXTUAL FEATURES (REMEDIOS VARO)

Textual feature	Purpose and Form	Evidence from the text
Apposition		
Time markers		
Reported speech		

4. Complete the SELF-ASSESSMENT table. For each goal and feature, circle the statement that better describes your abilities. Include any notes you want to share with the instructor.

## Step 3 SELF-ASSESSMENT (REMEDIOS VARO)

Goals and Features	Fully confident	Partially confident	Not confident at all	Notes for the instructor
Genre stages	I am able to identify genre stages	Sometimes I am able to identify genre stages	I am unable to identify genre stages	
Time markers	I am able to identify time markers and explain their purpose in the text	Sometimes I am able to identify time markers and explain their purpose in the text	I am unable to identify time markers or to explain their purpose in the text	
Apposition	I am able to identify appositions and explain their purpose in the text	Sometimes I am able to identify appositions and state their purpose in the text	I am unable to identify appositions or to state their purpose in the text	
Reported speech	I am able to identify cases of reported speech and explain their purpose in the text	Sometimes I am able to identify cases of reported speech and explain their purpose in the text	I am unable to identify cases of reported speech or to explain their purpose in the text	

Now that you finished, reward yourself by looking at the works by Remedios Varo!

<https://www.artic.edu/exhibitions/9935/remedios-varo-science-fictions>

# Step 4 | Joint Construction

## Step 4 Learning Objectives

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After working on this Step, you will be able to:

- i. Identify the process used to create a short biography.
- ii. Collaboratively create a text of the same genre through phases.

**Tip.** If you use several text-based tasks in a course, you might not need to conduct a Joint Construction for each of them.

Once your learners understand how to use Steps 1 through 3 in the process of creating their own text, you can skip that Step (Step 4).

Alternatively, you can do a partial joint construction by creating the outline collaboratively and writing text for only one or two of the parts.

Days and Steps	Homework due before class	Classwork	Pages
Day 4 Step 4 - Joint Construction	Activity 1, Collecting Information on a Subject	Activity 2, Building a Text	28-32



## Step 4 Activity 1 - Collecting Information on a Subject

### Homework (complete before class)

To write a short biography, the writer first needs to gather information about the person s/he will write about: the biography’s subject. For the purpose of this Step, you will collect only some information. You will use two sources. The first source is assigned by your instructor. The second source need to find on your own. For both, you will create at least 10 statements about the life of Dolores Huerta, the subject of your short biography. You created similar statements for Step 1 Activity 1. When collecting information, consider that the definition of a short biography created for this class stated that this genre **recounts life events and achievements and appraises them**. To fulfill this goal, find her life events and accomplishments, and make an assessment of the significance of Huerta’s life.

**First Source:** The Documentary “Dolores”

<https://www.pbs.org/independentlens/documentaries/dolores-huerta/>

Information Table First Source	
Life events	•
Accomplishments	•
Assessments	•

**Second Source:**

Add link or citation here:

Information Table

Information Table Second Source	
Life events	•
Accomplishments	•
Assessments	•

## Step 4 Activity 2 - Building a Text

### In Class

During this class you will show your learners how to write a text. First, choose the context (where this text will be published). You can use a shared document to create the text so everyone can participate and see the work being created.

After deciding on the context of publication, use Guiding Questions to work collaboratively with learners in the **creation of an outline** following the genre parts (Introduction, Life Events, etc., see Step 3 Activity 2; use the part names you all agreed upon).

#### Sample Guiding Questions:

- Remember the genre parts we identified in the Jovita Idár? Let's use them to create an outline for Huerta's profile. We can make changes later if we decide that we want different parts for this short biography. The Dolores Huerta short biography outline might look like this:

Introduction

Life Events

Event 1

Event 2

etc.

Reorientation/Closing

Once the parts are identified, collaboratively **develop the content** for the Orientation and for a couple of Life Events, always emphasizing that text creation does not happen "at once," but through phases. Call attention to possible features to create specific effects like time sequences, apposition, and reported speech—the textual features studied in the Idár text. Try not to "force" the use of these features but model how you, as a writer, will use at least one of them. Always refer to the purpose.

#### Sample Guiding Questions:

- In the Orientation we want to introduce Dolores Huerta by highlighting her key contribution to society (the WHY we are writing about her). What information can we include? Should we use apposition to incorporate information? Do we want to show her "in action" as the Jovita Idár text does?*
- Which Life Events would you select if you had only room for three? How would you organize them? How would you use time markers to create a sequence of Life Events?*
- Would you include a Re-Orientation to close the text? Yes/No, why? If yes, what would you include?*
- We saw that one economical and effective way for adding information on people, places, etc. is the use of apposition. Can we find places in our text where it makes sense to economize and use apposition?*
- Do we want to give our text more authority by quoting from the movie you watched using reported speech?*
- Does it make sense to move things around? For instance, switch the order of some of the Life Events? Or, are we happy with our text?*
- What about the title...?*

Texts are not created in one sitting. Today in class we will practice the process of creating a text, but, since we only have one class to do it, we will abbreviate the process.

In order to write a short biography, we will (as writers do) proceed in phases. They are numbered below. Take notes for yourself about these phases as you will use them to write a text independently during Step 5.

Enter your notes, comments, questions below:

1. Consider the context of publication.
2. Create an outline using genre parts.
3. Develop content for one or two parts.
4. Use a textual feature to achieve a goal.
5. Review other phases required to complete the text.
6. Once the activity is completed, make sure to paste the text produced by you and your classmates below.

[Dolores Huerta Joint Construction Text:](#)

**Tip.** For context (1), you can tell your learners that, as a group, you will be creating a short biography of Dolores Huerta to be published in *The New York Times*, a context they explored with the Jovita Idár text. Briefly discuss the type of linguistic choices you, as a group, will make because of the chosen context (formal language, for a general audience, etc.).

**Tip.** You do not need to create a complete text with learners, but this is the moment to show them how to go about doing so, and what key elements the writer must consider when writing. Direct learners to take notes as they participate in the collaborative process, so they are prepared to write their text independently later (Step 5).

**Tip.** Throughout this collaborative writing activity, remind learners that writers typically work on texts through many drafts and revisions (not in one sitting!), which you will not do here with them due to time constraints.

## Step 4 Activity 3 - Self-Assessment

If time permits, this self-assessment is best done in class, right after completing Step 4, Activity 2 so learners have the information fresh in their minds, and they have you there to provide feedback.

After each learner completes the rubric, you can lead a reflection session, or you can visit learners' documents and provide feedback individually. Based on the assessment, suggest to learners what to review before Step 5.

Complete the self-assessment checklist below:

1. For each goal:
  - a. Circle the statement that better describes your abilities.
  - b. Complete the sentences in the cell by recalling information or listing what you did or did not do during the creation of Huerta's short biography.
2. Enter any thoughts you want to share with the instructor.

### Step 4 SELF-ASSESSMENT CHECKLIST

Goals	Fully confident	Partially confident	Not confident at all	Notes for the Instructor
Identify the process used to create a short biography	I am able to identify the process used to create a short biography. <b>This process entails:</b>	I am able to identify some of the phases of the process used to create a short biography. <b>These phases are:</b>	I am unable to identify the process used to create a short biography <b>because:</b>	
Collaborate in the creation of a short biography	I fully collaborated to create Huerta's short biography <b>by:</b>	I partially collaborated to create Huerta's short biography <b>by:</b>	I did not collaborate in the creation of Huerta's short biography <b>because:</b>	

# Step 5 | Independent Construction

## Step 5 Learning Objectives

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Learning Objectives assessed: After working on this Step, learners will be able to do the following independently:

- i. Create a short biography that responds to the definition of the genre created in class (Step 2, Activity 2) and the context of publication.
- ii. Construct the short biography through the **phases** identified in Step 4 (outline, content development, linguistic choices).
- iii. Use time markers, apposition, and reported speech to create desired effects.

Days and Steps	Homework due before class	Classwork	Pages
Day 5 Step 5 - Independent Construction	Activity 1, Write a Short Biography Independently	-	33-38

## Step 5, Activity 1 - Write a Short Biography Independently

### Homework (complete before class)

After several days of preparation, now learners are ready to write their own text. Provide them with the prompts and checklists found below and with enough time to create a full text modelled after the short biographies analyzed in class.

**Tip.** While you can assign the writing as homework, a highly effective practice to ensure learners receive feedback when they need it—while they are writing instead of after—is to have them write during class when you are available to guide, model, and provide feedback in real time. If you decide to do this, bullets 1 and 2 are still completed outside class as homework regardless of where you conduct the writing for bullets 3–7). Then, you can use 3-4 classes (instead of just one) to write. Writers should focus on different parts of the prompt during different writing sessions (for example, one session for bullet-points 3–4, another for 5–6, and a final session devoted to 6–7, assigning as homework what cannot be completed in class). In this way, learners will experience the creation of a text as a **process** and not something done in one sitting. This method also makes writers less inclined to use AI.

*The New York Times* requested that you submit an entry for a section highlighting the life and achievements of a member of your community. Use the checklist below to guide your work:

1. Choose a subject. The person should be a family member, a friend, or a member of your own community.
2. Meet with your subject and gather information. You will use this information as the content of your piece:
  - a. Collect information on this person’s life from birth to the day of the interview.
  - b. Besides collecting facts and events, remember to also collect at least some evaluation of these events (for instance, how a certain event affected her/his life and development, etc.).
  - c. Make sure you collect a few quotes (3–5; you might want to record your conversation).
  - d. You can use an Information Table for this activity like the one you used for the Independent Construction (Step 4 Activity 1).

#### Step 5 INFORMATION TABLE

Information Table	
Life events	•
Accomplishments	•
Assessments	•

3. Prepare an outline of the profile using the short biography Steps (Orientation, Life Events, etc.). When doing this, consider the chronology of events (what happened first? What happened at the same time as something else? Do you want to have the complete text in chronological order?)
4. Build content for the text's parts. You can refer to the Jovita Idár Genre Table for guidance (Step 3 Activity 2).
5. Integrate textual features where needed (check the Textual Features Table for Jovita Idár, Step 3 Activity 3):
  - a. Organize the Events under Life Events using time sequences.
  - b. Integrate the words of your subject using direct and/or indirect speech.
  - c. Make the text more informative and efficient by using apposition.
6. Create a title that informs and/or piques the curiosity of the reader and write a caption that appraises the subject's profile (Why is this profile interesting/needed/etc.? What is its value?).
7. Review and edit the text, paying close attention to proofreading your text (spelling, punctuation, etc.).
8. Complete the Step 5 Self-Assessment Checklist below:

Step 5 SELF-ASSESSMENT CHECKLIST

Writing Description	Done?	Comments/Evidence from the text you created
I created a title for my piece that informs and/or piques the curiosity of the reader.		
I wrote a caption that appraises the short biography (Why is this interesting/needed/etc.? What is its value?).		
I wrote an Orientation that sets the stage for the life events by introducing the person and issue, the place, etc.		
I wrote Life Events which include key actions/facts and an evaluation of those actions/facts.		
I connected Events using time sequences. <i>Differentiated instruction</i> <i>Intermediate writers: Keep the narrative in chronological order</i> <i>Advanced writers: Use non-chronological order</i>		
[Optional] I wrote a Reorientation that reminds the reader of the value of the story and closes the bio.		
I used apposition to succinctly include information about people, events, places, etc.		
I made sure the apposition was in grammatical agreement with the person, event, etc. that it modifies (its "antecedent"). <i>Differentiated instruction</i> <i>Intermediate Mid writers: keep appositives after the antecedent</i> <i>Intermediate High and Advanced Low writers: Use both word orders.</i>		
I included the voice of my source using a variety of reported speech forms and a variety of verbs of communication.		
I used a word processor and other tools to solve surface issues (punctuation, spelling, etc.).		

## Step 5, Activity 2 | Graded Rubric

This grading rubric is a template to be tailored to your own work with your students. For instance, you will decide on how much weight each line will get depending on how much emphasis you put in to it during instruction (for example, if you did not focus much on how to create a title that is informative and piques the interest of reader, you can remove that line entirely, modify it, or keep it but make weight it lower in the overall grade.)

**Tip.** Rubrics include boiler-plate descriptors on a scale, but to fully capture the text produced by a learner, you might need to fine-tune these descriptors by adding notes, selecting partial texts from a descriptor, etc.

This is a blank version of what your instructor will use for grading your text.

*Step 5 EVALUATION RUBRIC (next page)*

	The writer...	The writer...	The writer...
Title __points	created a title that informs and/or piques the curiosity of the reader.	created a title that partially informs or piques the curiosity of the reader or that does fully, but is commonplace or cliché.	created a title that does not inform or pique the curiosity of the reader.
Caption __points	included a caption that appraises the short biography (Why is this profile interesting/needed/etc.? What is its value?).	included a caption that partially appraises the short biography (Why is this interesting /needed/etc.? What is its value?).	did not include a caption or included one that does not appraise the short biography.
Genre Stages I __points	wrote an Orientation that sets the stage for life events by introducing the person, issue, place, etc.	wrote an Orientation that partially sets the stage for the life events by introducing the person, issue, place, etc.	did not write an Orientation that sets the stage for the life events by introducing the person, issue, place, etc.
Genre Stages II __points	wrote Life Events which include key actions/facts and an evaluation of those actions/facts.	wrote Life Events which partially include key actions/facts and an evaluation of those actions/facts.	did not write a section that can be clearly identified as Life Events or wrote too few Events.
Textual feature I __points	connected Life Events using time sequences.	partially connected Life Events using time sequences.	did not connect Life Events using time sequences.
Genre Stages III (optional) __points	wrote a Reorientation that reminds the reader of the value of the story and closes the biography.	wrote a Reorientation that partially reminds the reader of the value of the story and is partially effective in closing the biography.	wrote a Reorientation that does not remind the reader of the value of the story and is not an effective closing to the
Textual feature II __points	used apposition effectively to succinctly include descriptors for people, events, etc.	used apposition with partial effectiveness to succinctly include descriptors for people, events, etc.	did not use apposition to succinctly include descriptors for people, events, etc.
Textual feature III __points	made sure the apposition was in grammatical agreement with the person, event, etc. that it modifies.	sometimes made sure the apposition was in grammatical agreement with the person, event, etc. that it modifies.	did not make sure the apposition was in grammatical agreement with the person, event, etc. that it modifies.
Textual feature IV __points	effectively included the voice of the source(s) using a variety of reported speech forms and a variety of verbs of communication.	included the voice of the source(s) with partial success using a limited variety of reported speech forms and verbs of communication.	was unsuccessful at including the voice of the source(s) using reported speech forms and verbs of communication.
Surface Editing __points	used a word processor and other tools to address surface issues (punctuation, spelling, etc.).	partially addressed surface issues (punctuation, spelling, etc.).	did not address surface issues (punctuation, spelling, etc.).
Self-assess __points	accurately self-assessed their work.	self-assessed their work with some accuracy.	was inaccurate when self-assessing their work.
Level and Development	worked above a previously identified proficiency level (based on evidence from Steps 1–4).	worked at a previously identified proficiency level (based on evidence from Steps 1–4).	worked below a previously identified proficiency level (based on evidence from Steps 1–4).

[The Learner's Workbook ends here]

## How to Annotate a Text

We provide here an example of how to identify stages and textual features directly on the text for Step 3, Deconstruction, and are **not included** in the Learner's Workbook

Annotations included for Step 3 (Deconstruction) parts and textual features:

Parts/Stages (in blue)

Title

Jovita Idár Who Promoted Rights of Mexican-Americans and Women

Caption

Paragraph 1, "As a teacher..."

Orientation

Paragraphs 2 - 5

Life Events

Life Event 1 (birth, Jim Crow), paragraphs 5 & 6

Life Event 2 (Education) paragraphs 7

Life Event 3 (The Journalist's Beliefs – Actions), paragraphs 8 – 10

Life Event 4 (Life as journalist), paragraphs 11 - 16

Life Event 5 (Liga Mexicana), paragraphs 17 - 19

Life Event 6 (Language and education action), paragraphs 20 - 22

Life Event 7 (New place, new roles), paragraphs 23 - 25

Life Event 8 (End of life), paragraph 26

Textual features

1. Examples of **apposition** highlighted in yellow, antecedent underlined

¶ 1: "As a teacher, writer, editor and activist, Idár..."

¶ 2: "Jovita Idár, a writer and editor,"

¶ 5: "her view of justice, one that she had formulated from childhood."

¶ 6: "Laredo, Texas, a city on the Mexican border."

2. Examples of **time markers** highlighted in blue

¶ 2: **When ... in 1914**

¶ 3: **by then**

¶ 4: **the next day, when**

¶ 6: **on Sept. 7, 1885**

¶ 9: **after**

3. Examples of **reported speech** highlighted in peach, verbs of communication **bolded**

¶ 17: "Educate a woman, and you educate a family," she would often **exhort**.



- ¶ 19: Idár **urged** women in Texas to “proudly raise your chins and face the fight.”
- ¶ 20: “Much has been said and written against the feminist movement,” she **wrote**

For a password-protected word version of the full Jovita Idár text with and without annotations, please complete this form

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End of INSTRUCTOR'S MANUAL  
Jovita Idár Text-Based Task

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