



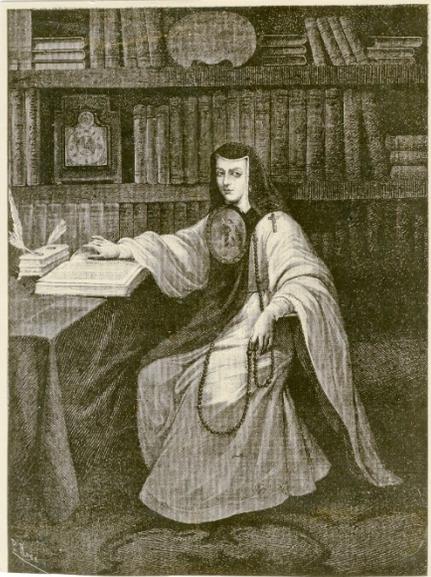
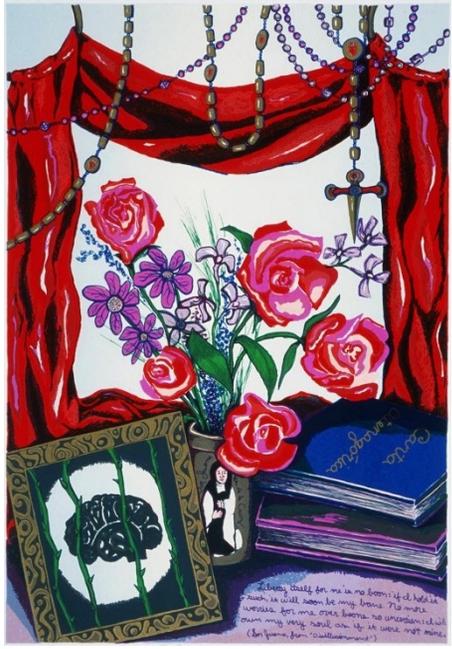
**Lesson 4: Sor Juana Inés de la Cruz: Obedience and Rebellion from the Convent**

Estimated Timeframe: 1 Day (90-minute class session)

<p><b>Brief Description of Lesson</b></p>	<p>In this lesson, students will identify the main events in the life of Sor Juana Ines de la Cruz and analyze how the historical context shaped her life. Students will discuss women’s freedom to make decisions in colonial Mexico through Sor Juana’s biography, her poem, <i>You Foolish Men</i>, and artwork inspired by her.</p>
<p><b>Additional Supporting Questions</b></p>	<ul style="list-style-type: none"> <li>● Why did women become nuns in colonial Mexico?</li> <li>● What were some of the benefits and challenges of religious life?</li> <li>● What access did women have to “freedom of speech”?</li> </ul>
<p><b>TEKS &amp; C3 Frameworks</b></p>	<p>World History Studies:</p> <p>(7) History. The student understands the causes and impact of increased global interaction from 1450 to 1750. The student is expected to:</p> <p>(D) identify major causes and describe the major effects of the following important turning points in world history from 1450 to 1750: the rise of the Ottoman Empire, the influence of the Ming dynasty on world trade, European exploration and the Columbian Exchange, European expansion, and the Renaissance and the Reformation;</p>
<p><b>Learning Objectives</b></p>	<p><b>Students will be able to...</b></p> <ol style="list-style-type: none"> <li>1. Name the main events in the life of Sor Juana and identify the historical context when these events occurred</li> <li>2. Analyze poetry and infer information about its author</li> <li>3. Interpret a work of art and provide support for their views</li> <li>4. Create a poem to explain their ideas on the life of women in 17th-century Mexico</li> </ol>
<p><b>Introduction:</b> Focus relevant to students’ lives</p>	<p>Give students a fragment of Sor Juana’s poem <i>You Foolish Men</i>.        Think-pair-share considering the following questions:</p> <ol style="list-style-type: none"> <li>a. What is the meaning of these phrases?</li> <li>b. When do you think this was written?</li> <li>c. Who wrote it?</li> <li>d. Is the meaning like something else you have read or heard?</li> </ol>

<p><b>Introduction:</b> Access student's prior learning/knowledge</p>	<p>Ask students to write on an individual whiteboard the words or phrases that come to mind when they think about women's rights in colonial Mexico. If they do not have a lot of information, ask them to write what they think women's life looked like back then.</p>
<p><b>Introduction:</b> Preview of lesson/day's agenda</p>	<ol style="list-style-type: none"> <li>1. Illustration analysis.</li> <li>2. TedEd lesson.</li> <li>3. Analysis of <i>The Trappings of Sor Juana</i>.</li> <li>4. Writing poems as Sor Juana.</li> <li>5. Gallery walk.</li> <li>6. Discussion.</li> </ol>
<p><b>Body:</b> Detail of activities</p>	<ol style="list-style-type: none"> <li>1. Show students the portrait of Sor Juana Ines de la Cruz, <i>The Tenth Muse</i> by Miguel Cabrera, and explain that she was the one who wrote the poem read at the beginning of the class. Ask students to infer more information about her from the illustration. For example, you may ask these questions: Where is she? Why is she dressed like that? To what caste do you think she belonged? How can you tell? What is she doing?</li> <li>2. Then, ask them to do the TedEd lesson <i>History's Worst Nun</i>: <a href="https://ed.ted.com/lessons/history-s-worst-nun-theresa-a-yugar#watch">https://ed.ted.com/lessons/history-s-worst-nun-theresa-a-yugar#watch</a>. The activities and questions may be edited on this website using the same video.</li> <li>3. Show students the <i>The Trappings of Sor Juana</i> print and ask them to: <ol style="list-style-type: none"> <li>a. Come up with the general meaning that the painter was trying to convey.</li> <li>b. Support their claim by explaining at least 3 elements of the print. Have students base their interpretations on what they learned about the life of Sor Juana.</li> </ol> </li> <li>4. Students write a poem as if they were Sor Juana to portray the life of women in colonial Mexico.</li> <li>5. If they feel comfortable sharing their work, ask them to paste their poems somewhere around the classroom. Then, they walk around the classroom reading their students work and taking notes on those that draw their attention.</li> <li>6. Have a short class discussion on their poems. They may answer these questions: <ol style="list-style-type: none"> <li>a. Which poem grabbed your attention? Why?</li> <li>b. How does it relate to what we learned today?</li> <li>c. Do you think poetry and women's rights may have some relation? Why?</li> </ol> </li> </ol>

	7. <b>OPTIONAL TASK:</b> If students do not want to share their personal work, you may ask them to get into teams, talk about the object they brought to class (this was homework from last lesson on Catalina de Erauso) and why it may relate to Sor Juana's story. They will have to imagine that they are painting Sor Juana's portrait and they have to use the objects that their team brought to create the setting. Then they will have to explain the meaning they were trying to convey and why they arranged their objects that way.
<b>Conclusion</b>	Final discussion.
<b>Assessment</b>	Write a poem as if they were Sor Juana.

<b>Featured Sources</b>		
<p>[Textual source]</p> <p><i>You Foolish Men</i>, Sor Juana Inés de la Cruz, 1689.</p>	 <p>Photostat of <i>The Tenth Muse</i>, Miguel Cabrera, 1750. Dorothy Schons Papers, Benson Latin American Collection.</p>	 <p><i>The Trappings of Sor Juana</i>, Pat Gomez, 1999. Romo Collection of Mexican American Art Prints, Benson Latin American Collection.</p>

### **You Foolish Men by Sor Juana Inés de la Cruz**

You foolish men who lay  
the guilt on women,  
not seeing you're the cause  
of the very thing you blame;

if you invite their disdain  
with measureless desire  
why wish they well behave  
if you incite to ill.

You fight their stubbornness,  
then, weightily,  
you say it was their lightness  
when it was your guile.

In all your crazy shows  
you act just like a child  
who plays the bogeyman  
of which he's then afraid.

With foolish arrogance  
you hope to find a Thais  
in her you court, but a Lucretia  
when you've possessed her.

What kind of mind is odder  
than his who mists  
a mirror and then complains  
that it's not clear.

Their favour and disdain  
you hold in equal state,  
if they mistreat, you complain,  
you mock if they treat you well.

No woman wins esteem of you:  
the most modest is ungrateful  
if she refuses to admit you;  
yet if she does, she's loose.

You always are so foolish  
your censure is unfair;  
one you blame for cruelty  
the other for being easy.

What must be her temper  
who offends when she's  
ungrateful and wearies  
when compliant?

But with the anger and the grief  
that your pleasure tells  
good luck to her who doesn't love you  
and you go on and complain.

Your lover's moans give wings  
to women's liberty:  
and having made them bad,  
you want to find them good.

Who has embraced  
the greater blame in passion?  
She who, solicited, falls,  
or he who, fallen, pleads?

Who is more to blame,  
though either should do wrong?  
She who sins for pay  
or he who pays to sin?

Why be outraged at the guilt  
that is of your own doing?  
Have them as you make them  
or make them what you will.

Leave off your wooing  
and then, with greater cause,  
you can blame the passion  
of her who comes to court?

Patent is your arrogance  
that fights with many weapons  
since in promise and insistence  
you join world, flesh and devil.