RIVERSIDE UNIFIED SCHOOL DISTRICT
OPERATIONS DIVISION

Memorials, Naming of School Facilities, and Sponsorships Committee Meeting

July 25, 2019
9:00 a.m. – 10:30 a.m.
J. W. North High School, FRC, Room 353
1550 3rd Street, Riverside, CA 92507

A G E N D A

As required by Government Code 54957.5, agenda materials can be reviewed by the public at the District's Administrative Offices, Reception Area, First Floor, 3380 Fourteenth Street, Riverside, California.

Call Meeting to Order

Public Input

The subcommittee will consider requests from the public to comment. Comments should be limited to three minutes or less. If you wish to address the subcommittee concerning an item already on the agenda, please indicate your desire to do so on a provided card. You will have an opportunity to speak prior to the subcommittee's deliberation on that item.

Pursuant to Section 54954.2 of the Government Code, no action or discussion shall be undertaken on any item not appearing on the posted agenda, except that members of the Subcommittee or staff may briefly respond to statements made or questioned posed by persons exercising their public testimony rights. Discussion of items brought forward that are not on the agenda shall be considered for future agendas by the Subcommittee Chair.

Action/Discussion Items

The following agenda item will be discussed and the committee members may choose to introduce and pass a motion as desired.

1. **Approval of Minutes**
   The subcommittee will be asked to approve the minutes of the June 5, 2019 meeting.

2. **Renaming of the John W. North High School Track and Field, Honor wall**
   The subcommittee will walk the campus to determine the best location for the honor wall.

3. **Choosing Names of New Schools**
   The subcommittee will discuss the process for choosing names of new schools.

4. **Schedule of Meetings**
   The subcommittee's next meeting will be scheduled as needed.

Conclusion

Committee Members Comments

Adjournment

UNOFFICIAL
This is an uncorrected copy of the Memorials, Naming of School Facilities, and Sponsorships Committee Meeting Minutes. The Minutes do not become official until they are approved by the Committee at the next meeting.

Riverside Unified School District
Operations Division
Memorials, Naming of School Facilities, and Sponsorships Committee Meeting
June 5, 2019
9 a.m. – 11 a.m.
Ramona High School Library Conference Room
7675 Magnolia Avenue, Riverside, CA 92504

MINUTES

CALLED TO ORDER: 9:01 a.m. by Kathy Allavie

PRESENT: Kathy Allavie and Tom Hunt, Board Members, and Sergio San Martin, Assistant Superintendent, Operations.

Also present were Anazele Gonzalez, Planning and Development Director, Ben Nakamura, Principal, and Becky Porter, Student Activities, John W. North High School; and Nora Lopez, (Recorder).

Action/Discussion Items

1. **Approval of Minutes**
   Kathy Allavie moved and Tom Hunt seconded to approve the minutes of the August 27, 2018, meeting.

2. **Renaming of the John W. North High School Track and Field Facility Application**
   Per Board Policy #7310 – Memorials, Naming of School Facilities, and Sponsorships, the committee reviewed and discussed an application that was received to rename the John W. North Track and Field Facility, "The Charles Leathers Track and Field Complex", after Charles Leathers. Mr. Leathers was a John W. North High School Special Education Teacher and Varsity Track and Field Coach, from 1992 – 2007.

   Staff provided background information on the application and stated it was being submitted for the committee's consideration. The committee, after receiving input from staff, made the recommendation to rename the John W. North Track and Field Facility, "The Charles Leathers Track and Field Complex", after Coach Charles Leathers." Committee also recommended that staff plan a special event for the renaming of the Track and Field Complex and requested a cost estimate for the event.

   The committee recommended staff to present the application for approval of the Board of Education at a future, regularly scheduled meeting.

Conclusion

Committee Members Comments

DRAFT

Committee members asked staff to schedule a meeting during the last week of June. They suggested holding the meeting at John W. North High School to visit the Track and Field Complex to determine the best location for an honor wall renaming the complex.

Committee members discussed issues such as naming a facility after a staff member; recognizing ethnicity of the honoree; process and application for murals. Concerning murals, staff explained the Capital Outlay process and will further explore the guidelines for murals.

Board member Allavie provided staff with a copy of an article that shares the story and important timeline of Juana Ines de la Cruz, philosopher, composer, poet, and nun, as an example of her influence and recognition by government officials. She also shared information about the history of the Highgrove area in Riverside.

Adjournment

Meeting was adjourned at 9:39 a.m.

DRAFT

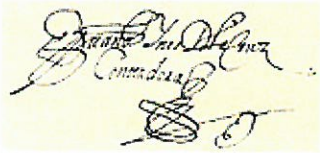
Juana Inés de la Cruz

Sor **Juana Inés de la Cruz**, O.S.H. (English: Sister Joan Agnes of the Cross; 12 November 1648 – 17 April 1695), was a self-taught scholar and student of scientific thought, philosopher, composer, and poet of the Baroque school, and Hieronymite nun of New Spain (Mexico). Her outspoken opinions granted her lifelong names such as, "The Tenth Muse", "The Phoenix of America", or the "Mexican Phoenix".[1]

Sor Juana lived during Mexico's colonial period, making her a contributor both to early Mexican literature as well as to the broader literature of the Spanish Golden Age. Beginning her studies at a young age, Sor Juana was fluent in Latin and also wrote in Nahuatl,[2] and became known for her philosophy in her teens. Sister Juana educated herself in her own library, which was mostly inherited from her grandfather.[1] After joining a nunnery in 1667,[3] Sor Juana began writing poetry and prose dealing with such topics as love, feminism, and religion.[4] She turned her nun's quarters into a salon, visited by the city's intellectual elite. Among them was Countess Maria Luisa de Paredes, vicereine of Mexico. [5] Her criticism of misogyny and the hypocrisy of men led to her condemnation by the Bishop of Puebla, and in 1694 she was forced to sell her collection of books and focus on charity towards the poor. She died the next year, having caught the plague while treating her fellow nuns.

Sor Juana Inés de la Cruz, O.S.H.

Sor Juana Inés de la Cruz by Miguel Cabrera

Born	Juana Inés de Asbaje y Ramírez de Santillana 12 November 1648 San Miguel Nepantla, New Spain, Spanish Empire (near modern Tepetlixpa,Mexico)
Died	17 April 1695 (aged 46) Mexico City, New Spain, Spanish Empire
Occupation	Nun, poet, writer
Nationality	Mexican
Literary movement	Baroque
Relatives	Pedro Manuel de Asbaje and Isabel Ramírez (parents)
Signature	

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Life

Hacienda Panoaya, in Amecameca, Mexico is where Sor Juana lived between 1651 and 1656.

She was born **Juana Inés de Asbaje y Ramírez de Santillana** in San Miguel Nepantla (now called Nepantla de Sor Juana Inés de la Cruz in her honor) near Mexico City. She was the illegitimate child of a Spanish Captain, Pedro Manuel de Asbaje, and a Criolla woman, Isabel Ramírez. Her father, according to all accounts, was absent from her life. She was baptized 2 December 1651 and described on the baptismal rolls as "a daughter of the Church". Her maternal grandfather owned an *Hacienda* in Amecameca. Juana spent her early years living with her mother on his estate, Panoaya.[6]

As a child, Juana often hid in the *Hacienda* chapel to read her grandfather's books from the adjoining library, something forbidden to girls. She learned how to read and write Latin at the age of three. By age five, she reportedly could do accounts. At age eight, she composed a poem on the Eucharist.[7]

By adolescence, Juana had mastered Greek logic, and at age thirteen she was teaching Latin to young children. She also learned the Aztec language of Nahuatl and wrote some short poems in that language.[6]

In 1664, at the age of 16, Juana was sent to live in Mexico City. She asked her mother's permission to disguise herself as a male student so that she could enter the university there. Not being allowed to do this, she continued her studies privately. She was a lady-in-waiting at the colonial viceroy's court,[1] where she came under the tutelage of the Vicereine Leonor Carreto, wife of the Viceroy of New Spain Antonio Sebastián de Toledo. The viceroy, the Marquis de Mancera, wishing to test the learning and intelligence of the 17-year-old, invited several theologians, jurists, philosophers, and poets to a meeting, during which she had to answer many questions unprepared and explain several difficult points on various scientific and literary subjects. The manner in which she acquitted herself astonished all present and greatly increased her reputation. Her literary accomplishments garnered her fame throughout New Spain. She was much admired in the viceregal court, and she received several proposals of marriage, which she declined.[7]

Sor Juana Inés de la Cruz by Friar Miguel de Herrera (1700-1789),

As a nun

In 1667, she entered the Monastery of St. Joseph, a community of the Discalced Carmelite nuns, as a postulant, where she remained but a few months. Later, in 1669, she entered the monastery of the Hieronymite nuns, which had more relaxed rules. She chose to become a nun so that she could study as she wished since she wanted "to have no fixed occupation which might curtail my freedom to study."[8]

In the convent and perhaps earlier, Sor Juana became intimate friends with fellow savant, Don Carlos de Sigüenza y Góngora, who visited her in the convent's locutorio.[9] She stayed cloistered in the Convent of Santa Paula of the Hieronymite in Mexico City from 1669 until her death, and there she studied, wrote, and collected a large library of books. The Viceroy and Vicereine of New Spain became her patrons; they supported her and had her writings published in

Monument of Sor Juana in Chapultepec.

Spain.[8] She addressed some of her poems to paintings of her friend and patron María Luisa Manrique de Lara y Gonzaga, daughter of Vespasiano Gonzaga, Duca di Guastala, Luzara e Rechiolo and Inés María Manrique, 9th Countess de Paredes, which she also addressed as Lísida.

In November of 1690, the bishop of Puebla, Manuel Fernández de Santa Cruzpublished, under the pseudonym of Sor Filotea, and without her permission, Sor Juana's critique of a 40-year-old sermon by Father António Vieira, a Portuguese Jesuit preacher.[10] The Bishop also published his own letter critiquing her comments and said she should focus on religious instead of secular studies.[8] He published his criticisms to use them to his advantage against the priest and while he agreed with her criticisms, he believed that as a woman, she should devote herself to prayer and give up her writings.[11]

In response to critics of her writing, Juana wrote a letter, *Respuesta a Sor Filotea de la Cruz* (*Reply to Sister Philotea*),[12] in which she defended women's right to education: "Oh, how much harm would be avoided in our country" if women were able to teach women in order to avoid the danger of male teachers in intimate setting with young female students. She said that such hazards "would be eliminated if there were older women of learning, as Saint Paul desires, and instructions were passed down from one group to another, as in the case with needlework and other traditional activities."[13]

Convento de Santa Paula (Sevilla)

She famously remarked by quoting an Aragonese poet and echoing St. Teresa of Ávila: "One can perfectly well philosophize while cooking supper."[14] In response, Francisco de Aguiar y Seijas, Archbishop of Mexico joined other high-ranking officials in condemning Sor Juana's "waywardness."

By 1693, she seemingly ceased to write, rather than risking official censure. However, there is no undisputed evidence of her renouncing devotion to letters, but there are documents showing her agreeing to undergo penance.

Her name is affixed to such a document in 1694, but given her deep natural lyricism, the tone of the supposed handwritten penitentials is in rhetorical and autocratic Church formulae; one is signed "*Yo, la Peor de Todas*" ("*I, the worst of all women*"). She is said to have sold all her books,[7] then an extensive library of over 4,000 volumes, and her musical and scientific instruments as well. Other sources report that her defiance toward the church led to all of her books and instruments being confiscated although the bishop himself agreed with the contents of her letters.[15]

Only a few of her writings have survived, which are known as the *Complete Works*. According to Octavio Paz, her writings were saved by the vicereine.[16]

She died after ministering to other nuns stricken during a plague, on 17 April 1695. Sigüenza y Góngora delivered the eulogy at her funeral.[9]

Works

The Dream

The former Convent of St Jerome in Mexico City.

The Dream, a long philosophical and descriptive *silva* (a poetic form combining verses of 7 and 11 syllables), "deals with the shadow of night beneath which a person[17] falls asleep in the midst of quietness and silence, where night and day animals participate, either dozing or sleeping, all urged to silence and rest by Harpocrates. The person's body ceases its ordinary operations,[18] which are described in physiological and symbolical terms, ending with the activity of the imagination as an image-reflecting apparatus: the Pharos. From this moment, her soul, in a dream, sees itself free at the summit of her own intellect; in other words, at the *apex* of an own pyramid-like mount, which aims at God and is luminous.[19]

There, perched like an eagle, she contemplates the whole creation,[20] but fails to comprehend such a sight in a single concept. Dazzled, the soul's intellect faces its own shipwreck, caused mainly by trying to understand the overwhelming abundance of the universe, until reason undertakes that enterprise, beginning with each individual creation, and processing them one by one, helped by the Aristotelic method of ten categories.[21]

The soul cannot get beyond questioning herself about the traits and causes of a fountain and a flower, intimating perhaps that his method constitutes a useless effort, since it must take into account all the details, accidents, and mysteries of each being. By that time, the body has consumed all its nourishment, and it starts to move and wake up, soul and body are reunited. The poem ends with the Sun overcoming Night in a straightforward battle between luminous and dark armies, and with the poet's awakening."[21]

Dramas

In addition to the two comedies outlined here (*Pawns of a House* [Los empeños de una casa] and *Love is More a Labyrinth* [Amor es mas laberinto]), Sor Juana is attributed as the author of a possible ending to the comedy by Agustin de Salazar: *The Second Celestina* (La Segunda Celestina).[22] In the 1990s, Guillermo Schmidhuber found a release of the comedy that contained a different ending than the otherwise known ending. He proposed that those one thousand words were written by Sor Juana. Some literary critics, such as Octavio Paz,[23] Georgina Sabat-Rivers,[24] and Luis Leal[25]) have accepted Sor Juana as the co-author, but others, such as Antonio Alatorre[26] and Jose Pascual Buxo, have refuted it.

Comedies

In the scholarly article, "Humor in Spain's American Colonies: The Case of Sor Juana Inés de la Cruz," author Julie Greer Johnson describes how Sor Juana protested against the rigorously defined relationship between genders through her full-length comedies and humor. While literary dramas "became secularized and levity was added to otherwise austere moral themes," women often emerged as comic characters, frequently exemplifying negative behavior. Although "such misconduct was regarded as serious, presenting the commission of folly within a humorous context was thought to make the lesson to women more palatable." Humor "reinforced male authority and attempted to control female sexuality," but Sor Juana was undaunted and ultimately turned this attitude to her advantage. By recognizing the power of laughter, she "endeavored to appropriate it on behalf of colonial women," deducing that humor "has the capacity to defuse contention or even silence opposition," and "the potential to provoke an imaginative framework in which reality may be restructured without provoking disapproval." Through her use of humor, she "could call attention to the inequality of male-female images of femininity imposed upon them."[27]

Pawns of a House

The work was first performed on October 4, 1683, during the celebration of the Viceroy Count of Paredes' first son's birth.[28] However, some critics maintain that it could have been set up for the Archbishop Francisco de Aguiar y Seijas' entrance to the capital, even though this theory is not considered reliable.[28]

The story revolves around two couples who are in love but, by chance of fate, cannot yet be together. This comedy of errors is considered one of the most prominent works of late baroque Spanish-American literature. One of its most peculiar characteristics is that the driving force in the story is a woman with a strong, decided personality who expresses her desires to a nun.[29] The protagonist of the story, Dona Leonor, fits the archetype perfectly.[28]

It is often considered the peak of Sor Juana's work and even the peak of all New-Hispanic literature. *Pawns of a House* is considered a rare work in colonial Spanish-American theater due to the management of intrigue, representation of the complicated system of marital relationships, and the changes in urban life.[28]

Love is More a Labyrinth

The work premiered on February 11, 1689, during the celebration of the inauguration of the viceroyalty Gaspar de la Cerda y Mendoza. However, in his Essay on Psychology, Ezequiel A. Chavez mentions Fernandez del Castillo as a coauthor of this comedy.[30]

The plot takes on the well-known theme in Greek mythology of Theseus: a hero from Crete Island. He fights against the Minotaur and awakens the love of Ariadne and Fedra.[31] Sor Juana conceived Theseus as the archetype of the baroque hero, a model also used by her fellow countryman Juan Ruis de Alarcon. Theseus' triumph over the Minotaur does not make Theseus proud, but instead allows him to be humble.[30]

Sor Juana and Music

Besides poetry and philosophy, Sor Juana was interested in science, mathematics and music. The latter represents an important aspect because, not only because musicality was an intrinsic part of the poetry of the time but also for the fact that she devoted a significant portion of her studies to the theory of instrumental tuning that, especially in the Baroque period, had reached a point of critical importance. So involved was Sor Juana in the study of music, that she wrote a treatise called El Caracol (unfortunately lost) that sought to simplify musical notation and solve the problems that Pythagorean tuning suffered. In the writings of Juana Ines, it is possible to detect the importance of sound. We can observe this in two ways. First of all, the analysis of music and the study of musical temperament appears in several of her poems. For instance, in the following poem, Sor Juana delves into the natural notes and the accidents of musical notation[32].

Propiedad es de natura
que entre Dios y el hombre media,
y del cielo el be cuadrado
junto al be bemol de la tierra.
(Villancico 220)

On the other, Sarah Finley[33] offers an interesting idea. She argues that the visual is related with patriarchal themes, while the sonorous offers an alternative to the feminine space in the work of Sor Juana. As an example of this, Finley points out that Narciso falls in love with a voice, and not with a reflection.

Other notable works

- *Loa to Divine Narcissus*, (Spanish "*El divino Narciso*") (see Jauregui 2003, 2009)

Academic literature on her

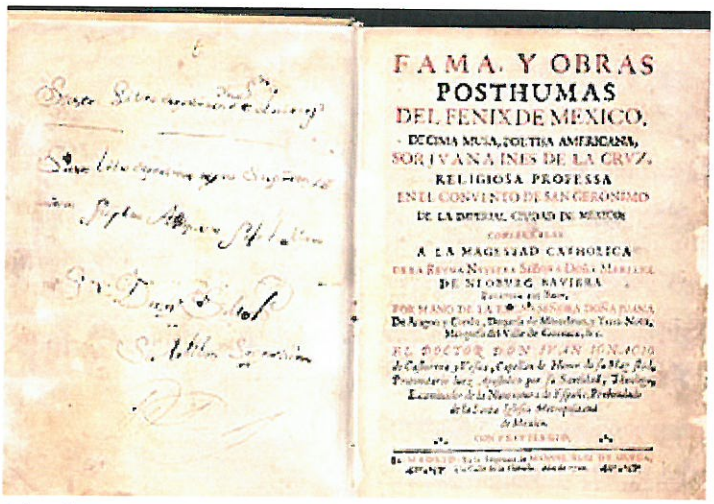
There is a vast amount of scholarly literature on Sor Juana in Spanish, English, French, and German.

Sor Juana, by Juan de Miranda(*circa* 1680).

Her works have appeared in translation. An early translation of Sor Juana's work into English was *Ten Sonnets from Sor Juana Inez de la Cruz [sic], 1651-1695: Mexico's Tenth Muse*, published in Taxco, Guerrero, in 1943. The translator was Elizabeth Prall Anderson who settled in Taxco. One musical work attributed to Sor Juana survives from the archive at Guatemala Cathedral. This is a 4-part villancico, *Madre, la de los primores* .

An important translation to English of a work by Juana Inés de la Cruz for a wide readership is published as *Poems, Protest, and a Dream* in a 1997 Penguin Classics paperback, which includes her response to authorities censuring her.

Arguably the most important book devoted to Sor Juana, written by Nobel Prize laureate Octavio Paz in Spanish and translated to English in 1989 as *Sor Juana: Or, the Traps of Faith* (translated by Margaret Sayers Peden). This work examines and contemplates Sor Juana's poetry and life in the context of the history of New Spain, particularly focusing on the difficulties women then faced while trying to thrive in academic and artistic fields. Paz describes how he had been drawn to her work by the enigmas of Sor Juana's personality and life paths. "Why did she become a nun? How could she renounce her lifelong passion for writing and learning?"[34]However, it wasn't only the enigmas that attracted Paz to research on the nun's life and works. Octavio Paz's book on Sor Juana is perhaps his most personal search. It is unavoidable to see the coincidences between these two writers, separated by more than 3 centuries, and who are the product of a Mexico that has yet to resolve its own historical identity. Sor Juana, who possessed an admirable genius, was trapped within a context that did not understand, nor accept her completely. On the other hand, we have an Octavio Paz who also felt a fractured connection with his own country. A country he constantly tried to comprehend through his writings.



The first part of Sor Juana's complete works, Madrid, 1689.

In his book, Paz makes a thorough analysis of Sor Juana's poetry and traces some of her influences to the Spanish writers of the Golden Age and the Hermetic tradition, mainly derived from the works of a noted Jesuit scholar of her era, Athanasius Kircher. Paz analyses Sor Juana's most ambitious and extensive poem, "First Dream" ("Primero Sueño") as largely a representation of the desire of knowledge through a number of hermetic symbols, albeit transformed in her own language and skilled image-making abilities. In conclusion, Paz makes the case that Sor Juana's works were the most important body of poetic work produced in the Americas until the arrival of 19th-century figures such as Emily Dickinsonand Walt Whitman.

An equally valuable feminist analysis and interpretation of Sor Juana's life and work is found in *The Answer/La Respuesta by Sor Juana Inés de la Cruz* by Electa Arenal, a Sor Juana scholar who is recognized among feminists who changed America, and Amanda Powell, a poet and translator.[35] The original publication, released in 1994 by The Feminist Press, was re-released in an updated second edition in 2009, also by The Feminist Press. The bilingual publication includes poems, an annotated publication of Sor Juana's response to church officials and her impassioned plea for education of women, analysis and a bibliography. *The Answer* applies a valuable gender lens to Sor Juana's writings and life. [36]

Tarsicio Herrera Zapién, a classical scholar, has devoted much of his career to the study of Sor Juana's works. Some of his publications (in Spanish) include *Buena fe y humanismo en Sor Juana: diálogos y ensayos: las obras latinas: los sorjuanistas recientes* (1984); *López Velarde y sor Juana, feministas opuestos: y cuatro ensayos sobre Horacio y Virgilio en México* (1984); *Poemas mexicanos universales: de Sor Juana a López Velarde* (1989) and *Tres siglos y cien vidas de Sor Juana* (1995).

Furthermore, Dr. Theresa Yugar who has written her Master's and Doctoral theses on Sor Juana, wrote *Sor Juana Inés de la Cruz: Feminist Reconstruction of Biography and Text*, a book in which she discusses the life of Sor Juana through a feminist lense and analyzes Sor Juana's *La Respuesta* and *El Sueño*. Dr. Yugar argues Sor Juana is the first feminist of the Americas and even one of the first ecofeminists. She claims that Sor Juana was ahead of her time and was able to intelligently critique the oppressive, patriarchal structures of the church. [37]

Historical memory and influence

Sor Juana was a famous and controversial figure in the seventeenth century. In the modern era, she has been honored in Mexico as well as being the part of a political controversy in the late twentieth century. During renovations at the cloister in the 1970s, bones were found that are believed to be those of Sor Juana. Also found at the same time was a medallion similar to the one depicted in portraits of Sor Juana. The medallion was kept by Margarita López Portillo, the sister of President José López Portillo (1976-1982). During the tercentennial of Sor Juana's death in 1995, a member of the Mexican congress called on Margarita López Portillo to return the medallion, which she said she had taken for "safekeeping". She returned it to Congress on November 14, 1995, with the event and description of the controversy reported in *The New York Times* a month later. Whether or not the medallion is Sor Juana's, the incident sparked discussions about Sor Juana and abuse of official power in Mexico.[38]

Statue of Sor Juana Inés in Madrid, España.

Official recognition by the Mexican government

She was honored by the Mexican government in significant ways.

- Sor Juana's name was inscribed in gold on the wall of honor in the Mexican congress in April 1995.[38]
- Sor Juana is pictured on the obverse of the 200 pesos bill issued by the Banco de Mexico.[39]
- Sor Juana also appears on the 1000 pesos coin minted by Mexico between 1988 and 1992
- The convent in Mexico City in which she lived the last 27 years of her life and where she wrote most of her work is today the University of the Cloister of Sor Juana in the historic center of Mexico City.