

CBL Across Disciplines: Students' reflections on CBL in CIS, Montserrat, Religious Studies, Sociology, Spanish, and Visual Arts

Academic Conference
College of the Holy Cross
Wednesday, April 27, 2022

Moderated by: Isabelle Jenkins '10, Director, Donelan Office of Community-Based Learning

Session Agenda

- Introduction
- Student presentations
 - "Beginnings and Endings" - Kit Meszaros '24 and Lindsay Riordan '25
 - "Art of Africa and the Americas" and "Kings and Caliphs" - Grace Morrissey '22
 - "Theology of Making" - Luke Birch '25 and Michael Scuderi '25
 - "Filmmaking in Spanish" - Diana Chavez Cruz '24, Marie James '24, and Sam Kirkpatrick '24
 - "Seeking Justice" - Molly Doyle '22 and Rachel Enad '22
- Q&A

Beginnings and Endings

A Reflection of the CBL Experience at St. Mary Health Care Center

Professor Beard
Kit Meszaros and Lindsay Riordan

Introduction

Community-Based Learning Experiences

Montserrat Seminar

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graph TD; A[Montserrat Seminar] --- B[Laboring Under an Illusion]; A --- C[The Art of Dying Well]; B --- D[Historical, social, psychological, clinical, and ethical aspects of birth, the birthing process, and birth practitioners]; C --- E[Historical, social, psychological, clinical, and ethical aspects of death and dying with attention to both past and present approaches];
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Laboring Under an Illusion

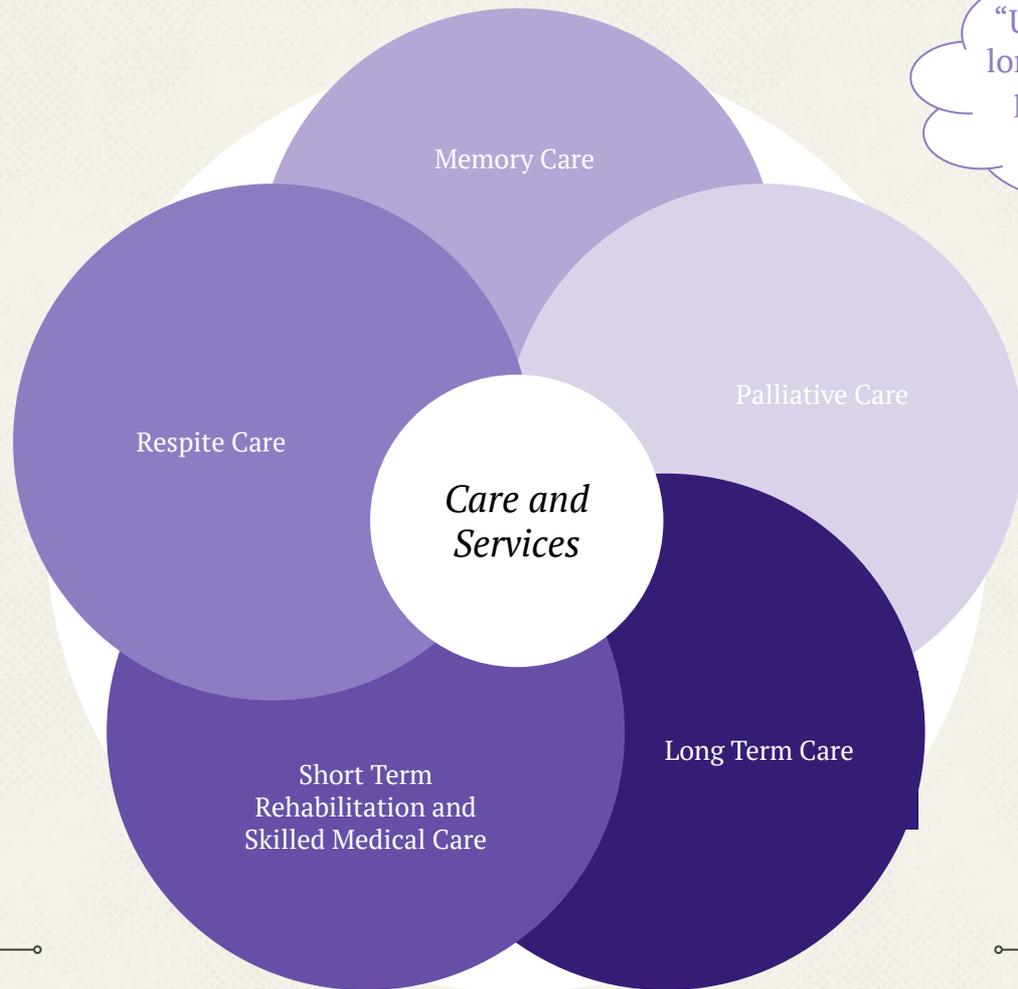
Historical, social, psychological, clinical, and ethical aspects of birth, the birthing process, and birth practitioners

The Art of Dying Well

Historical, social, psychological, clinical, and ethical aspects of death and dying with attention to both past and present approaches



St. Mary Health Care Center



“Utilizing what still exists in long-term memory, as well as preserving the ability and dignity of the residents.”

“

That's the smile we
want to be seeing
more of. You guys
need to come around
more often.

”

Impact of TimeSlips on St. Mary

○ *Giving back*

○ *Easing their loneliness*

○ *Learning from one another*

○ Bridging the Generational Gap ○

| | | Definition | Symptoms |
|---|-------------|--|---|
| 1 | Dementia | A disorder of mental processes caused by brain injury or disease | <ul style="list-style-type: none">• Progressive forgetfulness• Difficulty doing familiar tasks• Confusion• Poor judgement or decision making abilities |
| 2 | Alzheimer's | The most common form of dementia caused by a buildup of plaques and tangles in the brain | <ul style="list-style-type: none">• Memory loss• Confusion/mood changes• Emotional disturbances |

TimeSlips Creative Engagement

“A creative storytelling program that serves the purpose of bringing meaning to late life through creative engagement”

A group of elderly people are seated in a room with wood-paneled walls and large windows. They are sitting in brown leather armchairs. Some are holding papers or brochures. A woman in the background is standing and smiling. A large white circle with black text is overlaid in the center of the image.

Set-up & Process



Requirements

- Always saying yes, and...
- Giving proof of listening
- Opening ourselves to wonder
- Committing to rigor and the value of all human beings
- Finding meaning by connecting our personal expressions to the larger world
- Asking Beautiful Questions

BEAUTIFUL QUESTIONS

If your foot
could talk
what would it
say?

If love were
an object
what would it
be?

If you could
have a
superpower
what would it
be?

Why Does CBL Matter?

The Meaning Behind Our Experiences

Takeaways

○ **Patience**

○ **Empathy**

○ **Perspective**

○ **Lessons in discomfort**

The Future

- Impact on future internships, jobs, and courses
- Academic skills
- Professional skills
- Advice for CBL Faculty
- Advice for CBL Students

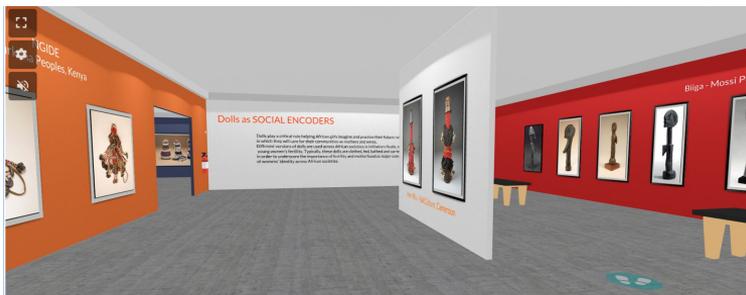
Thank you!

Contact Information to Participate in TimeSlips:
ianbannon@figures.org

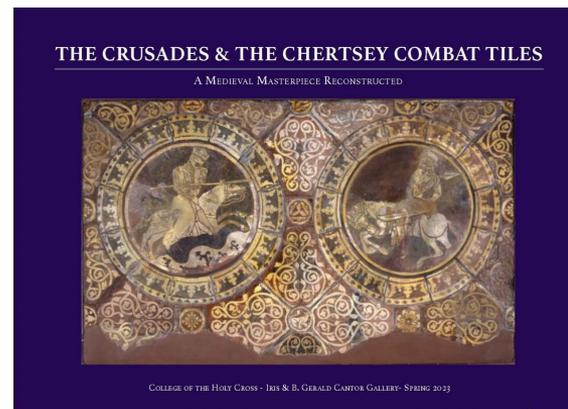
Arts of Africa & The Americas

Kings & Caliphs: Arts of Luxury

Professor Amanda Luyster
Grace Morrissey, '22



African Dolls Artsteps Exhibition &
AP Art History in the Worcester Public Schools



Exhibition Preparation: *The Crusades & The Chertsey Tiles:
A Medieval Masterpiece Reconstructed*

Arts of Africa & The Americas

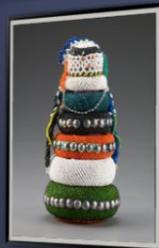


Akua'ba
Asante Culture, Ghana
19th Century
British Museum

ART STEPS

<https://www.artsteps.com/view/5fb2a9429e13b164763237f8>





Ndebele Dolls - Nguni Peoples, South Africa

Beaded Ndebele dolls are made for adolescent girls either by their mothers or by the girls themselves as beadwork samplers. The beaded rings around the dolls replicate the cholwane beaded bands worn by young unmarried Ndebele women around their necks, legs, arms and waists. Parents pay close attention to how Ndebele girls handle their dolls, as her play interactions with the doll are believed to foreshadow her abilities as a mother and wife. In addition to their role as objects of play, these beaded play dolls are a major export and source of income for Ndebele women. Beaded Ndebele dolls are important play objects, but they have also become an important means of re-establishing and strengthening the Ndebele identity since the late 19th century.





NGIDE
Peoples, Kenya



Dolls as SOCIAL ENCODERS

Dolls play a critical role helping African girls imagine and practice their future role in which they will care for their communities as mothers and wives. Different versions of dolls are used across African societies in initiation rituals, to young women's fertility. Typically, these dolls are clothed, fed, bathed and carried in order to underscore the importance of fertility and motherhood as major components of women's identity across African societies.



Fula Culture, Cameroon



Biga - Mossi Pe



AKUA'BA "Akua's Child"

Asante Peoples, Ghana

The Akua'ba made by the Asante culture in Ghana is of particular importance, as it has become an iconic fertility doll and plays a major role in Akan cultural practice. If an Asante woman is having difficulties conceiving she will go to a priest and commission an Akua'ba. She will then carry, feed, bathe, and clothe the doll as if it were a real child in hopes of becoming pregnant.

After a woman gives birth the akua'ba is typically placed in a shrine to thank ancestral spirits that aided in the conception, if the doll is unsuccessful it is buried with its owner. The Akua'ba's flat disc-like head, ringed neck and stick figure-esque body represent Asante ideals of beauty. Its form also enables Asante women to carry the doll on their backs'. The Akua'ba has become one of the most recognizable African art forms in the Western World.

The name akua'ba comes from the doll's origin story. A young Asante woman named Akua was the first person to commission a doll of this type; after a local priest told her it would help her conceive a child or "ba".



Blolo Bla & Blolo Bian - Baule Peoples, Côte d'Ivoire





ERE IBEJI
"ere: sacred image; ibi: born eji: two"

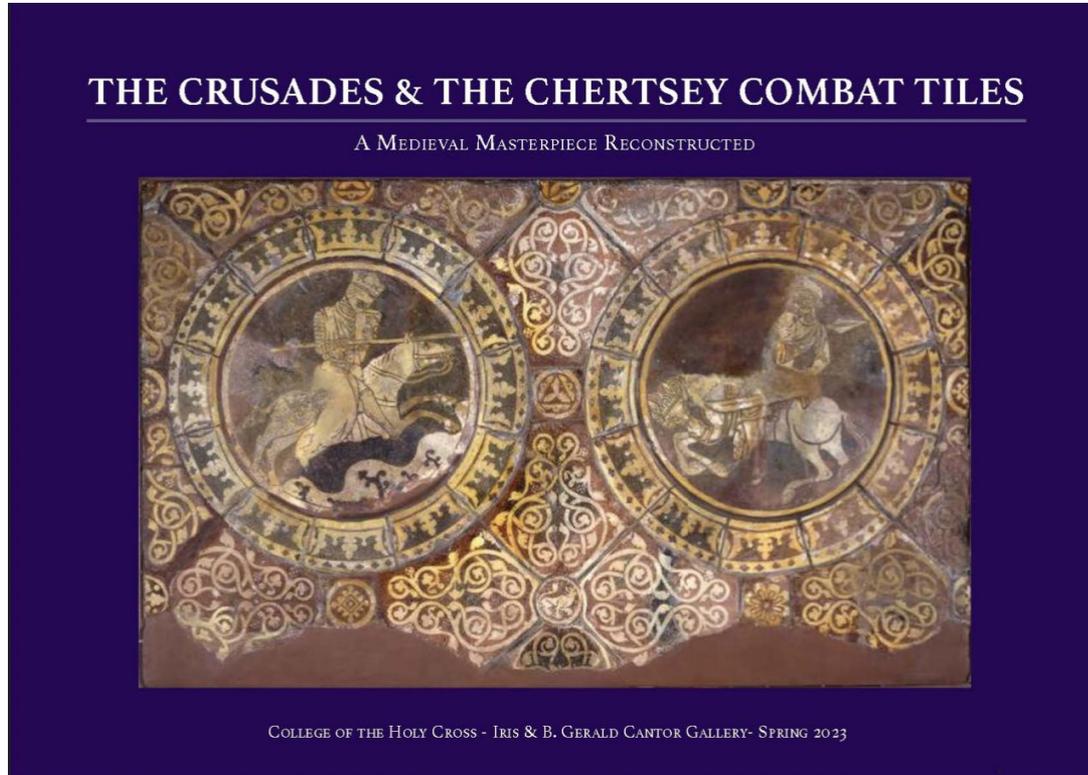
The Yoruba culture in Nigeria highly values twins, believing that they have supernatural powers and are protected by the thunder god Shango. Twins are viewed as a sign of fertility, but the Yoruba also believe twins can be feisty and unpredictable. If a twin dies early in its life, the Yoruba create an Ere Ibeji, an anthropomorphic doll that will receive the deceased twin's spirit. The doll is then dressed, fed, bathed, and cared for as if it were a living person to prevent the deceased twin from calling it's living twin to join them in death. The Ere Ibeji links the physical world with the spiritual world to prevent the deceased twin from harming the family.

Ere Ibeji Twins - Yoruba, Nigeria



The Chertsey Tiles and The Crusades: A Medieval Masterpiece Reconstructed

Exhibition Opening April 2023 - Prior Arts Center



Student Contributions

- *Object Labels*
- *Video*
- *Scalar Site*



Object Label

This luxury ceramic type - known as **lustreware** - was valued across cultures, as both Islamic royal courts and European Crusaders used these ceramics as **deluxe dinnerware**. The repetitive scroll patterning and seated figure in a roundel create a **visual rhythm** on this bowl's surface. However it is the luster glaze that creates the bowl's unusual iridescent surface and makes it a **luxury item**. Lustreware is a **complex and expensive glazing** process where a ceramic is glazed in tin-oxide to create a white base, and then re-fired after being painted with metallic luster paint, resulting in a metallic sheen on the ceramic's surface. Lustreware ceramics were highly coveted for their **shimmering metallic quality**, and were often said to have been **dipped in the light of the sun**.



Video



Scalar Site



FIGURAL BOWL WAM 1918.18 (1/9)

What is this?

By Grace Morrissey



Overhead View WAM Bowl 1918.18 Luster Ceramic, Rayy Culture, 1200-1299



Ellipse View WAM Bowl 1918.18
Luster Ceramic, Rayy Culture, 1200-1299

The WAM's figural Islamic bowl is unique in that it's shimmering luster glaze and repetitive patterning creates a sense of visual rhythm and energy on the bowl's surface. However, its material and patterning also speak to its function as a piece of luxury court dinnerware. The underlying geometric organization, repetitive patterning, and lusterware materiality constitute the three most striking visual elements of this bowl, and these elements come together to create a rich visual dynamism. The bowl's interior decoration is marked by a clear underlying geometry, as its pattern can be broken up into eight

trapezoidal segments, delineated by radiating bands that originate from two concentric circles at the bowl's center. These underlying geometric elements create a sense of aesthetic consistency, order, and visual rhythm within the piece, while also establishing an organized visual clarity in the bowl's surface decoration. This clarity is further established by the bowl's monochrome reserve coloring. Reserve coloring is a term used to refer to a lustreware done in only two colors, with white acting as the base color.

In this example golden brown luster is painted onto a creamy white base, thus reserving the bowl's figure and decorative elements in white. Monochrome reserve coloring has predominated Islamic lustreware since the 10th century. The use of a single luster color enabled ceramicists to create clearer figural decoration, as new motifs such as animals, birds, and human figures, were being incorporated with traditional geometric and vegetal motifs at this time.

The WAM bowl's decorative patterning is characterized by a fusion of geometric elements with organic scroll forms and a centrally located figure. The center of the bowl's decorative



View of Underside WAM Bowl 1918.18
Luster Ceramic, Rayy Culture, 1200-1299

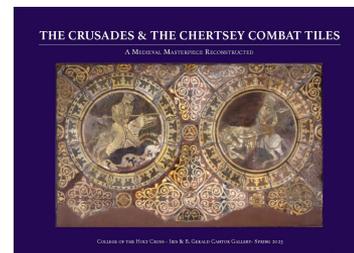
Takeaways & Future Applications

Arts of Africa & The Americas



- Introduction to Art History, Exhibition Curation, Multicultural Artistic Traditions
- Directly Applicable in the Classroom
 - Reusable & Repurposable

Kings & Caliphs



- First Hand Experience with Museum Best Practices
- Provides Baseline for Serviceable Labels and Didactics in the Actual Exhibition
- Student Ownership and Investment in the Work

Serviceable, Applicable, Meaningful

An aerial photograph of a rugged, mountainous landscape. The terrain is characterized by steep, rocky slopes and a central valley where a river flows. The colors are muted, with shades of grey, brown, and green. The overall scene is desolate and dramatic.

Theology of Making

Professor Peter Fritz

Michael Scuderi '25 and
Luke Birch '25

Luke Birch: Class of 2025

Brief Background About Me:

- From Mansfield, MA
- Currently studying political science.
- Participated in community service in high school
 - Volunteered at Nursing Homes, Food Pantry, Tutoring
- Reason for Selecting *Theology of Making* as a potential Montserrat Course
 - Wanted to continue my theological studies in college.
 - Desired a more immersive service experience than the past.

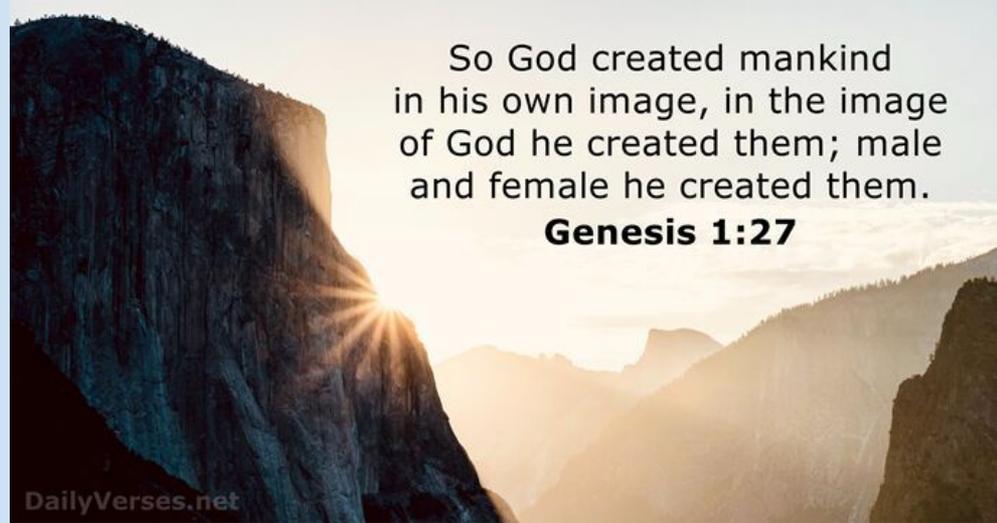
Michael Scuderi- Class of 2025

A little about me: Currently studying Chemistry and participating in two separate CBL projects.



About “Theology of Making”

- Seminar Style
- Closely Examine Philosophical and Biblical Texts
- Learn about key Catholic figures
- Explore theological concepts of justice, faith, and community
- Art/Making
 - Theological Lens
 - Social Justice
- Community-Based Learning
 - Mustard Seed
 - Application of material



Makoto Fujimura

A key figure I studied while attending *Theology of Making* was Makoto Fujimura.

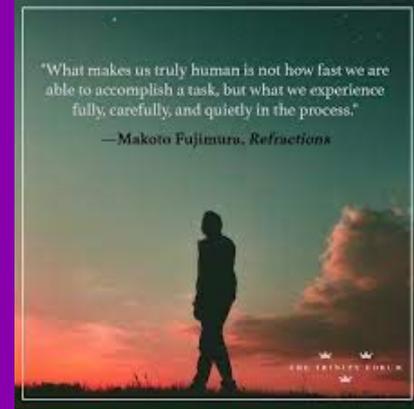
I took to his writing with significant interest and he inspired me to *create*.

Video 0:30-2:30

<https://www.youtube.com/watch?v=vfgcR4rEBqU&t=39s>

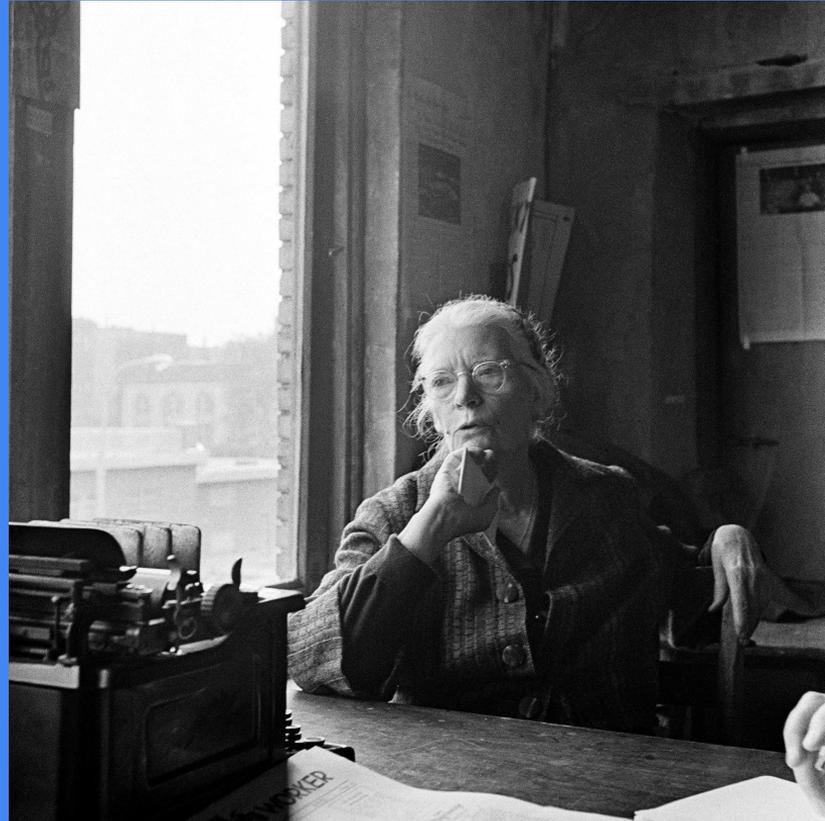
Prof. Fritz showed this video to our class and it completely changed my outlook on what it meant to be a maker.

Being a maker allows God to work through an individual to make an impact on other individuals.



Dorothy Day (1897-1980)

- Founder of the Catholic Worker Movement alongside Peter Maurin
- Advocate of pacifism and social change
- Principles of Day and the Catholic Worker Movement
 - Spirituality rooted in the Gospels
 - Solidarity with the Poor
 - Racial Equality
 - Nonviolence
- Approximately 174 Catholic Worker Communities continue to serve in the United States
 - Including the Mustard Seed



Our Work With the Mustard Seed



- Mustard Seed is a Catholic Worker House located in Worcester, MA
- Follow in the tradition and spirituality of Dorothy Day and Peter Maurin
- Serve meals, provide clothing, and offer medical services to those in need in the Worcester Community
- First Semester: Volunteered and served meals
- Commemoration of the 50th Anniversary of the Seed
 - Create a more modern and user friendly website to spread awareness of their cause.
 - Website Link:
https://sites.google.com/d/1wM1Hqw8xIgeDp1UKekU7-hHnj6BPX4MD/p/1hVvoovLpj3QJJ2_QgGp-o9zaEZw_sjno/edit

How CBL creates a bridge

CBL creates a bridge between the classroom and the world around us.

Students can apply skills they have learned in the classroom and volunteer at a variety of sites.

Summit Campus, located in Worcester, offers HC students a chance to be a social coach.(Bottom left)



Reflection/ Conclusion

- Empathy
- Conversation
- Potential
- Inspired
- Emotions
- Uncomfortable



Filmmaking in Spanish

By: Sam Kirkpatrick, Marie James, and Diana Chavez Cruz

Background

- ❖ Introductions
- ❖ Background on course
- ❖ The combination of learning about filmmaking and learning Spanish
- ❖ The Process
 - Learning the terms and functions, learning the equipment...
 - Then learning about our partners
- ❖ Selection Day
 - Why we all chose El Buen Samaritano (EBS)
 - Who was part of the team
- ❖ Benefits of CBL component
 - Made us better students in the classroom
 - AND better students in the community





We arrived from California with 4 children, and we saw the need to look for help from the agencies in the community.

About EBS

- ❖ Maria and Osiris Reyes
 - Desire to be the “Good Samaritan”
- ❖ Mari Gonzalez
- ❖ More than just food → community center
 - Vaccines, jobs, teaching, clothing/resources
- ❖ Now 30 Years in Worcester



The Experience

- ❖ 3 most meaningful aspects
 - Relationships
 - Community
 - Impact

- ❖ Uniqueness of this class through CBL
 - Perspective
 - Selflessness/Picking others up
 - Applying the language outside of the classroom



Impact for the Future

- ❖ Impact on life decisions
 - What can this experience teach me?
 - About myself
 - About what I'm good at
 - About what I'm not good at
 - Team Oriented
 - Theme of "hands" in our video
- ❖ Skills learned
 - How to resolve internal issues
 - How to be versatile / flexible
 - How to listen to understand
 - Especially with language barrier



Closing



Seeking Justice in Worcester & Beyond: A Conversation on Food Security

Molly Doyle '22 and Rachel Enad '22

CISS 310: Seeking Justice, Professor Sterk Barrett

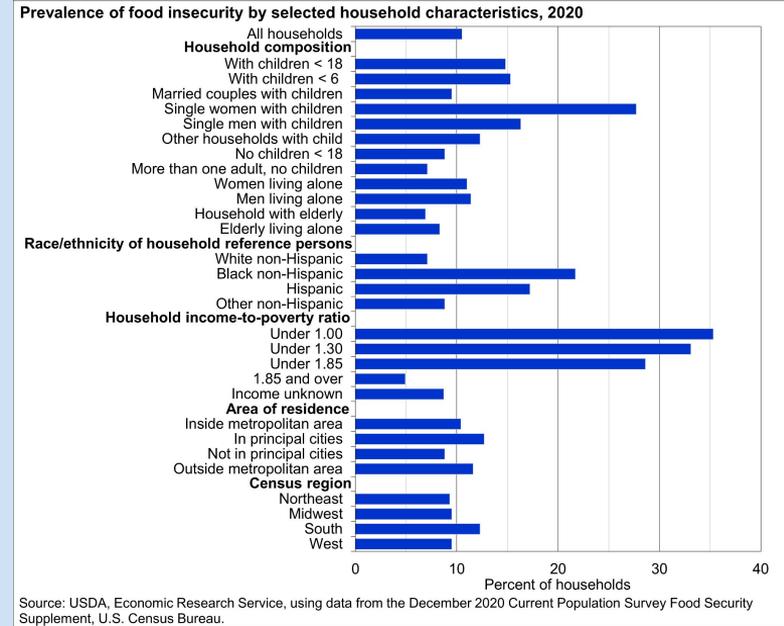
- How does social justice connect to the mission of Jesuit higher education?
- Explore the complexities of social justice and explain theoretical perspectives and approaches to seeking justice
- Analyze root causes of justice
- Reflect on how our educational experiences have related to seeking justice
- What does it mean to be “for and *with*” others?
- Self-reflection and consideration into how we might seek justice moving forward
- Reflect on our talents and practice discernment
- Connect theory with practice through CBL project



The mission of the Donelan Office of Community-Based Learning is to engage faculty, staff, students, and community partners in a process of integrating theory and practice. In the Jesuit tradition and through service and research, we promote experiential learning opportunities that foster the mutually beneficial exchange of knowledge and resources, as we strive to make a substantial contribution to our local community.

Food Insecurity in the United States

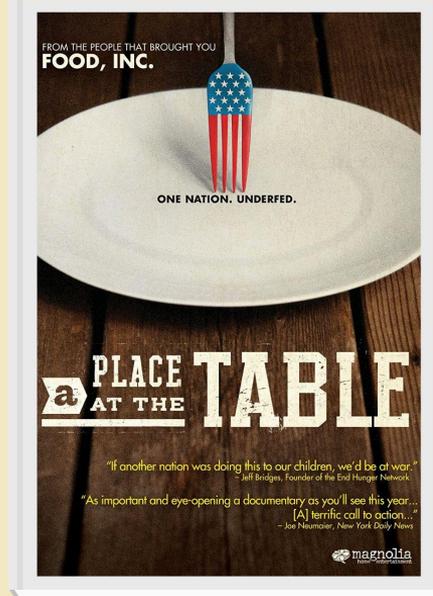
- **Food Insecurity:** Households or individuals who experience uncertainty of having, or an inability to access, an adequate amount of affordable and nutritious food.
- There is more than enough food to feed everyone, so why does hunger exist?
- History of Food Insecurity in the United States
 - 1970s – lowest levels of food insecurity
 - 1980s – Social programs experience widespread cuts creating a dependence on charity to address hunger
- **Charity vs. Justice Approach to Hunger**
 - Both are needed!



Hunger is not experienced equally. Racial, gender, and geographic disparities exist.

SEEKING JUSTICE IN WORCESTER AND BEYOND:

A CONVERSATION ON FOOD SECURITY



Please join us for a discussion about food security and how it impacts our local and greater community. We will be joined by 3 local hunger relief nonprofits who will share their work to combat the widespread injustice of hunger.

April 20, 2022

6:30-8pm
Smith Labs 154

THE MUSTARD
SEED CATHOLIC
WORKER



WORCESTER
COUNTY
FOOD
BANK





Seeking Justice in Worcester and Beyond: A Conversation on Food Security



Molly Doyle '22
Rachel Enad '22

CISS 310: Seeking Justice

Tonight's Panelists

WORCESTER
COUNTY
FOOD
BANK

Jean McMurray
Chief Executive Officer

PROJECT
BREAD

Hannah Benson
Program Manager, Health
Care Partnerships

The Mustard
Seed Catholic
Worker

Frank Kartheiser
Founder of Mustard Seed

Helpful Information to Understand Contemporary Food Insecurity

- **Food Insecurity:** Households or individuals who experience uncertainty of having, or an inability to access, an adequate amount of affordable and nutritious food.
- There is more than enough food to feed everyone, so why does hunger exist?
- History of Food Insecurity in the United States
 - 1970s – lowest levels of food insecurity
 - 1980s – Social programs experience widespread cuts creating a dependence on charity to address hunger
- Charity vs. Justice Approach to Hunger
 - Both are needed!



Background on *A Place at the Table*



- Produced in 2012
- Follows 3 individuals experiencing hunger in the U.S.
 - Rosie – 5th grader in rural Colorado
 - Barbie – Single mother of two in Philadelphia
 - Tremonica – 2nd grader in the Mississippi Delta
- Themes to Guide our Viewing:
 - Hunger in America
 - Connection between obesity and hunger
 - Impact of malnourishment on children
 - Legislation and Policy surrounding child hunger
 - Why is there hunger?



April 20, 2022
Smith Labs 154: Panel Discussion on
Seeking Justice in Worcester & Beyond:
A Conversation on Food Security

A Conversation on Food Security - TONIGHT

Inbox x

Power Center, J.D. <jdpowercenter... Wed, Apr 20, 3:01 PM (6 days ago) ☆ ↶ ⋮
to J.D., bcc: EMAIL2022 ▾

Seeking Justice in Worcester and Beyond: A Conversation on Food Security

If there's more than enough food to feed everyone, why do so many people experience food insecurity? Please join us for a dialogue on food security within Worcester and our larger community, **tonight from 6:30-8 in Smith Labs 154** (the classroom straight ahead when you enter the main doors of the Science Complex). In addition to watching clips from a food insecurity documentary called *A Place at the Table*, we will be joined by representatives from The Mustard Seed, Project Bread, and the Worcester County Food Bank. Hunger unnecessarily impacts so many, so let's start a conversation about how we can collectively work to eliminate the injustice of hunger.

Reflection

“Their wisdom really resonated with me, and with the audience I hope - and it was quite inspiring to see first hand how they were able to turn their passions into careers. To be able to see the variety of different paths one can take to achieve the same goal/outcome was great and I think it really tied together what we had learned in class about vocation and the ways in which we can respond to vocation.” - Rachel Enad

“I have long known that I am interested in addressing social issues, but I lacked formal knowledge of many issues and their solutions. Fortunately, I feel that many of these gaps were filled through Seeking Justice, community based learning, and other experiential learning opportunities I became involved with throughout my time at Holy Cross.” - Molly Doyle

Thank you!