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## Co-teaching in a Jesuit College: a case study in the humanities

Elisa María Pérez Avellán <sup>a\*</sup>, Henar Pizarro Llorente <sup>a</sup> and  
María Eugenia Ramos Fernández <sup>b</sup>

<sup>a</sup>*Faculty of Humanities and Social Science, Universidad Pontificia Comillas, Madrid, Spain;*

<sup>b</sup>*Faculty of Economics and Business Administration, Universidad Pontificia Comillas, Madrid, Spain*

Is every teaching innovation proposal within the new technological environment pedagogically legitimate and productive? Certainly, sociocultural transformations have produced a proliferation of methodologies in the last decades. Our project about co-teaching practices was carried out with two concrete goals. First, to measure the efficiency of co-teaching in a workshop with fourth-year students on the topic of the culture of the Baroque. Second, to assess the usefulness of the rich Jesuitical pedagogical framework in current learning environments. We suggest that collaborative and interdisciplinary teaching, by enhancing experiential contact with cultural heritage, using gamification techniques, and placing, front and centre, twenty-first-century debates on social media, virtual reality, and changes in gender issues, allowed the students to foster critical thinking and creativity. These skills, essential for the digital era and the Jesuitical identity, validate the Ignatian pedagogical framework in twenty-first-century university education.

**Keywords:** Co-teaching; cultural heritage; Jesuit education; humanities; educational innovation

Our present context, shaped by technological development, has prompted the emergence of diverse institutions within the business of education. Schools and universities are no longer the ‘sanctuary’ of learning because their social role has been challenged (Fernández Enguita 2016). Socioeconomic and cultural transformations have fostered, in the last few decades, the growth of teaching innovation proposals that aim to help facing all these changes. However, there is a risk in introducing educational practices whose only claim to legitimacy lies in the apparent novelty or their digital nature. These new proposals need to be carefully assessed to determine their usefulness in improving the quality of teaching/learning processes. Moreover, regarding institutions with a specific pedagogical philosophy, such as the Jesuitical approach, the goal at hand becomes more concrete since it involves updating that rich tradition. Our teaching innovation project is an attempt to tackle the needs of an Education of the twenty-first century, from the perspective of the more than 400 hundred years old Ignatian pedagogical framework. The workshop was conducted with fourth-year students of Philosophy at the Universidad Pontificia Comillas (Madrid).

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\*Corresponding author. Email: [empavellan@comillas.edu](mailto:empavellan@comillas.edu)

The main purpose of the experience was twofold: on the one hand, to bring cultural heritage closer to a young generation of learners; on the other, to expose them to critical thinking skills that will allow them to reach beyond the so-called ‘globalisation of superficiality’ (Nicolás [2010] 2019, 557). Consequently, a special session was designed around the co-teaching model, with the task of familiarising students with the first Jesuitical Higher Education Institution (Madrid’s Imperial College) and the cultural context of the Baroque, when the founding of the College took place. Naturally, the co-teaching method implied the adoption of an interdisciplinary approach.

### Co-teaching as an Ignatian pedagogical tool

Co-teaching originated in the field of special education to enhance student inclusion. As a result, some authors define this practice as a collaborative one between a teacher in any discipline and a special education instructor (Friend et al. 2010; Gately and Gately 2001). However, the ongoing proliferation of this methodology led to new labels, so ‘co-teaching’ identifies every practice in which two or more instructors cooperate to improve the teaching/learning process. This collaborative effort can take place both in and out of the classroom, during one or several phases of the instructional process: lesson planning, delivering and assessment (Bacharach, Washut Heck, and Dalhberg 2008; Beninghof 2020; Cook 2004). This formulation encompasses different types of teaching cooperation, some of them quite unique (Burns and Mintzberg 2019, 94; Honigsfeld and Dove 2010, 7–8). The most important methods are one instructor observes while the other one teaches; parallel teaching, seasonal teaching, alternative teaching and team teaching. The applied method in our workshop was the latter (team teaching), by which all the teachers, endorsed with the same degree of authority and responsibilities, share the same classroom and take turns throughout the session to present materials and topics. Instructors deal with the whole group, with no divisions made. While teacher’s interventions are set, spontaneous, along-the-topic, and respectful interruptions from colleagues enrich the experience, energise debate and encourage student engagement (Cook and Friend 1995, 9; Thousand, Villa, and Nevin 2006, 244–245).

The main reason to choose this kind of co-teaching was that it allows interdisciplinary instruction since topics can be addressed from diverse perspectives and fields of knowledge, given teachers’ expertise. As a result, the students are exposed to a holistic learning experience that expands beyond knowledge compartmentalisation. Furthermore, this method presented the opportunity of showcasing the existing synergy between co-teaching and Ignatian pedagogical values, especially the four dimensions that make up the ‘Ledesma-Kolvenbach College Paradigm’ embraced by Jesuitical Colleges (Cía Blasco et al. 2022).

Ignatian pedagogy refers to every educational practice inspired and shaped by the spiritual and vital leadership of Ignatius of Loyola and his first colleagues, which constitutes the source of its uniqueness. Ignatius’ foundational experience has been passed on through his writings, most especially the *Spiritual Exercises*. The *Constitutions* of the Society have also modelled the ‘Ignatian way’ in the education realm (Codina 2007). Defining features of Jesuitical education are outlined in *The Characteristics of Jesuit Education* ([1986] 2000) and *Ignatian Pedagogy: a Practical Approach* (1993). Both documents conform to the contemporary pedagogical framework of the Company (Holman 2014, 141–143), in which the so-called ‘Ledesma-

Kolvebach College Paradigm' is embedded (Agúndez Agúndez 2008). The Ledesma-Kolvebach College Paradigm identifies and defines both the agents and final aims, in an interdependent relationship, of the Society of Jesus's mission in College Education, namely, *utilitas*, or practical dimension, *iustitia*, or sociopolitical aspect, *humanitas*, as human-individual dimension, and *fides*, or religious drive. Latin terms were coined by Peter-Hans Kolvenbach (1928–2016), Superior General of the Society of Jesus (1983–2008), in his 2007 address at the Pontifical Gregorian University to members of the Georgetown University governing board. Kolvenbach, in different interventions: the most important ones were his speeches at Monte Cucco (2001), Notre Dame de la Paix, Namur (2006), the one at the closing ceremony of IQS' centennial in Barcelona (2006), and his 2007 address to Georgetown University in the Pontifical Gregoriana University made a deeper analysis of the goals of Jesuits' Higher Education Institutions, starting with Diego de Ledesma's *De ratione et ordine studiorum Collegii Romani* (1564–1565) guidelines (Hernández Franco, Pérez Avellán, and Pizarro Llorente 2022).

### **Imperial College of Madrid: at the Avant Garde in fostering talent**

The *Colegio Imperial* of Madrid was chosen as a case study for the co-teaching session for several reasons. The College was an education centre that tailored youth learning in a historical context that demanded change (technological, economic, and political breakthroughs of the Renaissance). Madrid's *Colegio Imperial* brought these transformations about through the introduction of innovative tools and key pedagogical insights. The similarity of this situation with our current need to redefine the role of Higher Education Institutions within Artificial Intelligence emergence and technological advances certainly caught the participants' attention. Moreover, the Ignatian Pedagogical Paradigm emphasises the importance of considering both the student's context and that of the Institution as well (Mesa 2013). The choice of Madrid's *Colegio Imperial* was, therefore, most fitting since it is a present, identifiable and familiar building in the city where the students live. Finally, the *Colegio* also embodied an innovative dimension in its humanistic spirituality. Its foundational support came from Empress Maria of Hapsburg, daughter of Emperor Charles v and wife of Maximilian II of Hapsburg. When she passed away in 1603, she bequeathed the Society of Jesus with handsome funds in assets for life. Other learning institutions in the city, such as the old City School and the Mathematics Academy established by King Philip II, joined in, and the *Colegio* began its teaching mission. Subjects taught included a wide range of scientific fields, from Philosophy to classic languages. The institution turned into the Royal School of San Isidro in 1625, after King Philip IV founded the Royal Seminary for the Nobility, intended as a centre for the education of the elite, which would be housed under the same roof. To achieve this critical goal, a successful effort to attract to Madrid the most brilliant professors from the most prestigious Jesuitical institutions in Europe. This is how *Colegio Imperial* of Madrid became a benchmark in culture development and education whose faculty contributed with state-of-the-art knowledge. The Institution, built in the proximity of Madrid's main square, shows a geographical location that is symbolic of the socio-political place the new Society of Jesus wanted to occupy in the Hispanic Monarchy: near the spaces of power (the Royal Palace, Houses of the Nobility, major Convents ...) within the city, but also opening up to the social and political periphery of Madrid, since it was built right along the walls of the city. In the centre of power,

but in the margins of society as well.<sup>1</sup> Following Mullaney's notion of cultural and ideological significance of position, the Colegio's borderland location within the city indicates, thus, the goal of bridging the centre and the margins, tradition and innovation, the powerful and the vulnerable (Mullaney 1995). Its mission was a clear attempt at securing a key role in the Court without giving up cementing its educational and welfare calling (Carrasco Martínez 2009; 2013).

As a result, the *Colegio* gained extraordinary prominence in the European context as a centre for educational innovation in the seventeenth century. Among its pupils, we could mention some of the most renowned Golden Age writers and thinkers, such as Félix Lope de Vega, Francisco de Quevedo or Pedro Calderón de la Barca. These names only increased the prestige of the institution. It is important to mention that the *Colegio* became a forerunner of Enlightenment and was the seed for the creation of Royal Academies in the eighteenth century. A brilliant Faculty, together with the introduction of an original educational methodology, led to significant outcomes way beyond the creation of a rich library (mainly deposited today in the Historical Library of the Complutense University of Madrid): it produced a distinct way of making culture (Bartolomé Martínez 1988; Miguel Alonso 1996). As an added appeal for revisiting the institution's tradition of innovation, let us mention the fact that its place is still occupied today by students who are, though unaware of it, walking memories of a major cultural heritage deserving of being better known by historians of education and experts in all fields of knowledge (Martínez de la Escalera 1986; Simón Díaz 1952).

### Baroque or the age of immersive image

The Ignatian Pedagogical Paradigm encourages combining of student's learning process the cognitive and the experiential approach so that the intended outcome is a double-natured knowledge: both cognitive and emotional (*Ignatian Pedagogy: a Practical Approach* [1993] 2000, nn. 43–46). Therefore, one of our main aims from the start of the project was to get our twenty-year-old students, with lives of a technological nature, experience and feel being a part of History. The session was proposed as a journey across time that would allow them to touch the past of their present: the cultural revolution of the Baroque was introduced as a privileged site from where twenty-first-century citizens could see the origin of the everyday social media, virtual reality, alternative facts, *fake news* or influencers that are shaping them.

The complex conceptual framing of this period recommended a choice of focal, defining, and comprehensive elements. The first was the Baroque as cultural period, when the image became front and centre within the cultural dynamics. In the context of urban and mass culture, this centrality of the visual crystallized in the consolidation of theatre, especially the popular stage, as the first mass communication media. Baroque culture, in this regard, can be defined as the empire of optics since it shows a fascination not only towards images but around the very concept of image itself. The Baroque image represents a different ontological reality, although real as well. From this point of view, Baroque culture constitutes a clear forerunner of our twenty-first-century visual civilisation (Rodríguez de la Flor 2002).

Baroque's great innovation was, thus, this dissection of the relationship between truth and its representation. The world became a more complex scenario since the eye of the beholder rendered reality as a subjected object that was transformed by that very individual gaze. This perspectivism brought with it the unwanted doubt

about knowledge as a uniform reality. Nevertheless, the Baroque built a whole epistemology around the image with which to support it and grant it ontological status. Images appeared as another kind of reality that neither substituted nor reproduced the material one. Development of optics as a science allowed for the consideration of the gaze and vision as tools for creating reality, further from a mere mechanism of reflection (Egginton 2003; 2009; 2016; Rodríguez de la Flor 2009). The stage appears to be the better-suited forum to present this new idea, for it enabled the experience of looking at a different reality, made-up or fictitious, but related to the 'real' nevertheless. In the classroom, and following the Ignatian pedagogy suggestion, this issue was related to our current anxieties about virtual reality, with the aim to engage the students in critically thinking about their sociocultural context.

Secondly, because of the political and territorial evolution that began during the Renaissance, there was an implicit need to educate the new communities of subjects and faithful. This new setting implied the reliance of authority in principles of persuasion and seduction. The need to legitimize a new political and territorial framework was achieved more efficiently with technological images than with textual-based ones since levels of literacy among the citizens were low. That might be the rationale for the general 'stage-like' quality that defines the Baroque as an epoch and explains the effectiveness of theatre in that new context (Orozco Díaz 1988). It was necessary to draw attention first, moving and persuading after. That was precisely the view within the Catholic Church's proposal, after the Council of Trent, about the work of art usefulness in teaching the faithful by presenting roles (in paintings and sculptures, in churches and the like) to be imitated. Mimesis became, thus, a learning tool. Playwright Lope de Vega specified the necessary skills for the acting profession, in the early moments of theatre development, skills which ended up constituting the *know-how* of preachers and any other activity in the city political realm. During the Baroque, this theatricalisation applied to liturgy as well. In 1654, Juan de Zabaleta asserted that religious constituencies felt the church becoming a theatre, 'a theatre of heavens', that engaged in a rather worldly competition with other social gatherings. Jesuit Ignacio de Camargo (1689, 49) regretted that sermons were of no use when simply read, while 'delivered with the energy and liveliness of a devoted preacher, [the words of the preacher] terrify, encourage, cheer us up, or sadden us'. Show business dynamics permeated life, attracting adults from all quarters throughout the century, just as entertainment platforms and social media have become a part of our existence in our own twenty-first century in a rivalry with reading practices.

In this urban and mass culture, theatre became a site where concerns and longings of the society were conversed and negotiated (Egginton 2009, 39; Maravall 1981, 223). The centrality of the stage is accurately reflected in the Baroque metaphor *par excellence*: the world as a great stage wholly encapsulates the great transformations of the century, offsprings themselves of technological and scientific advances. This progress realised the possibility of appearances and fictions resembling reality. World and life turned into a Stage whose meaning was tied up to the diverse gaze of the audience: an individual's reality could be very different from the reality of another. This Baroque proliferation of realities clearly bonds it with the twenty-first century. The link was made explicit in the session with the students by using visual materials to allow them to see for themselves the key role of the gaze. To accomplish this goal, the students were exposed to a 'reading' of a painting by Rubens and Jan Brueghel the Old in 1617: *Sight*. The canvas is an allegorical painting



of a series entitled *The Five Senses*: the viewer gazes through a theatre of images within images, painted and sculpted alike. Besides, the spectator is confronted with visual representations of the solar system, the earth, optical tools (spyglass, magnifying glass and telescope) and translucent lamps. Viewer's gaze walks the eyes through the painting: to the left, the eye must go through a door or arched window to enter, as in a tunnel, a seemingly endless landscape. The gaze moves around that painted geography as if in a videogame. To the right, a corridor showing more paintings takes us to a room where a barely suggested window forces the eyes of the imagination to move on. Finally, the experience made clear that this sort of 'technology of gaze' in the Baroque foresees our virtual immersive reality, for it involves the spectator's immersion in the contemplated 'screen'.

The pros and cons of digital platforms and social media are a regular topic of debate nowadays. Likewise, during the Baroque the assessment of the morality of theatrical shows was a common trend. Some moralists against the theatre condemned plays because of the blurred distinction between facts and the mimetic representation of them. Besides, they saw in theatre a challenging media that defied institutional control: they most especially feared the chance of the staged fictions overflowing into the spectators' daily realities (Camargo 1689; Ferrer 1618). It was also alleged that playhouses 'proliferation would boost the frequency of representations, which would make young people disobey their parents to go see them, while servants could become careless and would dare to rob their masters, and so on. Jesuit Juan de Mariana (1854, 428) feared that future generations would not have the right role models to guide their education as leaders. These anxieties are easily identifiable in debates around social media as well. Growing dependence on a communication primarily visual hinders the ability to recognise the distinction between the object as a topic and the editing and presentation of it, since current sophisticated technology allows the manipulation, reproduction and or tampering in ways hard to imagine just a few decades ago. This reality is having a serious impact on political systems (Castells 2008; Tucker et al. 2018). Ultimately, the analysis of Baroque theatre demonstrated very strong ties with contemporary culture. First, it was an Avant-Garde social media in modern history, with its 'influencers' and spectators. Second, its performative power rendered reality and fiction with a fluidity that made them sometimes dangerously similar, so that reality and fiction, truth and self-deception, certainty and fake ended up being close enemies. All of it underlined the intense brotherhood between the visual culture of the Baroque and the digital context of the twenty-first century.

The final item in the presentation of Cultural Baroque was the relationships between music and science, usually unknown to the students. It is important to highlight that these two disciplines were an important part of the *Colegio Imperial* curriculum. Our emphasis in the association of sciences and arts aimed at offering a framework to recover the *Ratio Studiorum*'s holistic approach to knowledge acquisition, which has been deemed necessary for the current system (Lledó 2018). Ignatian Pedagogical Paradigm seeks the enhancement of student engagement by experiencing the contents first, to reflect on them next. Therefore, the instructors suggested a listening activity to feel a few passages of *Euridice* (1605) as the oldest musical melodrama that has been preserved. After the experiential contact, the students could analyse the existing links between the music and the theoretical work of Vincenzo Galilei and his colleagues at *Camerata di Bardi*, who also studied in the session (Abramov-van Rijk 2014). The activity intended to encourage students to approach Galilei's

breakthrough, recitative opera, not only from a cognitive standpoint but also from an emotional one.

The session ended with a brief explanation of the contributions of Jesuits towards discussions on Science and Music in the Baroque. Amongst them, the work of Atanasio Kircher was comprehensively known and disseminated at the *Colegio Imperial* in Madrid. Kircher devised a series of astonishing experimental designs in urban spaces for acoustic qualities (like the very Baroque *trompe l'oeil* in architecture) and elliptical or parabolic theatres. He also suggested a relationship between human temperaments and vocal timbres and conceived of new musical therapy treatments (Gozza 2005).

### **Students' assessment of Ignatian co-teaching experience**

The scope of the conducted research is exploratory, and the methodology employed is qualitative. One of the main reasons that prompted this experience is the surprising scarcity of research on teaching innovation within Philosophy and the Arts and Ignatian Pedagogy. The relevance of these fields in the Jesuitical model of education, whose roots are traced back to permanent human values in Humanities and Philosophy, appeared quite strong in our view.

An essential tool for gathering participants' evaluation of this free activity was a set of open-ended questions aimed at knowing student's satisfaction with this co-teaching experience. They were asked about their perception of the methodology regarding the teaching of humanities in an interdisciplinary approach. Issues to be improved were also considered. Students were also requested to assess, on a scale from one to five, the degree of this methodology's effectiveness in helping them to understand the topic and engage their interest in it. The seminar size allowed for more intense interaction between the participants.

The experience was carried out through the interaction of three professors, whose expertise included History, Literature and Music. The three of them intervened in a simultaneous, coordinated, and dynamic fashion, according to the co-teaching model. The session was structured in two periods of 50 min long each. Resources employed were mainly visual, as demanded by the emphasis placed on the Baroque as the culture of the emerging image, supported by musical ones.

The whole of respondents showed a high degree of satisfaction with the methodology and performance of the session. They declared they would like to attend more classes like this one, claiming that this learning experience had enabled them an interdisciplinary exposure which enhanced their comprehension of the Baroque. In fact, the most valued items in the survey were, on the one hand, that co-teaching makes an interdisciplinary approach easier, and, on the other, that this point of view allowed them a better understanding of the topic. These questions obtained 5 out of 5, except for one of the respondents, who scored a 4. Furthermore, students' assessment confirmed the need to avoid co-teaching experiences as a succession of lectures, which is one of the critical challenges for the methodology. Our own appraisal agrees with the students': professors' interaction throughout the session, though quite considerable and frequent, still allows for improvement. In this regard, the importance of self-assessment and hetero assessment among participating instructors, as well as a joint planning of the educational experience, are important aspects to take into consideration (Strotmann and Custodio Espinar 2021).



One of the respondents underlined the significance of imparting humanities content in a holistic approach. The student claimed that ‘music had not been taken into account before’. In the answers to the question about which aspect of the experience had been the most interesting for them, all respondents mentioned the introduction of new topics, such as theatre and music, which increased the session’s dynamism. However, this question presents the highest level of variation: 50% of the participants graded the experience with 5 points; 25% gave a score of 4, expressing a great level of satisfaction and claiming that ‘it had been most enriching and innovative; and the remaining 25% punctuated with a 3, although claiming that interdisciplinary focus ‘can provide learning outcomes with great benefit’. To sum it up, we consider that introducing these new practices succeeded in updating some of the sixteenth century’s *Ratio studiorum* pedagogical inputs for the twenty-first century, such as the challenge to avoid monotony in the classroom and the need for tailored and accurate planning (*Ratio studiorum* [1599] 1970, nn. 341 and 344).

As mentioned before, one of the main reasons to undertake this research experience was to critically reflect, from the students’ perception, about the efficiency of co-teaching as a methodology as a tool to educate individuals according to the University Ignatian Pedagogical framework. We now proceed to relate the Ledesma-Kolvenbach College Paradigm with the questionnaire-prompted data and the results of some of the studies conducted about co-teaching impact on teaching–learning processes in college-level education.

The university’s call is to prepare and capacitate students for the future. This is why a quality education, based on academic and human excellence, is required (Kolvenbach [2007] 2008a, 260–261; [1991] 2008b, 109). This goal implies a faith in constantly improving comprehensive training. *Utilitas*, as a practical dimension of University (Hortal Alonso 2008; López Viguria and Santomá 2016), has been a present goal since the origins of the Society of Jesus. Its pedagogical model was designed to support required content learning and skill acquisition for individuals’ development within society (Bertrán-Quera 1984, 167–168). Compliance with this aim demands an understanding of the teaching–learning process context and why to educate on and for.

Our current sociocultural frame presents us with the need to prepare students for the management of complexity, a task that implies avoiding the chance of reductionism (Morin and Sánchez Torres 2010). One of the most obvious challenges in this mission is the so-called ‘globalisation of superficiality’ (Nicolás [2010] 2019, 557). Interdisciplinarity appears as an extraordinary means to achieve *know-how* beyond the fragmentary and isolated. A *know-how* born out of a dialogue among the diverse disciplines will allow a non-simplifying narrative, but a problematising one; a discourse that integrates diverse knowledge and seeks to understand reality from its diversity (Kolvenbach [1987] 2008c, 50–53). Co-teaching is a methodology that makes this approach a valid one in every object of inquiry (Folch Dávila, Córdoba Jiménez, and Ribalta Alcalde 2020; Naylor and Veron 2020; Zambrotta et al. 2021). It encourages the student to avoid the ‘bubbled’ or reinforced personal opinion (Onsès Segarra and Forés Miravalles 2020, 122). Instructors considered that this methodology ‘helps to understand the topic from a wide and detailed point of view’, as exemplified in the student’s own words: ‘music was a topic I had not taken into account before’. Although specialising in a field is necessary, to have a deeper understanding, the interconnection of phenomena should never be overlooked. Participation of professors with specific areas of expertise in the classroom

facilitates the student's perception of the totality of knowledge and allows the individuals to holistically and deeply analyse an overly complex reality which presents itself to them experientially (Sosa [2018] 2019).

However, addressing *utilitas* out of the context of the other 'Ledesma-Kolvenbach College Paradigm's' dimensions implies the serious risk of reducing education to mere utilitarianism from where study plans are shaped. That would mean a clear distortion of the Ignatian perspective and goals: the Jesuitical pedagogy not only aims at the individual's preparation to perform an efficient and dignified job, but it requires doing so from the foundational ideal of virtue coupled with knowledge. It is necessary to remember that this key duality appears in the first regulatory documents of the Society's academic institutions (Codina Mir 2004, 55–56). Besides, *humanitas* involves that 'college education must contribute to the comprehensive growth – body and spirit, cognitive and affective – of the human being as the peak, splendour and perfection of both rational and human nature' (Kolvenbach [2006] 2008d, 240). In terms of *fides*, a comprehensive education for the individual is looked for, so that humans can nurture their interior beings by continuing the search around the big questions. The incessant quest for productivity and commercialisation diminishes these dimensions, by lessening everything to a practical legitimisation with no space to stop, reflect and cultivate a humanistic knowledge, constantly cornered by the question of utility. We, therefore, believe it is critical to awaken intellectual curiosity in the student body (Ordine 2013), to make possible an education reigning over utility, and not the other way around. In this regard, the emergence of Artificial Intelligence is also asking the education establishment to rise to the need to foster individuals with critical thinking abilities. Critical thinking might be, in our view, the resulting frame of all dimensions (*utilitas, humanitas, iustitia, fides*), an engine that re-signifies them in a balanced manner, beyond the intelligent, beyond the artificial. We suggest that *utilitas*, in view of the latest technological developments, must be taken, therefore, in a long-term and ever-changing sense, rather than in a short and fixed one, if only to avoid the concept's depletion. To put it in the words of Spanish poet Antonio Machado ([1912] 2011, 157):

It's good to know that glasses  
are useful to drink out of;  
the worst is we have no idea  
what thirst is useful for.

None of it can happen, obviously, without human engagement and awareness; engagement and attention cannot, as well, happen without attention. It is interesting to mention, in this regard, that the students' assessment identified the co-teaching experience as one that helped them to 'keep focus', and there is supporting evidence from other teaching contexts that used this methodology (Yoo, Heggart, and Burridge 2019, 72–73; Zambrotta et al. 2021). Last, but not the least, we think that pedagogical innovation, such as co-teaching, could revitalise and reshape the field of Humanities, since it has clearly fostered the students' interest for humanistic perspectives and issues.

'To educate the best for the world' (Nicolás 2008, 7), excellence, *utilitas*, and *humanitas* within the Ledesma-Kolvenbach College Paradigm' are destined to contribute to justice (Kolvenbach [2001] 2008e, 200–202). To serve requires solid knowledge that produces competent solutions to social needs. Reality, as mentioned above,

cannot be reduced to naïve or simplified explanations. Complex reality, like our own, must be addressed from a space of complexity. On the one hand, co-teaching fosters interdisciplinary education, enhances student's understanding, and promotes an integrated analysis of issues that puts the different fields of knowledge in a holistic relationship (Naylor and Veron 2020).

On the other hand, the example of cooperation among teachers (an ethical dramaturgy in itself) could become an engaging aspect for the students, thus conveying the importance of working for and with others. In doing so, the Ignatian aim of educating 'men and women for others (...), and with the others, is asserted in a practical way' (Kolvenbach [2007] 2008a, 260). One of the participants regarded this methodology, which was achieved thanks to the efficient dynamics among the instructors, a positive one (Bacharach, Washut Heck, and Dalhberg 2008; Graziano and Navarrete 2012). However, the professors have been able to validate a challenge, which is, as mentioned above, the avoidance of the perception of two consecutive lectures that would place cooperation in a secondary space.

## Conclusions

The experience of collaborative or shared teaching has provided us with a strong certainty in various aspects. First, it has shown the efficient and useful validity of the Ignatian pedagogical framework in university education, as embedded in the 'Ledesma-Kolvenbach College Paradigm'. Co-teaching has nurtured the appreciation of cultural heritage, through the case study of the Baroque and its link with the current context of the students. The interdisciplinary foundation of the project has promoted their experiential contact with 16th and seventeenth-century History, Literature, Music and Science. The intersection of technology and science with Arts and Letters has been emphasised through optics breakthroughs, political transformations, new frames of thought, and cultural manifestations of the Baroque (singularly theatre, painting and music). These interfaces have placed, front and centre, twenty-first-century debates on social media, virtual reality and changes in gender issues as an ongoing process that began in the past. Therefore, the current reality of the students becomes part of that flow we usually call history, connecting them to the past while projecting them towards the future.

Gamification techniques (award winning role playing activities or competition for stage design for theatrical jesuitical plays, for instance), used to analyse musical and visual artefacts during the co-teaching session have brought to light the validity of Jesuitical pedagogy. Indeed, we have been able to verify the usefulness of the experiential approach in digital times, both in terms of knowledge acquisition and the development of skills. Instructors' cooperation has rendered a lens to better show collaboration, flexibility, and communication in the professional realm. In addition to this, the concepts managed, and activities involved have given both students and professors the opportunity of exercising critical thinking and creativity in the process. By looking over diverse fields of knowledge to bind them together, participants have made a compelling case for the Long Life Learning philosophy.

Our present context faces a critical negotiation with all too-powerful tools such as generative artificial intelligence. These new technologies pose great transformations to our ways of life and citizenship, just as well as the great scientific and cultural innovations of the Baroque did with our ancestors. Critical thinking, adaptability, collaboration, communication and creativity have been identified as

essential abilities in the digital era. These skills were also the basis of the Jesuitical Pedagogy born in the sixteenth century: co-teaching brings them all to light and contributes to strengthening them for the future. It is time to assess the usefulness of usefulness. We believe this is a call for all of us in the education business right now. In addition, we believe that Ignatian pedagogy is a valid framework for it, now as ever.

## Note

1. We use the notion of cultural and ideological significance of location from Mullaney, S. 1995. *The Place of the Stage. License, Play, and Power in Renaissance England*. Ann Arbor: The University of Michigan Press.

## Disclosure statement

No potential conflict of interest was reported by the author(s).

## Notes on contributors

**Elisa María Pérez Avellán** is a pre-doctoral researcher in the history of education. She has worked on various projects related to Ignatian pedagogy, educational innovation and digital humanities and is currently finishing her Dissertation on Ledesma's and Kolvenbach's contributions to Jesuit education.

**Henar Pizarro Llorente** is a tenured professor, member of the Autonomous University of Madrid Research Institute 'The Court in Europe' (IULCE) and general co-editor of 'Texts for a Millennium', a series of books promoted by the Order of the Carmelites. She has carried out numerous research projects related to the Spanish Inquisition, the history of the Society of Jesus, the House of Queen Isabella of Bourbon and the courts of Charles V, Philip II and Philip III. Currently, she is the director of the Master in Global Heritage at the Universidad Pontificia Comillas (Madrid).

**Professor María Eugenia Ramos Fernández** holds a PhD from the University of North Carolina at Chapel Hill, where she taught Spanish Language and Literature. She began her career at the Universidad Pontificia Comillas in 1992 teaching different subjects in the Humanities. She currently teaches Hispanic Literature, Spanish Culture and History Through the Visual Arts classes both in Spanish and English. Her research interests revolve around three main areas: the Hispanic Baroque, with a special focus on Golden Age Theater and the Moral controversy about theatrical shows; the relationships between literature and economy and Digital Humanities.

## ORCID

Elisa María Pérez Avellán  <http://orcid.org/0000-0002-7979-299X>

Henar Pizarro Llorente  <http://orcid.org/0000-0002-4703-4035>

María Eugenia Ramos Fernández  <http://orcid.org/0009-0004-8811-9977>

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