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CORPOREALITY, CARICATURE AND DIVERSITY: ACTION-PEDAGOGICAL RESEARCH WITH UNIVERSITY STUDENTS IN MEDELLÍN (COLOMBIA)

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ABSTRACT

This article displays an innovative pedagogical experience based on critical and affective approaches that explore diversity as a transversal axis in higher education. Through the design and implementation of a didactic strategy based on action-pedagogical research by John Elliott, caricature was used as an aesthetic and discursive resource to activate critical visual literacy processes. Five graphic pieces by renowned Latino caricaturists (La Cola de Rata, Bacteria, Matador, Bonil and Trino) served as triggers to reflect on otherness, the body and the monstrous in terms of inclusion and social justice. The study was developed with students from the University of Medellin in the elective course Body, Monster and Diversity, and was evaluated through anecdotal records and interpretative analysis. The findings reveal the potential of visual languages to mobilize deep reflections on difference and diversity, although they also reveal tensions in the critical decoding of these languages by the students.

1. INTRODUCTION

In its history, caricature has shown critically and creatively the realities of those social contexts in which they are produced. As an iconographic device, it has questioned political, social, and economic phenomena that reflect a national reality, as is the case of Colombia. The image is used subjectively as a hyperbolic way of showing situations in which some reflections are linked to politics and culture in this country.

Thus, the cartoon is part of this iconographic device since it expresses and contains a polyphony that calls for laughter, criticism, or reflection, evoking issues of social activism, dissent, and even revolution. There are caricature and political satire examples in the context of the French Revolution (1789) or the Bourgeois Revolutions in Europe in the 19th century. In Colombia, in the first half of the 20th century, the use of caricature in its potential for political criticism is emblematic with artists such as Ricardo Rendón (1894-1931) and Leo Matiz Espinoza (1917-1998), to name just two of them (Flórez, 2010).

These caricaturists portrayed in their graphic pieces the Colombian political and cultural environment of the Conservative Republic, which remained in power for almost fifty years (1886-1930). In this sense, the caricature constitutes an aesthetic creation that integrates art, politics, and society, being a tool for political and social struggles against the regimes and ambivalences of politics in Colombia. For this reason, the use of images can be a source of understanding the past and present of a country in contradiction to political and social sectarianisms (Acevedo, 2009).

The caricature is an image that ironically reflects a problem society has and contains political, economic, and social aspects. It is an exaggerated attempt to perceive and express social issues, pointing out problems such as unemployment, discrimination, critical events, and conflicts of various types that respond to the realities of a nation and a context. The images tend to be complex, as the line shows subjective meanings that go hand in hand with the display of situations in reflexive tension in the pen of the caricaturist using satire.

Additionally, it is a critical tool that eccentrically shows itself as somewhat illogical and, of course, creative, the result of original ways of conceiving realities in the world, so original that it does not conform to the usual social and moral conventions. Fearlessly, it pretentiously shows a mockery of problems concerning governmental entities and those who impersonate them. There is a variety in the caricature style, whose issue emerges historically from what characterizes this type of social criticism art (Meza, 2009).

Thus, from a historical point of view, caricature, as is well known, gained strength in the nineteenth century when it was linked to the press and its adaptation or manipulation of photography. Meanwhile, in Colombia, in the 1930s, what some called "the golden age of caricature" arose, a period in which characters such as "Ricardo Rendón and, more recently, Chapete, Osuna, Vladdo, and Pepón, among others, became prominent" (Villaveces & Rodríguez, 2012, 18).

Nevertheless, the most common themes worked on by caricaturists have focused on political and economic aspects that respond to the diverse circumstances of the times, which, in a critical manner and using trace, color, image, and word, have demonstrated the power of the caricature as a means of communication. In addition to the hot topics preferred by experts, social discontent has awakened a particular interest in showing the world what is happening in a particular way, thus becoming an element that historically marks the uniqueness of the times and shows the trends and events of a particular place.

In addition to generating a historical view, the caricature allows reflection on the different realities of the context, which is helpful as a classroom resource for critical pedagogy and action research since the most significant issues that emerge are of a social and economic nature, such as political ones (Agudelo, 2016).

The caricature exposes a humorous theme. It depicts different characters that, from a critical perspective, tend to be like the victim, which implies the exaggeration goes to such an extent that it is possible to recognize the character being represented.

For this article, the caricature was used as a classroom resource to significantly improve the perception of the other to achieve respect for diversity; five caricatures of Colombian authors were employed, dealing with the following topics: disability, xenophobia, discrimination, poverty, gender identity, and women's role-playing. For this reason, the session was designed with the participation of the youths, and the pedagogical activity was designed and evaluated in the classroom based on the action-research model of John Elliott (1997) (Latorre, 2005).

The educational strategy design was carried out based on critical pedagogy in conjunction with action research, which seeks to question and challenge the

paradigms of society, which, in turn, seeks to transform the teaching practice from the knowledge of new ways of considering the educational process beyond the simple repetition of content. It is about conceiving education as a possibility to identify cultural problems and seek alternative solutions that renew the essence of existence (Arteta, 2012).

This study challenges the design, implementation, and evaluation of educational models and styles that, in addition to transforming teaching practice, convert society through the reconstruction of procedures that for years have been nothing more than the memorization and meaningless reproduction of subjects that students still do not understand and in which they find no use whatsoever. The humanization of educational processes starts from collectivity, and for this reason, the students participated in the design of the session. They were the ones who, in a self-governing manner, confronted themselves with their actions, recognizing their possibilities and assuming an understanding of what society is and what exists in the diverse realities being studied (Mejía & Manjarrés, 2011).

2. MATERIAL AND METHODS

This chapter is situated within the broader context of the research approach, as well as its methodological design

2.1 Research Design and Approach

This section will outline the topics associated with Caricature as a classroom tool and Critical pedagogy and its background.

2.1.1 Caricature as a Classroom Tool

Caricature in Colombia has been a powerful communication tool in the last twenty years. It has been sponsored by democracy moments that, in one way or another, have been censored. However, political and economic issues have been highlighted through sarcasm. Although there is no dictatorship in the country, specific issues are best left out for security reasons.

Considering the problems the country is going through, Colombian newspapers have decided to assign a humor section to make visible through caricature what many people are frightened to talk about, such as the most controversial political, economic, or social issues. Osuna says that in Colombia, there is a risk when it is decided, in a sarcastic way and with artistic talent, to show the world what is happening in the nation. Caricature has also overseen groups of enthusiastic young people who mainly make up controversial topics,

drawings, and humor. They have called it conceptual art. Although Osuna himself says making a political caricature is not enough to have artistic and graphic talent since it is also necessary to be a political subject (MEN, 2016).

Other than looking at what happens with the caricature in the country from the perspective of the person who lives it, the functions of this element can transcend even the classroom itself as a pedagogical tool in the formation of knowing, doing, being, and knowing how to live together. It is essential to understand its usefulness in the educational field; this element has been transformed over time, and the new generations make it a new evolution of meanings and styles because it has always had the same intention: to communicate something using sarcastic content.

For students, the caricature is more than a graphic expressing something; it also becomes a tool for attracting attention. It is an innovative resource that generates certain expectations that connect them to classroom work. Traditional pedagogy has been losing strength, and it has become an unpleasant experience for students. On the contrary, introducing caricatures to approach specific topics and contents, such as allowing the student to recreate a scene through this resource, enables more participatory, democratic, and critical modes of action. When students interpret the artwork of others and, in turn, become authors and caricaturists, they feel as if they are considered subjects of action in the classroom and that their point of view is being valued, which fosters motivation towards learning to achieve favorable results in educational activities. The caricature reflects the influence the world has over the social. In a not very conservative way, it shows what is happening among the subjects in their symbolic interactions. It refers, for example, to the issues of social discrimination, the role women should have in society, what it implies to be disabled in this country, the eternal problem of racism and sexual orientation, and what generally entails being different from the average.

Besides including controversial topics in Colombia, the caricature becomes a valuable tool to critically address what is happening in the country and how we act or react to it. Newspapers and magazines have been one of the most important means of expression through drawing certain positions of what is known as popular culture. This element has taken much strength due to the professionalism with which it is done and the talent that can be perceived behind the criticism. It takes work to achieve artistic development. For this reason, students, for example, admire those who have dedicated themselves to this job, and this recognition

easily inspires young people to produce their artwork without ignoring the problematic tasks involved and the talent of professional caricaturists. Regardless of not being designers, students may recognize simple drawings from those that are more elaborate and have more erudite elements on social, political, and economic issues. Although illustration techniques are diverse, and their scope implies the density of different capacities, they can, in an educational way, support the formation of students because, as authors, in drawing a situation, they begin to know the relationship that exists between the person and the situation-problem and leads them to a critical reflection that helps them to improve their views of their society (Muñoz, 2010).

Cultural, social, political, and economic factors seem to be distant topics in the higher education provided to young people; educators are more concerned with teaching content in books generally written in other countries, without bearing in mind what occurs in the life of the Colombian subject. When a student faces working life, they enter a crisis because their education is more limited to history and written books, which are fundamental for forming the professional, yet these elements, are not enough to be learned (Carreño, 2010).

In this way, the caricature allows, in addition to understanding in a theoretical way what is happening in the world, to reflect on the problems that mainly concern the society in which one is immersed. This artistic element also reflects the events of society and how to provide a direct reading of what is happening in the country and the world from the image as a preferential element in the twenty-first-century youth.

In this sense, the uses and purposes are so many that they cannot be reduced to a simple form of entertainment. This resource has come to the classroom to enhance the college students' capacity for astonishment, criticism, reflection, interpretation, and recognition not only of the humor of the caricature but also of what it communicates from the politics, society, and economy of the country that, for the time, it is important to encourage and facilitate in the learner. Classes cannot cause total indifference on the part of students. Education needs resources that support through pedagogy the incentive to read the context from other perspectives and with broader and more meaningful views (González, 2016).

2.1.2 Critical Pedagogy and its Background

On the one hand, Maldonado (2008) states that the discourse of the Budapest and Frankfurt School arises as the relationship between subject and object

in research. The philosophers of the time based their principles on Marxism; between 1947 and 1978, Max Horkheimer was taken as a reference, categorized as the representative of the Frankfurt School, and who multiplied expressions that even in Europe and America are silenced. This discourse acquired a new meaning today called critical pedagogy (Aranguren, 2012).

On the other hand, action research for Freire's didactic method (1999; 2005) features five stages: diagnosis, organization of generating words, creation of existential situations, elaboration of orientational guides, and critical recoding. This process is done from a pedagogical and political discourse that allows action and reflection from language to minimize the relationship between the educator and the learner (Andrade & Muñoz, 2004).

The educator in critical pedagogy is interested in making the academic practice productive without underestimating the students' cognitive abilities. Undoubtedly, by considering psychomotor and affective aspects that occur in everyday life, the student is immersed in a world of nonconformities expressed in the social interaction in the classroom (Giroux, 2005).

2.2 *Methodologic Design*

This research work is based on qualitative research, which is understood as a paradigm comprised of a group of assumptions about reality, its knowledge, methods, and systems. Qualitative research seeks to construct reality after a reflection, highlighting fundamental characteristics by describing the topics to be addressed (Mora, 2010).

Based on its theoretical and epistemological nature, this research uses the action research method, which analyses human actions in the school, such as social situations identified in the school context. Action research is related to everyday life problems experienced by educators and is defined from what is identified in the environment (Elliott, 1997).

The first stage, for example, is the action plan, which includes identifying the purpose or research problem, a diagnosis or description of the situation, and a hypothesis for action that formulates a proposal for change or improvement of the professional practice.

The second stage of the cycle is the action, which must have a timeline indicating the characteristics of the action concerning the bibliography review, the commitment to the search for improvement, the intentional action to improve practice, and the control of the action, which must be systematic in the generation of data that are collected as evidence for

the description of the action (Blasco, 2010).

The third stage involves observing or supervising the action. This process specifies how to collect information and reflect on or analyse the data, which are condensed into a report that constitutes a series of tasks to investigate the meaning of the reality being studied.

This last stage should integrate into the cycle closure the reframing report that constitutes the basic tasks such as collection, categorization, layout, and transformation through diagrams, validation or confirmation, and theoretical interpretation of the problem (Morales et al., 2013).

The research report resulting from the last stage should include the evolution of the idea, the understanding of the problem, the actions adopted to deal with the problem, the generated effects, the techniques used, and the emerging ethical issues.

2.2.1 Population

Eighty students from the University of Medellin enrolled in the elective course Body, Monster, and Diversity participated in this study.

2.2.2 Research-Action Stages based on Elliott's

This research is based on the action-research method proposed by Elliott (1997), which proposes a series of characteristics to be considered for the development of this study as follows:

- General idea identification. Describing and interpreting the problem to be researched.

- Exploring or formulating action hypotheses as activities to be implemented to change the practice.

- Constructing the action plan is the first step, including the initial problem review and the required concrete actions, the view of the resources to start the following action, and the planning of the instruments to access the information (Latorre, 2005).

This study seeks to answer the question: How does the caricature allow, as a classroom resource, the promotion of respect for difference in college students? For this study, the research will be conducted using the qualitative action research method by establishing cycles and stages that will enable the research question to be answered (Bisquerra, 2009).

After a final program review, the following model was implemented based on the assumptions of Berger (2004):

First stage: Preparation, sensitization, and motivation. In this stage, an institutional commitment was generated, and research began to lead a project with publishable results. Similarly, students became aware of the project's significance.

Second stage: Diagnosis, selection, and analysis of the problem. A series of activities began with an interpretation of the reality to identify the problem and the need on which this study would be focused.

Third stage: Action planning. After selecting the sample and the underlying problem, the step-by-step plan was carefully organized to determine the activities to be implemented, the necessary resources, the methodology, the central theme, and the actions that would constitute them.

Fourth stage: Action implementation and process evaluation. The college students participating in each session should record the findings indicating the adjustments needed for each meeting, and each of the findings will be considered in each scenario. Commitments, journals, and portfolios are established, thereby assisting in evaluating the process.

Fifth stage: Recognition and evaluation of the plan. It is necessary to recognize each entry of the anecdotal records of each participant in all the sessions, which were tabulated and analysed respectively with the scheme of John Elliott (1997) in action research. The evaluation of the entries shows the performance and feelings of everyone who participated in the study during the planned sessions, to be evaluated using contrast matrices between the students' and the educator-researcher's views.

Sixth stage: Project assessment. After evaluating and correcting the plan, an in-depth assessment is made of whether the study's proposed objectives have been achieved, introducing all the necessary changes that both the students and the educator-researcher identified and recorded throughout the process. The necessary changes are addressed and implemented until the final version of the designed, executed, and evaluated plan is achieved.

2.2.3 Procedures for Data Collection and Analysis

The data analysis collection was done during an established time that consisted of four consecutive academic classes and consisted of the following:

- Documentation review. The documentation review process involved a comprehensive analysis of existing literature, including academic journals, books, and previous research studies related to the topic. This step aimed to gather a broad understanding of the current state of knowledge, identify gaps, and establish a theoretical framework for the study. The review was methodically organized to cover various dimensions of the research topic, ensuring a well-rounded foundation for the subsequent stages of the research.

- Compiling of journals and anecdotal records. This stage involved the systematic collection and organization of journals and anecdotal records from the participants. The journals provided a reflective account of the participants' experiences and insights throughout the research process. Anecdotal records, on the other hand, captured specific incidents and observations that were pertinent to the research objectives. Both sources of data were meticulously analysed to identify recurring themes, patterns, and significant moments that contributed to the overall understanding of the research phenomenon.

- Open interviews. Open interviews were conducted to gain deeper insights into the participants' perspectives and experiences. These interviews were designed to be flexible and conversational, allowing participants to freely express their thoughts and feelings. The open-ended nature of the questions facilitated a rich and nuanced understanding of the research topic. The data collected from these interviews were transcribed, coded, and analysed to extract meaningful themes and narratives that aligned with the research objectives.

3. RESULTS AND DISCUSSION

3.1 Diagnosis

The analysis of journals and anecdotal records revealed several aspects suitable for research. Among the different critical social phenomena to be addressed in the classroom, it was identified that through the students' participation, it became evident that respect for differences was fundamental to be discussed in the classroom, which is why this social skill was chosen out of twenty that were initially available.

In the diagnosis, the educator offered a brief explanation in the classroom. After an open interview, the students explicitly expressed that in their particular context, the aspect that required more attention was discrimination; despite having significant regional, economic, and social differences, the college students in their daily lives expressed to exercise discriminatory behaviours, even among those who can be considered victims, it has also become for them, according to their stories, an accepted behaviour by those who are the object of mockery.

For the diagnosis, several images were also projected several images by video beam, showing relevant aspects of the meaning of the body, diversity, and what is perceived as a monster or being different from what is expected by society. These images were taken from different sources, and

it was observed that the students were very interested in the caricatures compared to paintings, photographs, and images from other periods and territories. Students identified more with colombian authors and caricatures they had previously seen online, in magazines, and in other media (Cardona, 2017).

3.2 Activity Design and Implementation

During the activity's design and implementation, students managed to choose caricatures that contained sarcastic elements regarding discrimination and highlighted social phenomena such as "chauvinism", "regionalism", "classism", "xenophobia" and " racism", among others. Once the main issues were addressed, the participants expressed that they had been victims of discrimination at some time. So many adjectives were mentioned that almost all could be placed in any of these categories. In addition, they also admitted having sponsored or accompanied situations in which they have fostered discrimination as a way of living their daily lives. During the activity, the students, after observing several images, chose the following as the most meaningful ones to work on in the classroom regarding the theme of respect for difference, which can be seen as follows and whose references appear at the end of this article.

Figure 1: Caricatures selected for the work with students. Caricaturists: La Cola de Rata, Bacteria, Matador, Bonil and Trino.

3.3 Activity Evaluation

As for the evaluation, the students redesigned the transformed caricatures to maintain the same themes, but sarcasm was used to send the author a message about promoting difference. The youths had the option of creating, as in the model, caricatures that portrayed moments of everyday life that could be captured on paper. Likewise, it was stated during the workshop-type activity that they could also create other elements related to the caricature, such as, for example, a comic with one or several pictures or images related to the theme that would encourage respect for others based on the conditions that distinguish us as humans (Cano, 2012).

Following, we will show the cartoons designed in a creative and unpublished way by the college students with the insights they expressed during the activity and a final analysis of the anecdotal record and the journals as well as the activity.

Figure 2: Caricature selections made by students during the action-pedagogical research process. Source: (Cardona, 2017).

3.4 Student Feedback

Some of the students' appreciations, related to academic activity, were:

- *Colombia is not accessible from the masks, fostering discrimination.*
- *Many things come into play when one needs help understanding society's problems.*
- *We are not equal as we are led to believe; we are different, and it is from this difference that society is built.*
- *Everyone has something to contribute, but this society rejects them and forces them to be different through*

exclusion, not acceptance.
- *Children see the world differently; as we grow up, we can understand that something is not well here.*
- *We wanted to make a satire showing how the world is different and that no one has the power.*
- *Colombian society determines a man and a woman, but they have understood that this may become subjective.*
- *When we are not what others want us to be, we become monsters.*
- *The way we see ourselves is the way we are treated; people always play at pretending something they do not know.*
- *There are ways of looking at realities based on the same hypocrisy.*
- *Some nations have better guarantees, while others live in difficult situations they do not know how to solve.*
- *The world has consistently called for discrimination and social inequality and inequity using categories that sometimes are not even understood.*
- *Achieving diversity and respect is almost impossible because, throughout our lives, we have learned to tolerate each other very little.*
- *Discrimination is present every day and everywhere, from the brand of pencil, using to the point of killing another person for the same reason.*
- *We are all involved in a culture of conformism; we do not want to change; we want everything to stay the same because that is how we have always lived.*
- *Caricature helps us understand what a stigma is and how to overcome it from another perspective.*
- *The caricature is helpful to show the world what diversity is and how to respect it in different contexts.*
- *One of the best decisions we could make as a group was to choose a caricature for our classroom project.*
- *The caricature helps us to represent diversity by making use of our abilities as individual and collective subjects at the same time.*
- *We wanted to show in the caricature what discrimination is from the cultural point of view, considering that the caricature is a fundamental element in delivering messages that can transform this world.*
- *We are all under the same sky, but the political systems are setting boundaries between us.*
- *We are concerned about what the other looks like than what they can do as a person for this world.*
- *Admiring caricature as an artistic and social transformation element helps us understand that humans can achieve beautiful things with their hands.*
- *The problem of this society is that we statically approach the world, but caricature helps us to understand more things than can be seen with the naked eye.*
- *Caricature taught us that we begin to discriminate against ourselves because we believe that we cannot do many things, like drawing an image, for example.*
- *The caricature illustrates how we do or do not accept ourselves based on our own artistic and social abilities.*

- People tend to defend certain things, but they do not bother to get to know those other things.

- Caricature is a symbol of equality and equity. Being an artist is not easy, but we can all be authors and create an image here.

- Some people support equality with their discourse but contradict themselves with their actions.

- We realized that caricature also helps to sensitize people about critical issues such as social discrimination.

- In Medellín, we are still afraid of being different; we do not recognize our nature.

- The caricature helps us understand what this society has become.

3.5 Findings and Analysis

The students reacted favourably to the process. They expressed interest during the entire sessions, evidencing the following findings:

This qualitative research allowed us to generate a plan during the first semester at the University of Medellín and to analyse the process of the participants in the study. This educational experience, which involved college students and two research professors, was conducted in Medellín. It served as an opportunity to improve educator training and innovation in college contexts based on the country's problems and thus provide not only the participants but also the Colombian university population with a plan that would help in the reflection, learning, and strengthening of the social skill of respect for differences as a primary source of adaptation to the social world (Achilli, 2000).

Respect for difference, for example, is a crucial indicator in the relationship and communication with others; understanding and making sense of what is heard is nothing more than an attempt to generate empathy with others to achieve in the short, medium, and long term personal and collective wellbeing.

The students participated in the process by agreeing to participate without any objection. They expressed interest during the entire study and tried to comply best with the indicators proposed in the research. The main problem detected was the poor ability to speak; many of them express their ideas in a disorganized way, and at the same time, sure signs of anxiety are perceived.

Both the theory study and the results achieved enabled perceiving a significant impact on educator training. It is essential to recognize that this study contributed to personal and professional improvement by recognizing the guidelines, resources, strategies, and methodology of the implemented classroom educational sessions. The motivation that stemmed from this study was

characterized by civic commitment and social responsibility (Ortega, 2012).

An impact was also generated regarding the importance of leadership and civic responsibility concerning the social and educational sphere in the classroom and school. Because this study was conducted in the university context, it is essential to recognize how pedagogical practice generates social expectations that are difficult to address. For this, it is essential to test specific talents that should innovate current education in the country. It also allowed a transformation towards the dignification of the student as a thoughtful being who can actively participate not only in the classroom but also in the design of pedagogical activities. The educator encouraged and valued the students' insights as guiding material for design, implementation, and evaluation (Muñoz, 2016).

The findings of this study had an impact on the pedagogical work of the researcher and the participants, influencing future generations while reflecting critically on the practices and learning influencing the representation of the educator's role in the community to improve the educational conditions of the country (Aparici, 2011).

4. CONCLUSIONS

A pedagogical proposal shaped this research oriented towards processes of knowledge construction and the socialization of significant topics such as social skills regarding respect for differences, fundamental in the exercise of the sociocultural dynamics that allow the transformation of more inclusive societies and give meaning to education in the country.

The most relevant aspect of this study focuses on the importance of social skills in the pedagogical practice aimed at political actions that help to strengthen the individual and society so that, subsequently, this society can guarantee a social praxis that helps the subject to build himself and build a society with others. The pedagogical practice for these new societies requires finding common ground between research and teaching, allowing the identification of problems, and then designing and executing plans that are within the reach of the participants and whose protagonism is carried by the students. Throughout history, programs have been articulated that are not related to our realities and that interrupt the processes instead of strengthening the mediated construction between school and society (Bausela, 2002).

It is expected to find in the country's schools programs that are implemented with unexpected

results resulting from the lack of contextual assimilation since these programs are fostered by societies that are very different from ours and leave increasingly more significant gaps in the academic and social development of the region and the country. In seeking to articulate an educational program successfully, it is first necessary to have a contextualized diagnosis that allows the educator-researcher to identify the problem to create the solution most suitable for the diverse situations presented by the different educational and pedagogical scenarios.

This research, for example, was created out of the need of the educational community in which the participant population was involved. This pedagogical practice allowed first to know in depth the problems of the educational community in which the study was conducted to provide its participants with a functional project, which favoured the operation and circulation of pedagogical practices based on sociocultural and community research. Both the educator-researcher and the student body greatly supported developing the plan, its implementation, and evaluation based on critical pedagogy.

The students in the study were able to evidence the context in which they are involved explicitly and were able to identify the problems that affect them as human beings and professionals, and also, in a reflective fashion, the experiences they have had and how these help to transform their own lives and those of others (Ruiz et al., 2008).

This reflection resulted in different ways of constructing knowledge and strengthening skills vital for their personal and professional lives. The pedagogical practice in this study allowed the students to recognize their social dimension, the educational practice they will have to exercise in the future, and how this practice requires social skills that will allow them to succeed in their professional projects (Ocampo, 2008).

The students managed to recover their free speech, analyse and reconstruct situations of which they were victims, recognize the damage caused, and understand that there is a new way of acting that helps the transformation of the subject and, therefore, of the social environment. From there, they understood the importance of social skills in the social world (Caballo, 2005).

The classroom is not a place to show the educator's skills; it is a place for the students to learn the skills necessary for their professional work. Therefore, critical pedagogy not only enabled the attainment of this study's objectives but also helped transform the teaching practice, characterized by an exercise designed for the community and not from the educator's interests (Eceiza et al., 2008).

Caricature as a classroom resource allows educators to show that there are other ways to promote learning in the classroom, not only from the contents but also from the construction of knowing how to be. Artistic didactics is a tool that is separate from everyday life because sometimes there is resistance to diverse pedagogical work (Britos, 2016).

This study revealed that the caricature contains important characteristics providing a more critical perspective of the context in which the subject is involved. Designing caricatures in the classroom as a didactic tool allows the attainment of skills and competencies that are not only cognitive and emotional but also conative. This tool demonstrates that it is possible to work on competencies transversally with the same element (Andrade & Muñoz, 2012).

Using the caricature in the classroom motivated the pedagogical work and the development of classroom activities since students and educators construct different ways of learning and teaching with a didactic strategy that humorously and enjoyably encourages reflection and a critical perspective toward the world. This study demonstrates how art and context interpretation can transform the realities of students and educators (Carranza, 2010).

The caricature component inspires student work in the classroom, reveals different views indicating the concerns and interests of the subjects as a pedagogical resource, and helps in the planning and executing of a plan and its revision to elaborate different images that give meaning to the interpretation of the context. The activity was an innovative design that allows knowing the points of view of others from the image itself (Monsalve & Franco, 2009).

Acknowledgment

Supplementary Material

Websites where the caricatures were consulted:

Caricature 1: www.lacoladerata.co/opinion/caricaturas/discriminacion-discapacitados/
Caricature 2: espacioseuropeos.com/2013/02/xenofobia-chilena/
Caricature 3: matadorcartoons.blogspot.com/2011/09/la-verdadera-discriminacion.html
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