

Ser Humanxs Magazine: a pedagogical experience about learning to do

Revista Ser Humanxs: una experiencia pedagógica sobre aprender a hacer

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Fecha de recepción: 18.04.2025

Fecha de revisión: 20.07.2025

Fecha de aprobación: 12.08.2025

Cómo citar: Colmenares-Díaz, Z. & Jiménez-Yáñez C. (2025). Ser Humanxs Magazine: a pedagogical experience about learning to do. *Espergesia*, 12(2), e120203.

<https://doi.org/10.18050/rev.espergesia.v12i2.3067>

Abstract

In the current context, those who are dedicated to teaching must constantly rethink their pedagogical practices and teaching activities since, under the premise that the educational process should be dynamic, interactive, and meaningful, the goal is for students to actively participate in the construction of their knowledge and develop practical skills that connect them with the labor market and social reality. Thus, collaborative learning goes hand in hand with a teaching-learning process as a didactic strategy. In this sense, the objective of this research is to analyze the formative effects of a pedagogical experience based on collaborative editorial production, implemented in the elective course 'Editorial Production' of the Bachelor's Degree in Communication Sciences at Universidad Autónoma de Baja California, over three consecutive semesters. The process was divided into three main phases: a conceptual phase, a practical phase, and the presentation of the magazine. It allowed for the systematization of a qualitative educational experience with a descriptive-interpretative approach that focuses on the analysis of the creation and development process of the student magazine Ser Humanxs, which is the product of an active, collective, and collaborative pedagogical process, where the students, guided by the teacher, create and develop this editorial product.

Key words: Teaching, Higher education, Teaching practice; Social skills; Activity learning.

Resumen

En el contexto actual, quienes se dedican a la docencia se deben replantear constantemente sus prácticas pedagógicas y actividades didácticas ya que, bajo la premisa de que el proceso educativo debe ser dinámico, interactivo y significativo, se busca que, en la formación del estudiantado, éstos sean parte de la construcción de su conocimiento y desarrollen habilidades prácticas que los conecten con el mundo laboral y la realidad social. Es así que el aprendizaje colaborativo va de la mano con un proceso de enseñanza-aprendizaje como estrategia didáctica. En este sentido, el objetivo de esta investigación es analizar los efectos formativos de una experiencia pedagógica basada en la producción editorial colaborativa, implementada en la asignatura optativa 'Producción Editorial' de la Licenciatura en Ciencias de la Comunicación de la Universidad Autónoma de Baja California, en tres semestres consecutivos. El proceso se dividió en tres grandes fases, una conceptual, otra práctica y la presentación de la revista y permitió la sistematización de una experiencia educativa cualitativa con un enfoque descriptivo-interpretativo que se centra en el análisis del proceso de creación y desarrollo de la revista estudiantil Ser Humanxs, que es producto de un proceso pedagógico activo, colectivo y colaborativo, donde son las y los estudiantes, con la guía del docente, crean y elaboran este producto editorial.

Palabras clave: Enseñanza, enseñanza superior, práctica pedagógica; competencias sociales; aprendizaje activo.

INTRODUCCIÓN

Teaching and learning are part of a process that involves actions aimed at achieving a result, where what matters is not the final product achieved (passing the subject, for example), but the path taken to achieve it. Teaching is not limited to the transmission of theoretical knowledge; it also involves the development of practical skills and the social and intellectual transformation of the individual. In the current context, those who are dedicated to teaching must constantly rethink their pedagogical practices and teaching activities, because educational tools change in line with social changes, especially in the field of technological development. This presents different scenarios where people who are part of the teaching-learning process are constantly seeking to incorporate new resources available for the classroom.

Jurado *et al.* (2020) argue that there is a need to improve the teaching and learning process for those who assume the role of teacher, so that they can create spaces and “activities that allow students in training to learn [...] understand, express themselves, and interact, and improve the reality and context in which they live and work” (p. 2). Among these improvements, the constructivist approach stands out, which posits that people learn through the development of cognitive, affective, and social processes when immersed in specific learning contexts (Redondo-Salas *et al.*, 2024). Furthermore, it emphasizes the active role of students in the classroom and promotes strategies that foster the development of cognitive and social skills necessary in this changing society.

Teaching work is present in different educational environments and levels, and each level requires a specific type of work. For example, in the early stages of education, more collaborative and committed work is expected from the students’ families, resulting in more practical educational activities that take place not only in the classroom but also at home. As students advance academically, their connection to their community grows stronger. At university, depending on their degree program, students are expected to participate in product development and field experiences in different areas, so that they can see how their learning is directly linked to and impacts the society to which they belong.

For Zamora *et al.* (2024), the teaching-learning process “transcends with greater significance in the development of the personality of the future [professional]” (p. 77), because it is a constructive process involving many parties, but primarily the teacher-student relationship, which, although it takes place within an institutional framework, aims to create “strategies designed to stimulate learning” (Contreras, 1990, p. 23) and generate the necessary conditions to bring students closer to a professional environment similar to the one they will be immersed in in the future. This process does not mean that they fulfill an assignment for a requirement, but rather that the tasks are geared toward how to perform in other areas. In other words, it is “recognizing the active role of students in learning and, consequently, their mediating role in teaching situations” (Contreras, 1990, p. 22).

Hence, one of the main activities in the classroom and university spaces focuses on the development and implementation of planned teaching strategies, as part of the regular and/or complementary activities established in each semester’s curriculum. The aim is to ensure that the content covered in the subject is reflected in practical terms in regular activities, thereby achieving meaningful learning that extends into everyday life. Meaningful learning occurs when students manage to link information, concepts, and notions already existing in their cognitive structure with new ideas or elements, allowing them to integrate and connect the information with knowledge rooted in their memory (Ausubel *et al.*, 1983). In other words, they merge joint experiences that enable future professionals to apply knowledge and adapt it to the demands of their environment. Therefore, learning must be dynamic and interactive, not just a transfer of information, but part of a process in which students, based on their prior knowledge and social context, develop deeper understanding, as well as meaningful experiences and learning (Álvarez, 2020; Rico-Gómez & Ponce, 2022; Vega *et al.*, 2024; Martínez, 2024; Olguín, 2024).

In this regard, Calderón (2020) argues that “learning and teaching processes in the context of practical training are characterized by placing students in a learning modality that is substantially different from the traditional logic” (p. 207) This is because the classic and traditional teaching model “becomes passive with respect to professional practice, that is, teaching has a

low practical component, and therefore lacks experience in the field” (Orellana, 2023, p. 156). This means that, although theory is necessary, it is essential that “teaching processes [be] designed to achieve meaningful learning and that, with them, professional profiles can be achieved” (Chaljub, 2015, p. 65). in other words, “the school is called upon to provide experiences that lead to deep learning” (Orellana, 2023, p. 156), and this learning is achieved in “spaces of real interaction” (Jiménez-Yañez, *et al.*, 2014, p. 430).

These spaces consist of practical experiences that sometimes simulate reality, that is, where future professionals can apply the knowledge, they have learned from theory and according to the needs of their environment (Jiménez-Yañez, *et al.*, 2014; Orellana, 2023). Some academic perspectives highlight the importance and advantages of collaborative learning (Salma, 2020; Gutiérrez, *et al.*, 2023; Guamán-Chisag, 2023), which is defined by Roselli (2011) as:

A process of negotiation or joint construction of meaning, and this applies to the entire teaching-learning process. Although the emphasis of the concept is on recognizing the value of cognitive interaction between peers, collaborative learning also involves the teacher and, in general, the entire teaching context. It is not, therefore, a matter of the circumstantial application of group techniques, but rather of promoting exchange and participation by all in the construction of shared cognition (p. 179).

In this sense, for Ordóñez (2004), “learning is individual and produces visible results in individual performance, but the process occurs naturally and is stimulated by interaction with others and collaborative production with others” (p. 11), where active methodologies must be implemented to teach and thus achieve, with the support of someone who facilitates the learning process, a link with a practical action or activity that reinforces such a process (Ordóñez, 2004; Hernández, 2004; Zubiría, 2004).

This means that immersing students in a teaching and learning approach that differs from that used for years in previous educational settings requires each teacher to adapt their processes and eliminate the view of education where they are the ones who think, know, educate, and speak (Freire, 1972), because “the more passivity is

imposed on them, the more naively they will tend to adapt to the world instead of transforming it” (p. 53). But how do people learn? For Sequeira (2012), there is no exact way of knowing, but linking the experience of students may be the most effective:

Learning is generally more effective when it is based on experiences, whether direct experiences or experiences that have been read about. Of the two types of experiences, the former is more likely to be effective than the latter. Therefore, concepts that can be practiced or seen are more likely to be learned. To apply this in a practical situation in education and training after age 16, learning is more likely to be effective when it is related to a student’s experience and takes place within that experience (p. 5).

The use of active methodologies in the teaching-learning process, such as methods, techniques, and strategies, encourages students to build their knowledge based on experience and interactivity with their peers and their environment. As a result, they assimilate content more effectively because it is relevant, viable, realistic, and allows them to be “active protagonists of their learning” (Gutiérrez *et al.*, 2023, p. 3313). In other words, it allows students to “develop both professional and work-life skills to act and work in a global world” (Keinänen & Kairisto-Mertanen, 2019, p. 20). Given this scenario, the teaching-learning process with collaborative components provides inputs for taking an active stance based on experiences and skills that will be useful in professional practice. Today, the emphasis of learning should be on the student, who should seek and construct their own knowledge.

We are often faced with theoretical and practical knowledge that complement each other and give meaning to each other, since reflective content without a practical reference point would be difficult to make meaningful to those learning it. It is preferable to work with content that generates experiential knowledge. From this perspective, competency-based training has emerged as an educational method and a teaching-learning process focused both on acquiring theoretical knowledge and on developing skills and abilities applicable to various contexts: professional, work, and social. In other words, it is oriented toward obtaining competencies that include knowing, knowing how to be, and knowing how to do, in the words of Delors (1996), learning to

know, learning to live together, and learning to do, which are the pillars of education.

The first, knowing or learning to know, is linked to the education of each student, who through autonomy masters the different tools of knowledge. The second, knowing how to be or learning to live together, the student develops the necessary skills to become responsible citizens committed to the environment and society. Finally, knowing how to do or learning to do, the objective is for students to obtain competencies not only for a grade, but also to acquire skills that allow them to face diverse situations and function in different environments (inside and outside educational settings), that is, to learn to do things through their knowledge. These pillars should encourage those who work in teaching to rethink the teaching-learning processes based on the characteristics proposed by Sumardi et al. (2020, p. 360):

1. "Student-centered learning" so that they are the ones who learn with their prior knowledge and the new information; knowledge.
2. The "use of learning methods that encourage collaboration among students and build their own knowledge" so that they can achieve the know-how to do.
3. "Integrity in learning materials" in order to know how to be in their community.

According to Tobón (2012, cited in Cejas, *et al.*, 2019), "competency-based vocational training is conceived as the act of providing a person or group with the information and training necessary to learn how to perform a specific work activity" (p. 98). By including competency-based training in teaching and learning processes, it encourages everyone to participate, promoting collective, collaborative learning. It also trains groups of people (teachers and students) in autonomy, responsibility, initiative, collaborative work, and collective effectiveness. The latter means that everyone is important and that together they can achieve the proposed objectives and goals (Hargreaves & O'Connor, 2020).

According to Keinänen & Kairisto-Mertanen (2019, pp. 22-23), students develop five dimensions in meaningful and real learning environments and situations, such as:

- **Creativity:** the ability to think beyond existing rules, models, or frameworks, and to generate, create, or adapt new, meaningful ideas, regardless of their potential practicality and future added value.
- **Critical thinking:** the ability to analyze, evaluate, and assess the risks involved in a given endeavor, as well as to question existing information..
- **Initiative:** ability to influence/make decisions that promote positive change in creative people or those with decision-making power.
- **Teamwork:** ability to work effectively with others in a group.
- **Networking:** ability to engage external stakeholders outside the team.

According to Roselli (2011), collaborative learning goes hand in hand with a teaching-learning process as a didactic strategy, where each person in the classroom (teachers-students) contributes and participates in the construction of knowledge. However, Zoila-Adelina (2023) asserts that in this process, students play the leading role, because they contribute their experiences, perspectives, solutions, and new ideas, while the teaching staff only facilitates the process as mediators.

For this reason, the objective of this research is to analyse the educational effects of a pedagogical experience based on collaborative publishing, implemented in the elective course "Editorial Production" in the Bachelor of Communication Sciences program at the Universidad Autónoma de Baja California (UABC) Mexicali campus over three consecutive semesters.

METHODOLOGY

The educational model of the Universidad Autónoma de Baja California (2018) "promotes active, student-centered learning" (p. 33), where the teacher is a mentor in the process and the students take responsibility for their own learning, thereby becoming critical thinkers and self-taught individuals. Based on this model, Ser Humanxs magazine was created as a result of a collaborative teaching-learning process in

which students of the elective course “Editorial Production” in the Bachelor of Communication Sciences program at the Faculty of Human Sciences build their own knowledge linked to a specific practice in editorial production: the creation of a student magazine.

In this sense, the work adheres to the principles of pedagogical constructivism and competency-based teaching, and is the result of a systematization of qualitative educational experience with a descriptive-interpretative approach based on the process of creating and publishing the student magazine *Ser Humanxs*, which was designed, edited, and published by the students. In this pedagogical exercise, which took place during the 2023-1, 2023-2, and 2024-1 semesters, eight students participated in the first two cohorts (four in each) and nine participated in the third, 2024-1. The total number of students involved was 17.

The techniques used to conduct this research were based on participant observation during the process of creating and publishing the magazine, and on reflective testimonials written by the students in each cohort. To carry out this educational experience, the process was divided into three main phases: a conceptual phase, a practical phase, and the presentation of the magazine, in which each student commented on their experiences. In the conceptual phase, each semester, with the new cohort, the objectives to be achieved with the magazine are established, explaining that, as part of the class dynamics, theoretical content will be reviewed, including topics related to the field of mass media, the world of journalism and its genres, the characteristics of news, its criteria, writing, audiences, and the dimensions of a real editorial process.

In the second phase, the development of editorial production is explored from the perspective of an administrative and communicative management process. The characteristics, specificities, and production stages of the medium to be developed are reviewed, in this case the magazine *Ser Humanxs*, which is printed and digital. In this phase, all the material aspects of the magazine are reviewed: the content (mainly sections, subsections, and design), and tasks and functions are assigned, establishing dates, work schedules, and editorial meetings. This practical phase involves seven stages of production:

1. The characteristics of the magazine are established and proposals are made by the students. The technical specifications of the magazine are discussed: size, type of paper, font, possible number of pages, possible sections, and the identity of the magazine. They review which characteristics will be retained from the previous issue and what to include in the new one.
2. Proposals for sections are requested (name of the section and type of content, as this varies in each edition) and the proposals that will remain or be adjusted for the new issue of the magazine are discussed in plenary session in relation to the objectives proposed by the group. At this point, the students decide who will be in charge of each section and provide instructions on what type of information to look for depending on the type of section.
3. Deadlines are set for journalistic work, and the identity and design of the new issue of the magazine are worked on in parallel. At the same time, editorial meetings are held to discuss the progress of the work and any problems or obstacles that arise.
4. A graphic design student is invited to collaborate on the magazine’s design and work with the group. The identity of the magazine and each section is developed.
5. As the journalistic work nears completion, students write up their notes to undergo a review process, where a teacher from the writing department is invited to collaborate in reading and correcting the style of the texts.
6. Once the texts for each section have been corrected, they are delivered, along with the photographs (taken by the students), to the person who designs the magazine and lays out the new issue. During this process, the group of students reviews the progress and comments on the design, proposing changes and recommendations.
7. Finally, once the magazine has been laid out, the entire issue is reviewed, a proof is printed, and if everything is in order, it is sent to print, the file is prepared for uploading to the magazine’s website, and it is shared on the faculty’s social media networks.

In the third and final phase, the students and teacher organize the presentation of the magazine, which takes place during the induction week for new groups, where it is distributed and explained, through the voices of those who created the magazine, the process of its creation and the educational experiences. It is important to mention that, as part of the ethical considerations, it is stated that no sensitive data was involved and informed consent was obtained for the use of the students' testimonies. However, pseudonyms are used to preserve the anonymity of those who were part of the magazine team.

RESULTS

The creation, editing, publication, and presentation of Ser Humanxs magazine is a practical educational exercise that allows students to be part of a process in which they simulate a real activity by applying the knowledge they have acquired in class and throughout their school career. It is the product of a collective and collaborative pedagogical process, where students, with the guidance of the teacher, develop this editorial product. The results of this process are the three issues produced, but with marked differences in their content. Below are the sections of each issue of the magazine. .

The first edition of the 2023-1 semester had eight sections:

- . **Muro:** personal and anonymous experiences on various topics, especially challenges that some students had to face during their university life (Student 1).
- . **Cinemarrón:** these are film recommendations that teachers use in their classes to reinforce or improve the content they teach (Student 2).
- . **Dusagrafía:** this section is a space for discovering students' poems, stories, and tales (Student 3).
- . **Cimarrón Z:** features outstanding students by major (the entire team).
- . **Vista creative (Creative view):** includes drawings made in class (Student 3).

- . **Pixel:** displays digital image formats, as well as photographs taken by members of the student community (Student 4).

- . **Información universitaria (University information):** this is a university directory listing the main people responsible for educational programs, tutoring, coordination, and administration (Students 3 and 4).

- . **Making of:** images taken during the magazine creation process (the entire team).

The second edition (2023-2) had 10 sections. This issue retained Cimarrón Z (Student 5); Pixel and Making of, the latter two of which were produced by the entire student team. It also included:

- . **Ramas Humanxs (Human Sciences):** brief descriptions of the degree programs offered by the Faculty (Student 6).

- . **Did you know that...?:** information about students' rights and obligations (Student 7).

- . **Don't miss out:** important dates during the semester (enrollment, withdrawals, regular exams, make-up exams, and competency exams, among others) (Student 7).

- . **Places that speak:** map of the UABC Faculty of Humanities showing the location of classrooms and places of interest. (Students 5, 6, 7, and 8).

- . **Crónicas Humanxs:** experiences and advice from students in their final semesters for new students (Student 8).

- . **Humanxs around the world:** stories of experiences from students who participated in student exchange programs at national or international universities (Student 8).

- . **PetLuditxs:** the pets that the faculty has (Student 6).

For the third edition (2024-1), all of the magazine's content changed. Two additional sections were added, for a total of 12, which were divided as follows:

- . **Being green:** information about active programs at the faculty aimed at promoting sustainability and caring for the environment (Student 9).

- . The homes of humanxs: quiz on clichés surrounding careers in Psychology, Communication Sciences, Education, Sociology, and History (Student 10).
- . Human Memories: historical overview from the creation of the faculty to the present day (Student 11).
- . The wall of lamentations: a space where students from different degree programs can anonymously post brief comments, experiences, and suggestions (Students 10, 11, 12).
- . #OcupoCréditos: advice and steps to follow so that the student community can obtain the elective credits required for each degree program (Students 13, 14, and 15).
- . The Faculty of the Famosxs: this section serves the same purpose as CimarrónZ, introducing outstanding students by degree program, except that in this edition it has changed its name (Student 16).
- . #NoMiresAtrás (Don't Look Back): scary stories experienced and told by students (Student 15).
- . Tu mente, tu cuerpo, tu templo: (your mind, your body, your temple) recommendations for leading a healthy lifestyle (Student 17).
- . FCH Survival Guide: tips to make surviving college easier (Student 12).
- . Music, movies, and literature: ranking of the most popular songs, books, and movies on campus (Students 16 and 17).
- . Memelogía FCH: memes related to different majors (Student 13).
- . Pal'Insta: It is a space that invites people to follow and post spots on the magazine's Instagram account (Student 14).

The first two covers of the magazine were created by Student 1, who took the course in the 2023-1 semester but was invited back in 2023-2 to design it again. The design of the 2024-1 edition was done by Student 9 (Figure 1). An important aspect to note is that the three covers show spaces and sculptures representative of the Faculty, as well as the mascots that live inside it.

Figure 1.

Covers of Ser Humanxs magazine



Source: Images obtained from the website <https://issuu.com/serhumanxs> where the magazine Ser Humanxs is available. Note: the covers correspond to the first three issues of the magazine Ser Humanxs (2023-1, 2023-2, and 2024-1).

The impressions and experiences of the students who participated in the process were collected in the magazine presentations and also expressed in writing, but for the purposes of this study, only three will be analyzed:

Nothing compares to seeing the fruits of your labor. I never imagined that creating a communicative product like a magazine would be so laborious. The experience throughout the process has been very rewarding. Despite the problems, we managed to push through with great intensity, so I am very orgulloso (proud) of my compañerxs (colleagues) and the final product (personal communication, 2023).

I consider this experience to be unlike any other, as the project feels separate from any other academic work. This magazine is the product of each student's ambitions and aspirations. It is an opportunity to give visibility to the voice of every alumnx (student) who wants to be seen without prejudice. That is what this project represents for me. The process was enjoyable and overwhelming. I believe it is necessary to go through each stage because, after all, it is our experiences that teach us to develop as students, as professionals, but above all as humanxs (human beings) (personal communication, 2023).

Creating this magazine has been an incredibly enriching experience. From the moment we divided up the tasks and began discussing the content, I felt a wonderful sense of excitement and energy. Each of nosotrxs (us) contributed our unique skills, whether it was writing, taking photos, editing texts and transforming stories, designing pages, or conducting interviews. The content selection process, meticulous editing, and constant collaboration led us to create a high-quality magazine. Seeing our ideas come to life on paper and sharing them with our community was very rewarding. This experience taught us the importance of teamwork, creativity, and dedication, and left a lasting impression on todxs nosotrxs (all of us). (personal communication, 2023).

DISCUSSION

Based on this model from the Autonomous University of Baja California, in the elective course "Publishing Production" in the Bachelor of Communication Sciences program at the Faculty of Human Sciences, students build their own knowledge linked to a specific practice in editorial production. According to the description of the Learning Unit Program (PUA, from Spanish initials) "Editorial Production," the main purpose of the subject is "to provide references on trends, forms, and technologies for the production of editorial content in print or digital format for the development of textual projects in various formats" (Universidad Autónoma de Baja California, 2021, p. 954), and its competency is "to produce editorial resources, through the application of design criteria or trends, stylistic order, harmonious distribution, and final product management, for the generation of quality printed or digital content, with responsibility and creativity" (p. 954). The final product of this class is the student magazine *Ser Humanxs*.

It is (...) made by and for students of the Faculty of Humanities at UABC; all of its content is created, conceived, and designed by the young members of the elective course "Editorial Production," who, as part of their work during the semester, produce the magazine that will be distributed among their classmates during the following semester" (Teacher, personal communication, 2024).

The creation and development of this student magazine is the result of a collective and collaborative pedagogical process, in which the students in the class, guided by the teacher, produce this editorial product. This is done through a teaching-learning model in a real space and with meaningful experiences. As Waldegg (2001) suggests, in this part of the process, students rethink their progress and look for ways to structure their work so that, through their mistakes, they can increase their level of knowledge, resolve conflicts, and advance in collaborative work, so that the group...

[...] tries [...] to apply their prior knowledge to new situations, [...] these attempts may lead them down fruitless paths; the result will be what is traditionally known as an "error."

However, these errors are, in fact, the means by which [...] they confront their knowledge, modify it, and develop new concepts (and ideas); in no way [...] can errors be considered failures” (Waldegg, 2001, p. 163).

Ser Humanxs magazine is presented as an academic development space that allows students to carry out real work to learn about and understand the different stages and processes involved in producing a high-quality communication product. As the students themselves said, the process was “laborious” and “overwhelming,” but “despite the problems,” they managed to produce a “high-quality” magazine. The findings presented can be analyzed based on the proposals of Gutiérrez et al. (2023), who argue that students are the protagonists of their own learning and that constant interaction with their peers generates meaningful learning. The testimonies show that each student contributes their skills to achieve the course objectives, such as writing, photography, design, and conducting interviews.

In this process, students develop the five dimensions proposed by Keinänen & Kairisto-Mertanen (2019). The first, *creativity*, breaks with educational models that have focused on passive learning, since the way the subject is designed encourages the creation and generation of new ways of presenting university work. As the students themselves say, “the [magazine] project feels different from any other new academic work”; Likewise, each student can “see how [their] ideas come to life” through individual proposals and collective work.

The second dimension is *critical thinking*. Each student had to analyze and evaluate the content to be included. In this part of the process, they develop the ability to discern and select information that is appropriate or inappropriate for inclusion in the sections, in addition to the “meticulous editing” they must carry out during the semester. This dimension goes hand in hand with the third, *initiative*, since it is the students themselves who divide up the tasks, discuss the content, and decide what they want to achieve with each issue of the magazine. It is also linked to the fourth dimension, teamwork, because this experience taught them its importance. At this point, it is necessary to clarify that, as it is an elective subject, those who enroll are students from different semesters of the Communication degree program, which means that they meet

each other on the first day of class. This situation, as in other spaces, can generate problems, which were overcome because they managed to “push forward with the work with great intensity.”

The last dimension corresponds to *networking*. In this part, the group of students must engage in dialogue with other people inside and outside the university (students, teachers, administrative staff, designers, proofreaders) who contribute to the content, editing, and improvement of the magazine before, during, and even after the process. An example of this is the support of students from other departments in the layout of the magazine. Meeting new people broadens and establishes connections that could create opportunities in the professional, work, and personal spheres in the future.

In other words, based on the ideas put forward by Keinänen & Kairisto-Mertanen (2019) and Jiménez-Yáñez *et al.* (2014), the subject “Editorial Production” becomes a space for real interaction, similar to that which can be experienced in any magazine or editorial project. Placing students at the center of the learning process poses a pedagogical and didactic challenge in terms of class planning. In this case, students work on a specific project and must collaborate with each other to bring it to fruition, achieving the objectives set out. These projects are made possible because people who study communication and its processes will necessarily have to link what they have learned in theoretical terms with some practical activity, given that, in these cases, the work environment is closer to doing. From this perspective, the idea is for students to build their knowledge through action and collaboration. There are different ways to do this, such as through projects, problem solving, or gamification.

In the first, students develop their knowledge and skills in a real project, associated with a specific product, which will have specific activities and timelines related to individual and collaborative work. In problem-based learning, a real or simulated situation is presented that the group must understand and address in order to seek improvement. In this case, it is possible to work with smaller groups and different observable social situations that can be addressed through activities planned by the groups according to the needs identified. This type of work differs from the first because the aim here is not to generate a product as such, but rather to address a situation

through various strategies. Although individual and collaborative work is developed, critical thinking is also very much present.

In terms of gamification, the structure and pedagogical planning differ from the previous two, since in this case the objectives of the process are related to the development of skills by seeking real contexts through simulation and play, encouraging students to organize themselves autonomously and participate in solving the problems presented to them. It is here that leadership figures and formulas for teamwork can emerge. Play as a pedagogical method is a great connector with the emotions and motivations of the people who participate.

While all three forms of active and collaborative work enable the development of skills necessary for entering the workforce, each one specifically seeks to contextualize its processes. The first focuses on product development; the second emphasizes addressing a situation and its possible improvement; and the third includes playful ways of dealing with different situations. All of them reinforce learning and expose students to real-life situations that they are likely to encounter. All these forms, which occur in a specific school context and are subject to qualitative and quantitative assessment, often mean that, due to time constraints, students do not receive the necessary feedback to understand and recognize the real impact of their actions. This situation could be seen as a weakness of these forms of academic work, associated in some cases with a lack of reflection and critical thinking about the practice. Many times, subjects that use these resources to move forward, especially due to time constraints, reduce their theoretical and reflective materials, focusing almost exclusively on doing, relying on the students' prior knowledge. Therefore, these techniques could be recommended at higher levels, as students have a certain academic maturity.

In this case, the magazine *Ser Humanxs* is an elective course, and enrollment tends to be based more on personal and professional interests. In many cases, class attendance is lower, which allows for good work to be done, although the students' own analysis shows that this type of work is fundamental to their education, especially in the areas of communication and media. This means that we will have to discuss how content is delivered and how the course descriptions are

constructed for the subjects that will be part of the training process for those who enroll in the program. We will have to balance the theoretical and conceptual aspects with the methodological and practical aspects, so that students' experiences are balanced and they can count on clear elements of their training.

CONCLUSIONS

One of the objectives of constructivist proposals, competency-based education, and learning by doing as one of the pillars of education is based on how students can access practical, "real" or "simulated" experiences that give meaning to the theoretical content seen in class and link it to everyday social life with the development of a skill that provides certainty about the knowledge learned. This is the focus of today's pedagogical practices and teaching strategies in professional degree programs that incorporate this type of teaching. The idea is to plan each semester with a view to learning by doing and, in the process of doing, learning.

The student magazine *Ser Humanxs* is an example of what can be done and achieved in a learning unit that lends itself to using the educational space as a teaching-learning laboratory, without pretending to be one. Because in order to carry out this project, it is necessary to involve not only the teaching staff and enrolled students, but also the support of other key people for the development of this type of activity, as well as institutional support to carry out the course with these types of objectives.

The practice of this type of exercise must be well designed, planned, and flexible according to the requirements of the moment, due to the fact that conditions are changing and groups have different and new educational needs. Carrying out this type of collaborative educational work involves managing a lot of energy, which, when channeled in the right direction, yields successful practical results. *Ser Humanxs* is one such case, where the final product can be seen to materialize and, at the same time, the impact of its creation can be seen, since the lesson plans carried out by the students allow them to develop actions related to creativity, as they propose and discuss ideas for creating the new magazine. This is also linked to critical thinking, as they evaluate, discuss, and

question the content and propose different ways of presenting it, becoming part of how to build this product through teamwork. When tasks are assigned and responsibilities established, group work and the use of networks are reinforced to begin working on the content.

Contribution to knowledge

The creation of a magazine of this type in an academic subject not only allows a group of students to gain practical experience, but also contributes to pedagogical knowledge. In other words, this work shows that an editorial product based on learning by doing is an effective strategy for meaningful learning. Through its content, students can see and recognize themselves as part of a dynamic community that shares the daily encounters and disagreements of university student life and that enters the classroom every day hoping to find new challenges in their learning process.

Limitations

Future research will study the impact of the journal on the student community and encourage faculty members to use it as part of the teaching-learning process, seeking and proposing improvements to the curriculum of their practices, integrating activities that seek meaningful learning through the implementation of concrete actions related to the personal and professional aspects of the degree program, and this should be linked to the educational model of the university itself.

Contribución de los autores:

Zicri Colmenares-Díaz: Conceptualización, Análisis formal, Investigación, Recursos, Validación, Escritura – borrador original, Redacción: revisión y edición.

César Jiménez-Yáñez: Conceptualización, Análisis formal, Investigación, Metodología, Supervisión, Validación, Escritura – borrador original.

Conflictos de interés

Los autores declaran que no existen conflictos de interés.

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