

Presentation

As on previous occasions, we are pleased to present this edition of the Magazine *Escribanía*, organ attached to the School of Communication of Universidad de Manizales. And the pleasure lies in the fact that this number includes a range of works that offers, in a subtext, a program of work on the various fields that interest the communicative universe, as well as the explorations that, at present, the teachers of the School Develop. Although not all texts orbit the problem of teaching, if it beats in them the interest for the students, by the natural interlocutors of the teachers who, if desired, can also be the readers of these academic-investigative processes. To this extent, this edition touches the field of epistemology, art, aesthetics, advertising, narrative, journalism, digital environments, reading, education itself. We believe that, as a result of a beautiful drift, this tuning is a good navigation map for any school, program or faculty that has communication as a center of gravity.

The first of the works entitled: *“Brief introduction to the formation of a scientific spirit for a Social Communicator and Journalist”*, invites us to a journey through the teaching of epistemology. There is no doubt that such an important field has become a headache in institutions of higher education. That is why this text, thanks to the fine pen of its author, indicates different ways of placing the debate always in the face of an integral formation of students. The second text (research product): *“The cinema in communicative environments: resilient adolescents”*, has as a work center educational processes. And it reopens the debate on the role of the media in the training processes. With the intention of seeking alliances, the article is aware of how cinema can, thanks to its capacity to offer an alternative register of life, it seeks to solve problems in the classroom and beyond. It is suggested that the educational ability of the seventh art can be harnessed to overcome difficult situations that young people face day by day.

Following the idea of cinema as a recording device, the article entitled: *“Three drifts about the human and a film as a desecration of the body”*, explores the human figure from three different angles (paleontological, imaginary, structural) with the intention of problematizing the modes Traditional ways of defining man (especially metaphysical). For this he uses a film that officiates as a place of illustration and contrast of his searches. The fourth work: *“From avant-garde aesthetics to the aesthetics of the everyday: two ways of resisting through art”*, offers us a journey from art to aesthetics. First, in the key of resistance, it does explain the reasons, capital as well, for which art avoids being defined. Its dynamic is to resist any conceptual closure. Second, it reveals to us the importance of an aesthetic of everyday life (which escapes the art world) to recognize how the expressive dimension is played in life itself.

Our fifth article, titled: *“The strain of Snow White”* orbits the narrative universe. The interest is a re-reading of the story of the Brothers Grimm in the light of melodrama, a genre that marks Latin American television with great force. Following some anthropological clues and analytical psychology, it reveals how the plot of this story officiates as a model that, in different ways, is updated generating a macrostructure that coheses the media narrative. Our next work expands the narrative to the digital environment. From a study of the time line of

social networks, *“The reader in networks: transformations and approaches”*, reveals how the reading and scriptural dynamics have changed to almost assume a basic cultural revolution, equivalent to the emergence of the Writing in oral societies.

The seventh essay: *“Advertising in the information field: a perfect symbiosis around consumption”*, studies the relationship between journalism and advertising in the present offering different angles of analysis. It reveals how the two fields have affected each other, what they have borrowed from the other in benefit, and what has lent malformations. It does not call deception and recognizes that the links between both, historical in addition, are indissoluble. Finally, we present a journalistic-archaeological work that reconstructs a history that, unfortunately, has gone unnoticed. *“The story of Eudoro Galarza Ossa, the first murdered journalist in Colombia”*, tells us the first murder of a journalist in Colombia in the late 1940s. Not only retells with a fine narrative, what happened, but sets the debate on freedom of the press, the risks of the ‘most beautiful trade in the world’, and the importance of the historical recovery to think the present. We just want our readers to enjoy this edition.

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