

CULTURAL CONNECTIVITY THROUGH FILM LITERACY

(DEMONSTRATION ON THE USE OF
VIRTUAL SENTRO RIZAL)



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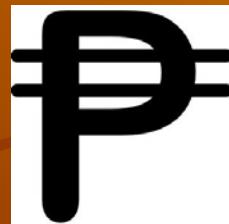
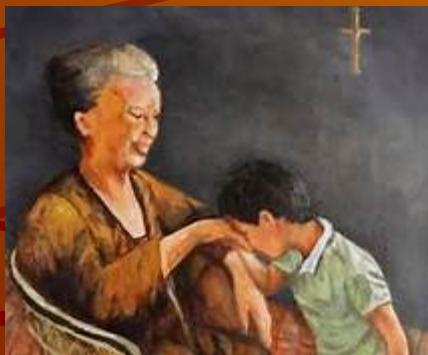
ANALYZE THIS



Image-based knowledge



Symbology & Meaning



Word-based Knowledge

PHILIPPINES

SINGAPORE

HOLLAND

FRANCE

FILIPINO FOOD, GAMES, MAP, COUNTRY,
MAP, TRADITION, IDENTITY, CULTURE

FILIPINA



PRESENTATION OUTLINE

Key Words: Definitions

-Film Literacy, Encoded Meanings,
Cultural Connectivity, Digital Technology,
Virtual Learning

Pedagogy / Methodology of Image-based Knowledge Production

Cultural Connectivity thru Film Literacy using **Virtual Sentro Rizal**

Demonstration of Film Literacy and Application of Virtual Learning

Virtual Sentro Rizal

- a collection of digital audio-visual documents taken from various sources showcasing various facets of Philippine life and culture.
- contains video programs on various topics like Filipino history, society, tradition, beliefs, regional life, etc.

Attending to Needs:

- ◆ - Need for Cultural Connectivity with Diasporic Communities
- ◆ - Need to use Virtual Products and Platforms to Disseminate Knowledge (about Filipino Life and Culture)

How **Virtual Sentro Rizal** responds to above needs through application of Film Literacy.

INTRODUCTION TO FILM LITERACY:

- the use of films (moving images) in media-related platforms to produce knowledge and impart values.

Pedagogy of Film Literacy:

- premised on the belief that film – as a form of communication – is able to produce knowledge and values.

History of Film Literacy Activities



History of Film Literacy Activities

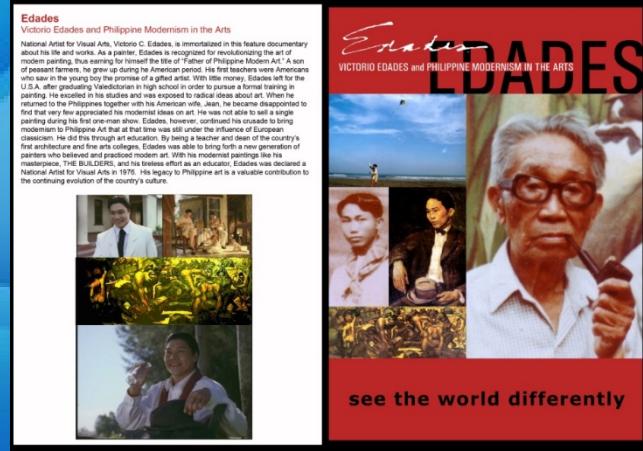
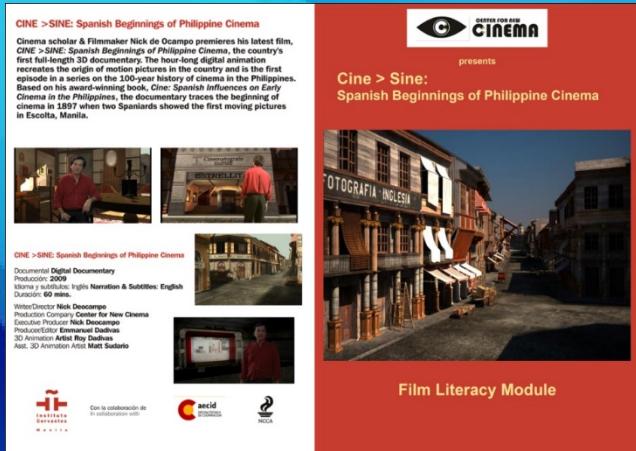
Asian Tour



Books and Study Guides (Word-based Education)



Educational Films (Image-based Education)



Pedagogy and Methodology of Film Literacy

What is Literacy?

Various Kinds of Literacy:

Literacy

Visual Literacy

Cultural Literacy

Scientific Literacy

Numeracy

Music Literacy

Political Literacy, etc.

Choosing FILM as Form of Communication & Medium for Learning:

- **Film** is a symbolic representation of reality and concepts. It consists of symbols both visual and auditory.

These symbolic representations contain encoded meanings (needed to produce knowledge).

- **Film** as encoded meaning provides us with conceptual understanding of the world and the values governing it, including culture and identity.

Applying Film Literacy in Using Virtual Sentro Rizal

- ◆ - Principles of Film Literacy in Teaching Filipino Life and Culture through digital virtual products:

Sample Teaching Modules:

- ◆ - Learning about Philippine cultural history
- ◆ - Knowing about Philippine museums
- ◆ - Becoming aware of the environment.

K-12 CURRICULUM DOMAIN COURSES

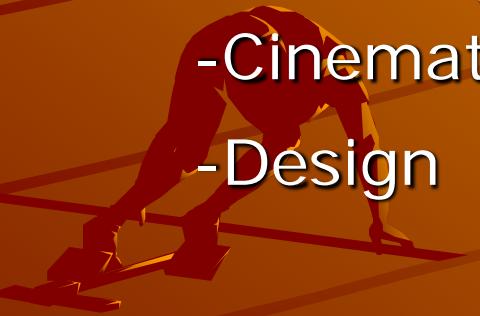
How to use **FILM** to teach these courses:

Kindergarten classes plus mother-tongue learning, English and Filipino, Arts, Languages, Literature, Communication, Mathematics, Philosophy, Biology, Geometry, Earth Science, Chemistry, Algebra, Natural Sciences, Social Sciences, Technology, Sports, Humanities, Education, etc.

Methodology:

- answers the question: How's does film produce knowledge and values?

Textually: 8 Film Elements

- 
- Story and Characters
 - Directing
 - Cinematography
 - Design
 - Editing
 - Sound
 - Music
 - Performance

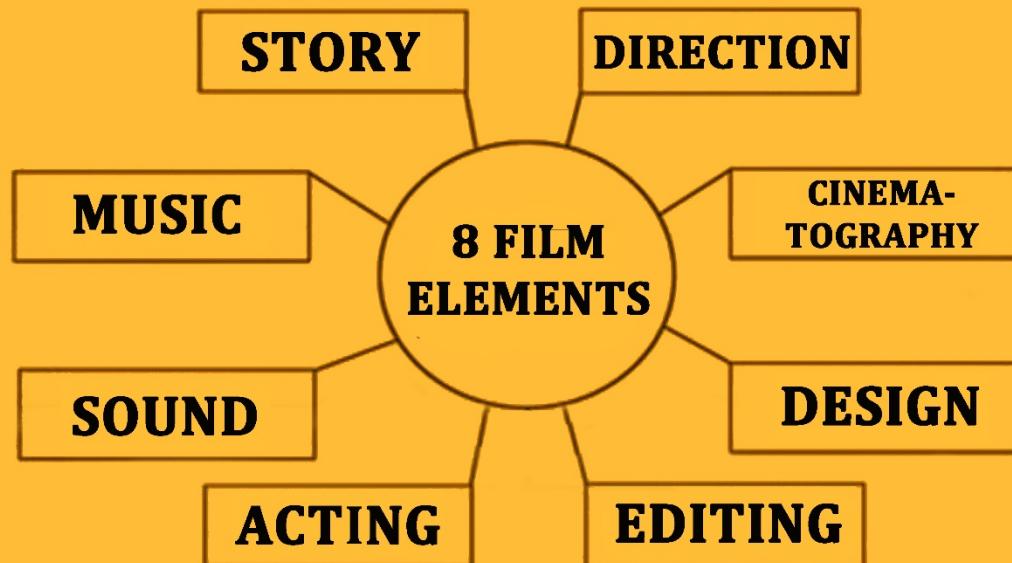
Contextually:

- Social
- Historical
- Political
- Economic
- Cultural
- Gender

COMMUNICATION

MOVING
PICTURES
(PLUS SOUND)

MEANING
(TEXT/CONTEXT)



FILM = LITERAL MEANING + SYMBOLIC MEANING



PART II.

READING FILM

TWO WAYS OF READING FILM

TEXTUAL: Film is a "text" that one can read using its symbolic codes and signs.

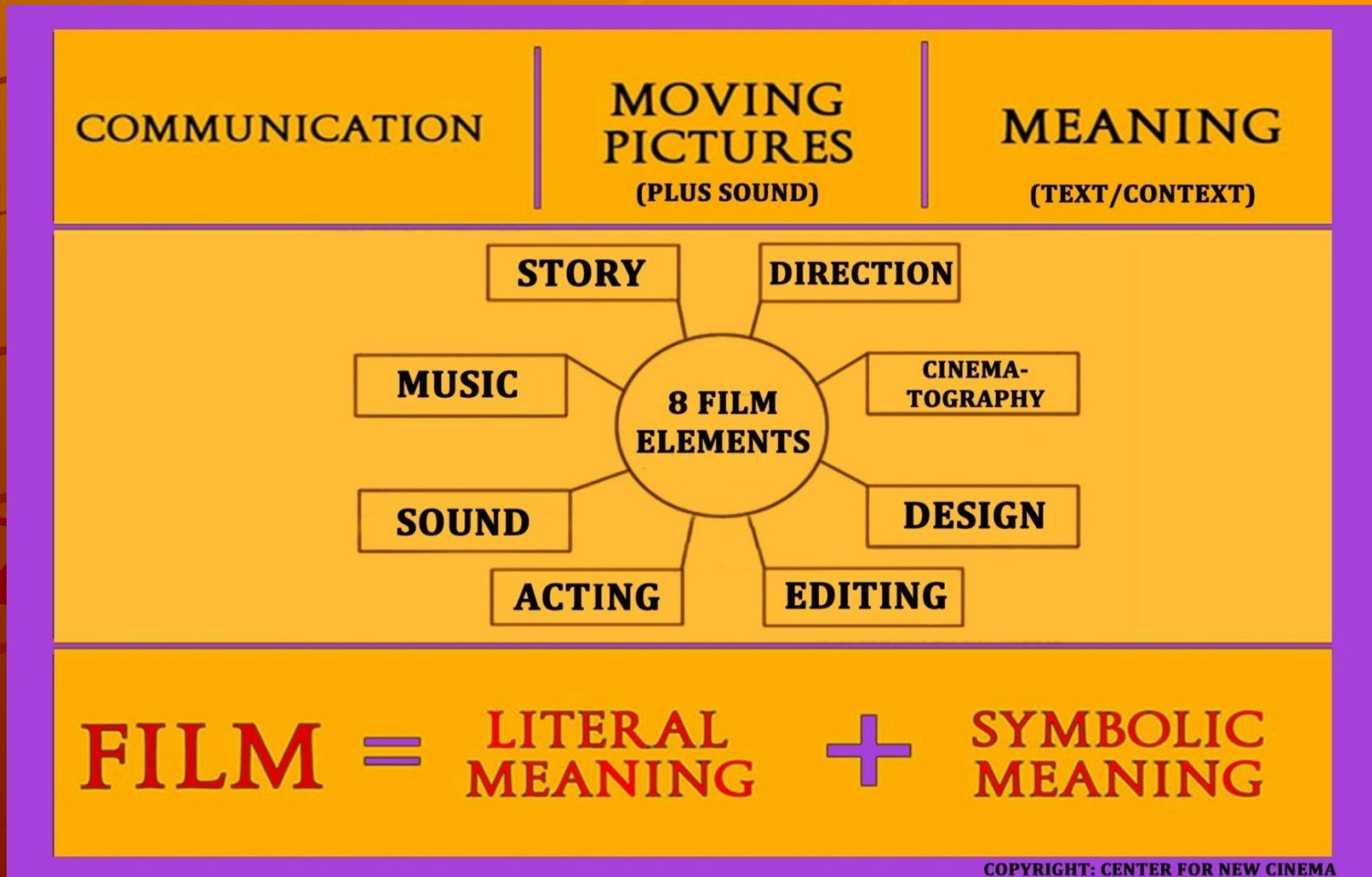
Film is a "coded message" that generates meaning through the use of audio-visual signs.

CONTEXTUAL: Film is a "field of knowledge" wrapped with meanings surrounding the text.

Film does not operate in isolation. It is a "product" and a "phenomenon" that finds its meaning and accountability in the greater world of "reality."

FILM LITERACY DIAGRAM

TEXTUAL READING OF FILM



FILM SHOWING

***GANITO KAMI NOON,
PAANO KAYO NGAYON?***
(Excerpt)



MEANINGS PRODUCED THRU CINEMATIC PROPERTIES

CINEMATOGRAPHY (SHOT): Moving images are contained inside a shot. A shot is the basic cinematic unit. Discuss what meanings can be produced through the use of a shot.



MEANINGS PRODUCED THRU CINEMATIC PROPERTIES

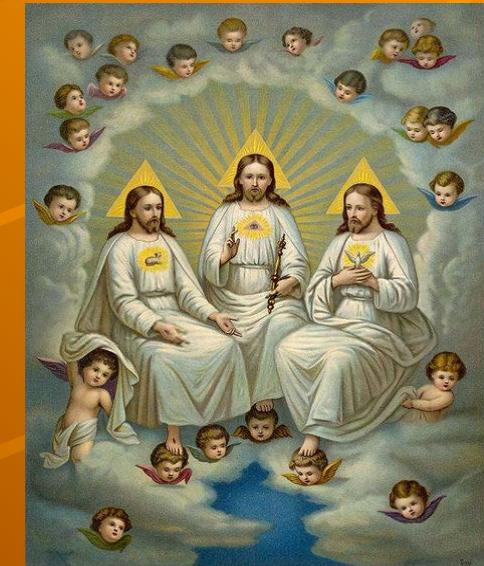
EDITING (CUT): As moving pictures, shots are combined through the "cut" and this process is called "editing." Through a combination of shots, the story progresses in action.



MEANINGS PRODUCED THRU FILM PROPERTIES

LEARNING THROUGH DIRECTION

DIRECTION: Exercising authorship over the film work, a director makes use of the film medium to articulate his ideas through the use of the audio-visual medium.



MEANINGS PRODUCED THRU FILM PROPERTIES

LEARNING THROUGH STORY & CHARACTER

STORY = CHARACTER + ACTION

CHARACTER: Discuss how Kulas represents a class of native indios at the turn of the century awakening to a new identity—that of becoming "Filipinos".

How is this transformation achieved? What significance do you see in Kulas' journey through the city and his journey to find his own identity? By meeting the original "Filipinos" (Spaniards born in the Philippines) and watching the subsequent transformation of the ilustrados to become Filipinos, describe the conflicts Kulas encounters as he begins to search for his identity.



MEANINGS PRODUCED THRU FILM PROPERTIES

LEARNING THROUGH DESIGN

DESIGN: depicts through production design, costumes, make-up and props the time, place and circumstance of the story and the characters. Also design may be digitally produced (CGI, or computer-generated images).



PRODUCING CONTEXTUAL MEANINGS THRU FILMS

DEVELOPING FRAMEWORKS IN MEANING PRODUCTION

Traditional framework: reading the "nation" as encoded on film; film as allegory of the "nation"

New social history framework: studies of the experience of ordinary people (psychology, sociology, class, religion, etc.)

Cultural reading: role of culture in shaping identities, ideologies, values, beliefs, artistic/cultural expressions

Scientific and Technological framework: role science & technology play in innovating film

Women/Gender framework: representation/mis- and under-representation of women and other genders in media

Political economy framework: how politics and economics shape film narratives and film business

Postcolonial framework: colonial and imperialist legacies on culture, politics and the economy and critiques of their positive/negative impact

Poststructuralist and postmodern framework: multiplicity of meanings that are positioned and positioning shifting in meanings from the film intends to say and how the viewer reads the film's meanings.

Environmental framework: relating film with issues of environment

CONTEXTUAL READINGS OF *GANITO KAMI NOON, PAANO KAYO NGAYON?*

Traditional framework: reading the “nation” as encoded on film; film as allegory of the “nation.”

Cultural: role of culture in shaping identities, ideologies, values, beliefs, artistic/cultural expressions



Guide Questions:

1. How will you describe the dominant culture in the Philippines until the time of the revolution? What was the dominant class then? What aspects of local society did this culture dominate?
2. Who arrived in the country and displaced this dominant culture?
How did the two negotiate their dominance in local society?
3. How did Filipinos figure in this battle for dominance in society?
What did they gain, what did they lose?

CONTEXTUAL READING OF GENDER IN *GANITO KAMI NOON...*

GENDER: THE REVOLUTION AND ITS IMPACT ON WOMEN'S EMANCIPATION

Guide Questions:

1. What is the Filipina stereotype during the Spanish period?
2. The portrayal of Diding in the film points to a liberating figure so unlike the Hispanic model and is in keeping with the emancipatory aspirations of the revolution.



REFLECTIONS

It is time to reflect on knowledge production beyond the printed page and see how computer in the digital age revolutionizes the production and dissemination of knowledge to a vast multitude of Filipinos.

The computer has become the machine of choice in the 21st century. This change in the mode of knowledge production calls for a new set of theories to guide our thinking and a new set of practices to achieve our goals with regards to attaining knowledge in this new century.

This is the challenge and the revolution of our time.

FINAL THOUGHTS

Beyond books, film and other audio-visual media can provide knowledge.

Film as a "text" is a "field of knowledge" that can be useful in the study of the Social Sciences and Philosophy (as it is with other academic disciplines.)

Through a study of the film text, one can access knowledge that has been encoded and embedded in the film.

Through a contextual study of the film, one can have an understanding of the world we live in.

Film can be a tool in the production of knowledge that can be valuable in the teaching of the K-12 Curriculum.

OPEN FORUM AND DISCUSSION

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