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**THE AGENCY OF FILM IN HISTORY EDUCATION: A VENTRILOQUIAL
ANALYSIS OF ZOOM TEACHING INTERACTIONS**

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22 August 2023

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Acceptance Page:

This paper prepared by **BENIGNO B. AGAPITO, JR.** with the title: **“THE AGENCY OF FILM IN HISTORY EDUCATION: A VENTRILOQUIAL ANALYSIS OF ZOOM TEACHING INTERACTIONS”** is hereby accepted by the Faculty of Information and Communication Studies, U.P. Open University, in partial fulfillment of the requirements for the degree DOCTOR OF COMMUNICATION (DCOMM).

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Biographical Sketch

Benigno B. Agapito, Jr. is currently working as the Dean of the School of Media Studies, Mapúa University in Makati City campus. As the dean of Mapúa's media school, he initiated a more progressive curriculum development, and the offering of expanded media programs. Aside from Multimedia Arts and Digital Film programs, he introduced 3 bachelor's media programs (Broadcast Media, Digital Journalism, and Advertising Design), 1 straight program (Bachelor of Arts in Multimedia to Master of Arts in Multimedia), 2 double degree programs, and 2 graduate programs. He is also a filmmaker who directed 2 independent full length films and 5 short films. In 2018, he received an Exemplar Digital Educator Award - I AM 4 ME Digital Summit and Festival, The Lovelife Project for Health and Environment Inc. at the UP Cine Adarna, UP Diliman.

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Dedication

To the history teachers who make the film present in the classroom

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Abstract

THE AGENCY OF FILM IN HISTORY EDUCATION: A VENTRILOQUIAL ANALYSIS OF ZOOM TEACHING INTERACTIONS

The study examined the film performance in the context of history education; the agentive role of film in history-making; and the film as a mediated communication in history education through the use of a ventriloquial analysis with agency framework as a lens. This study was essentially constructed from the video lectures (recorded teaching materials via Zoom meeting) of the history teacher in three of his class sessions. The teacher-participant's conversation and interactions in the Zoom video lecture were transcribed to analyze and to determine the performative role of film in the context of history education, and were used to know how the historical film acted as an agent that participated in history-making. Also, this study examined the agency of interactions to determine what way the film mediated in teaching history and what knowledge in the interaction had been produced. The researcher divided those film performances according to their discussed themes, so as to identify the film agentive roles that emerged repeatedly using thematic clustering and assigning of activity. Thus, this study established some theoretical propositions that may contribute to understanding what the film performed; its agentive role; the way the film mediated; and what knowledge generated in the context of history education through the voice of the teacher-participant.

Keywords: Agency of Film; History Education; Ventriloquism; Agency Framework; Ventriloquial Analysis; Mediated Communication

Chapter I

RESEARCH FRAMEWORK AND RESEARCH QUESTIONS

This section provides an essential supporting structure that is intended to guide and direct the construction of the study process and the development of the research outcome. This part of the study leads the researcher towards the acceptable approach and the applicable knowledge that correspond to answer the research questions within the research frame. This section supports and facilitates the construction of the logical presentation of research sequences; provides the study questions and objectives to fill the research gaps; and design strategies to realize this research.

The Agency Framework

This research considered the use of Agency Framework as a lens for studying and rationalizing the active performance of historical film (as an agent) that acts in producing specified effects (history-making and knowledge construction), and not just a passive role (as tool) in classroom interaction. This study figured out the agency of film in history education that explained what knowledge performed by film in the context of historical discussion in class, where film was used as a form of mediation between the filmmaker and the history teacher. This framework was employed to ascertain the active contribution of historical film in the interaction process, which in a way made a difference by performing something (Cooren, 2004). Agency theory entails the favorable reception of a performative viewpoint of the organizations (Taylor & Van Every, 2000 as cited by Cooren, 2004 p. 374). This framework views historical film, as a communication in a form of mediation (Cooren & Taylor, 1997) between the filmmakers and the history teachers, that creates enormous influences and controls

on the minds, characters, and behaviors of the latter, which in a process generates agency with authority (Benoit-Barné & Cooren, 2009), that acts for another, or that voices the standpoints of a principal (Brummans et al., 2014). This framework guides the evaluation of film as an organization emerges in communication through interaction (Ashcraft et al., 2009 as cited in Nathues et al., 2021)) in a form of audio-visual retelling of historical narrative in film viewing. This context shows the blended action that mobilizes the involvement and contribution of various elements in the organization (Cooren, 2006). The said action in conversation is somewhat imparted or communicated between figures like individuals in the organization, sets of technology, devices, records, symbols, arts, and practices (Latour, 1996 as cited by Cooren 2006 p. 82). In the context of the agency framework, a voice not only of a single or individual actor, but also of the shared and numerous actors make the agency influential and forceful (Taylor & Cooren, 1997).

Many academic studies applied the benefit of Agency Framework in the analysis of data and the discovery of knowledge over the years. However, the researcher has not found any film studies or investigations that employed the framework of agency as lens in the evaluation of film narrative as the core concept in the assessment process. Due to the multiple usage and concept productions of the agency perspectives as a framework for the studies of communication as the process where organizations are constituted (Brummans et al., 2014), it turns out to be ever more complex to describe or explain this concept or theory, and how to investigate it analytically using a certain technique (Brummans, 2015). The empirical investigation of agency entails both the process of allowing and prohibiting the capacity to make a difference, depending on the way agency is termed or described (ibid., p. 460). This

framework acknowledges the point that the process of doing something is communicated between agents (beings and things) that constituted an agent that mobilizes interlocutors, and an agent that interlocutors generate during the process of conversation (Saludadez, 2015). The agency in authority has a voice not only of a single actor, but also of a shared actor that makes the agency influential and forceful (Taylor & Cooren, 1997). Indeed, it is difficult to reconcile the idea of living without infusing oneself, other beings, or things with one's own understanding of agency by way of holding a facility to act on things, a capability to create, and a power to make a difference (Brummans, 2015).

This study used the concept of Cooren (2015) in his paper titled "Studying Agency From a Ventriloqual Perspective." In this article, agency has been inseparably linked to what someone or something accomplishes in the process of interaction. This concept has been associated to both humans and things. A document demonstrates agency which has the power and the influence to make things. Based on the concept of the paper, the organization is not only represented by its human agents but also by its non-human elements like the organizational logo, vision statements, and other trademarks that define the organization. In an ideal world, a certain organization is composed of various and diverse types of agencies in its conversations that contribute in its manner or style of operation and doings, and its capacity to make a difference. It is being elaborated on this concept that humans can demonstrate the power of agency which are not the same from those of the documents. However, acknowledging the capability of non-human things to create something does not waive humans of their agency. This goes with the idea that humans conceive and design things on their behalf to make a difference. In effect, these conceived things can powerfully command

individuals on what they are reasoned to act or to achieve. Accordingly, this would clearly speak that this form of textual agent (Cooren, 2004) could be employed to articulate and voice countless results/effects.

Based on the concept of Cooren (2015), the organization is not only acted by its human agents to speak or stand for something, but also by its non-human elements. These beings and things have numerous and distinct forms of agencies in their dealings that may impact and shape the conduct and mode of the structural doings, and emphatically their capacity to make a difference. In this research, the power of humans (filmmakers) to mobilize the people (history teachers) to do something or speak out or interpret the historical narratives can make the film present / available in the academic setup of history education. This historical film assumes the task of an agency with active voice (historical narrative) that acts (agentive performance) in producing specified effects (history-making and knowledge formation) among the history teachers. This research considered the use of Agency Framework as a lens for studying and rationalizing the active performance of historical film (as an agent) that acted in producing specified effects (history-making and knowledge construction), and not just a passive role (as tool) in classroom interaction. This study figured out the agency of film in history education that explained what knowledge performed by film in the context of historical discussion in class, where film was used as a form of mediation between the filmmaker and the history teacher. This framework was employed to ascertain the active contribution of the historical film to the interaction or conversation process, which in a way could make a difference.

Ontological, Epistemological, and Methodological Uses of the Notion of Agency

This study uses the lens of Agency Framework in exploring and examining the active performance of film (as an agent) in the context of history education; the agentive role of film in history-making; and the film as a mediated communication in history class. The agency of film in history education rationalizes what knowledge or information plays or acts out by film in the context of historical discussion in class, where historical film is utilized as a form of mediation between the filmmaker and the history educator. This framework is used to discover and to establish the active share of historical film in class interaction, which makes a difference by performing or acting something. The agency in this context views historical film as a mediated communication that builds colossal command and direction on the stance, character, and attitude of the history teacher, which in a process makes agency with authority in voicing the viewpoints of the principal. This agency recognizes an argument that the means of performing something is conveyed between agents, either beings or things, that establish an authority to mobilize conversers, and an authority that conversers produce throughout the course of interaction.

In ventriloquial perspective, the epistemological meaning of this scholarship is the reality of history education through the meanings in the dialogues of the history teacher as vent by historical film in Zoom meeting interactions (online class discussions). The analysis of the conversation is a study of reasoning that utilizes a ventriloquial analysis to explain and exemplify why and how historical film provides a voice to history educator, who is considered participant in the interaction process, in terms of history-making and knowledge construction. Ventriloquism as a methodical approach is employed to study the transmission of actualities, sequences, and actions

within the system that emerge in the dialogues or in the conversations. This method attempts to explain and justify how historical film turns out to be an agent that partakes in the history-making and knowledge construction via the conversation of the teacher-participant. This study ascertains the power of historical film to make a difference. This approach necessitates beings and things to voice what they intend to converse and perform to achieve their communication goal. In ventriloqual approach, the organization is made active whenever the figure mobilizes to voice something so as to communicate on behalf of the organization. Ventriloquism as a method is useful in analyzing how the organization transmits the reality and knowledge, which can be transpired in texts and conversations.

The '*film performance*' on this circumstance is referring to the voice of the history teacher, which is animated or revitalized by historical film as an agent that acts in the creation of the certain outcomes - the history-making and the knowledge construction. The term '*history-making*' is connected to building of academic understanding on history education, historical responsiveness, historical interpretation, and in the discussion or deliberation of arguable subjects and themes in history. This study defines '*agency*' as the authority that produces immense actions and commands on the thoughts, characters, and manners of the ventriloquist, which in a process built the actor with influence and control. The '*actor*' is linked to the voice of the teacher, which is derived from the recorded Zoom video lectures, which can be energized and revitalized by historical film. Methodologically, this study uses the artistic performance of ventriloqual approach, in which the actual conversations or dialogues (the figures) are made present by the dummy (the history teacher), who is animated by vent (the historical film) during the delivery of history education in class

via Zoom meeting interaction. Thus, this study establishes some theoretical propositions that may contribute to understanding what the film performs; its agentive role; the way the film mediates; and what knowledge can be generated in the context of history education through the voice of the teacher-participant. The results of this study may not be exhaustive and do not generalize to cover all film performances, agentive roles, and mediating processes because the topic itself is very dynamic, which may vary from time to time, and from diverse type of teacher-participants and the numerous kinds of film in other fields of learnings.

Research Questions

Many studies of diverse areas of expertise and learning have taken into consideration the advantage of film and its narrative as valuable tool in discovering and realizing the significant realities, experiences, issues, and trends in many socio-cultural or political organizations. However, film as tool is a passive role of digital media since film is viewed as simply the series of visual moving images and audio material delivered on screen. These audio-visual narratives through film could be more powerful if they use their active performance as agent to mobilize people and make a difference. This study intended to answer the following research questions:

1. What does film perform in the context of history education through the voice of the teacher?
2. How historical film acts as an agent that participates in history-making?
3. What way the film mediates in teaching history and what knowledge in the interaction brings out?

This study examined and rationalized the active performance of historical film as an agent that acted in producing specified effects (history-making and knowledge construction), and not just a passive role (as tool) in classroom interaction. This study figured out the agency of film in history education that explained what knowledge performed by film in the context of historical discussion in class, where film was used as a form of mediation between the filmmaker and the history teacher. To achieve these, the study objectives included:

1. collecting the recorded interactions by means of video lectures or Zoom meetings.
2. Identifying indicators or signs within the array of figures that continually and repeatedly vent or convey during interactions; and
3. Analyzing the actual narratives from the figures or understanding their real accounts during interactions.

Chapter II

REVIEW OF LITERATURE

This section provides the inclusive and related empirical data about the following significant film functions: a) film as a performing facility that acts in producing specified effects; b) film as medium in connecting historical awareness, proficiencies, and integrity, and at the same time, film as an integrated visual instrument in numerous fields of learning that consider film and its narrative effective in exploring and understanding the significant social realities, practices, values, issues, and trends; c) film as a resource of human knowledge through its power to transmit the meanings of existence, survival, and experience; and d) film as an intervening support to engage and connect both human and non-human agencies in a form of mediation for the dissemination of knowledge and information.

Film as Performance

Film has the capacity to perform and represent the images of social realities, cultural meanings and political experiences that empower the viewers to become active participants and contributors of change needed in addressing various issues. Film has the power to capture human emotions and to advocate social change (Baumann et al., 2020). It creates a dramatic change on how individuals perceive and view their social environment, and induces people to do something if unbearable occurrence exists. Film plays active functions in shipping people to distinct spaces, driving them to the point afar from their knowledge and expectation, and introducing them to characters and locations they are unfamiliar with (Gregg, 2011). Film is deemed to be a form of performance due to its inclusive praxis stemmed from the

direct participation of the movie maker, film's transcript and the process of receiving the film's message. Film works in three distinct points of performance: the film production itself, the script, and the cultural undertakings (Summerhayes, 2001). Film as a form of text activates the involvement and concern of people in terms of their viable shares and productive participations in the society. The film plays a significant function in communal transformation and change, which creates a great support in the development and realization of viewer's attitude, and standpoint with respect to contemporary social concerns (Kubrak, 2020).

A film performs an active function in disseminating a particular campaign or crusade heading towards fulfilling a productive cause. The visual narrative of film works as an structural mediator to incite and advocate meaningful social, historical, political, cultural, and environmental actions. The nature of the viewers and their real inclinations and keenness are respected earnestly in the creative decisions of the film narratives to incite and advocate more constructive gender and racial representations for evenly balanced access to opportunities (Murphy, 2015). Films may construct and change the way individuals sense the probable or potential social advances and their inferences that serve as texts in the discovery of cultural insights and sensitivities of the time to come (Burri, 2018). Film is always regarded as an outlet for enjoyment and diversion. However, the typical experience of entertainment in watching film can be transformed into more active function by creating the alternative view of watching film as a therapeutic or healing agent. Watching a film creates considerable and essential therapeutic or healing benefits for particular concerns or kinds of viewers by providing them the chance to talk over their difficulties and struggles based on the viewpoint of

the film narrative that provides them the opportunity to evaluate their states of being, manners and characters (Danina et al., 2015).

Numerous studies of various disciplines have considered film and its narrative effective in exploring and understanding the significant facts, experiences, events, and trends in the society and humanity. The audio-visual function of film is distinctly employed to communicate social realities, ideas, and views of the contemporary society including the value and meaning of historical events. With these, it is necessary to look at the film historical narrative not only on its passive role (as tool) but also on its active performance (as agent) in the process of audio-visual interaction (class discussion). This study will examine the active performance of historical film as an agent that acts in producing specified effects (history-making and knowledge construction), and not just a passive role (as tool) in classroom interaction. This study ascertained the agentive role of film narrative in history-making and in the construction of knowledge of the participant through his audio-visual narrative. This study focused on determining the performative role of historical or period film in depicting the sequence of the past, and in retelling the historical event in the postliterate society. Consequently, this research established the power of film narrative to make a difference. This study ascertained the claim that there is no ventriloquial study that centers on the active performance of film historical narrative as an agent that acts in the formation of knowledge and history-making of the teachers. This research is the first ventriloquial research that looked at the film historical narrative not only on its passive role but also on its performative work in the process of class discussion and academic interaction.

Pedagogical Use of Historical Film

Every country has great narratives to tell due to its profound and meaningful history in which filmmakers are persistently motivated to translate them visually through films. Historical film illustrates and depicts an event visibly and evidently (Utaminingsih & Cahyani, 2020); revitalizes the sense of the past events and expresses the historical feel in the classroom (Azmi, 2017); and resolves the printed textbook restraints and other media tool limitations that confirm the progress of student learning outcomes (Maskun et al., 2021). Many full-length movies, either historical feature or documentary films that feature prominent figures in the history, have been produced over the years. These films attract the students' interests because of the films' innovative learning media component (ibid., p184). The teacher's competence does not rely on the capability to enrich the facts or information acquired, but rather on the potential to introduce an entertaining or an appealing teaching method or learning approach for students (ibid., p. 183). Period films tell great stories about the countries or the world as a whole, and promote respect and honor for the heroism of the people. The capacity of film for teaching history in academic institution has been essentially acknowledged and appreciated (Wagner, 2019). These historical films can be used as effective learning materials in schools for these films can assist the students to visually comprehend and appreciate the historical meanings of memorable occurrences which may not be present in written texts of history books (Reynaud, 2008). Over and above its moving visual representation of renowned past, film can be effectively utilized to amplify the synthesizing and analyzing skills of the learners in reviewing the historical significance (Marcus et al., 2010, as cited in Wagner, 2019).

The teachers must be instructed and trained regarding the effectiveness or adeptness of films as a teaching tool to both support the learning capabilities and develop the analytical thinking skills of their students before, during and after viewing the historical films (Derelioğlu & Şar, 2011). The historical film literacy is really essential in supporting and sustaining the critical historical thinking with regard to cinematic depictions of momentous events (Metzger, 2007 as cited in Wagner, 2019). The films deliver and offer wide-ranging and extensive perspectives for diverse modes of analogy since films are created in distinct countries that provide relative scenes of historic cultures; and offer students the opportunity to construct relationships to the past events portrayed on films (Derelioğlu & Şar, 2011). The cinematic historical film communicates to the period of existing time, but then again makes use of the past events to deal with the present-day issues (Reynaud, 2008). The film viewing as a teaching-learning approach could cultivate and improve the attentiveness of the students and eventually enrich their logical and critical thinking, that may possibly increase the students' level of interest in Philippine History (Ramos, Umali & Delos Santos, 2016).

Film is an effective and a forceful alternative material for teaching various courses and subjects in schools. This is due to the authority of film to translate knowledge into more photographic approach that makes learning more viable for today's type of visual students. The use of film reinforces the substance of the lessons from the traditional classroom textbooks. In teaching history, the use of film plays a vital purpose in providing complementary images of the past to redefine the narrative telling, and to develop the historical thinking of the learners. This study served as a pedagogical support in the academic studies and other scholarly instructions in

schools. This served as the agency support that illustrated or elucidated the theory of history-making and the theory of action for the audio-visual retelling of historical narrative found in most of the Filipino period films. This study also served as a pre-production model or guiding light in the conceptualization and construction of the historical narrative for better retelling of period film's historical scene, which was directly extracted from the real narrative or history-making of the history teacher as participant of this research. The ventriloquial outcome of this scholarship acted as a paradigm in the depiction of the agentic performance of historical film in mobilizing learners and making a difference. The study worked as an equalizing technique in analyzing the performance of historical film in which the examination of the quality or ability did not only confine to its usual passive role (as tool) but also on its performative work (as agent). This made the analysis of historical film more comprehensive and all-inclusive. This study created a new concept dimension in audio-visual retelling of period film's historical narrative that reflected the sequence of significant events in the past through the teacher's history-making of the world. Likewise, this study also worked as significant research-based evidence for film educators, students, and scholars in the performative work of historical film that acted in the formation of knowledge and history-making of the teachers, and not just a static role of film in academic communication. This study could generate a new film language and theory for audio-visual reciting of historical narrative using the agency framework, which is beneficial in educating the learners for better appreciation of the agentic work of historical film.

Numerous studies of various disciplines have considered film and its narrative effective in exploring and understanding the significant facts, experiences, events, and

trends. Film has been efficiently integrated as visual tool in academic studies like in sociology (Moskovich & Sharf, 2012); theology (Cloete, 2017); history (Azmi, 2017); education (Kruesmann, 2014); gender studies (Agapito, 2019); media studies (Ustaris, 2014); film theory (Seel, 2008); public health (Baumann et al., 2020); criminology and psychology (Nassauer & Legewie, 2018) among others. These studies distinctly employed film as a powerful tool that communicates the realities, ideas, and views of the past and modern-day communities. However, film as tool is a passive role of digital media since film narrative is viewed as simply the series of visual moving images and audio material delivered on screen. These audio-visual narratives through film could be more powerful if they use their active role as agent to mobilize people and make a difference. Film is a magical facility that can bring its viewers to a distinct world of righteousness or viciousness (Liverett, 2021).

Power of Audio-Visual Narrative

The influence of visual narrative in film can never be impaired because of its facility to communicate and promote the meanings of human existence and experience. Mahmood (2013) proves that film serves as a tool for people to better realize and appreciate their own existence, the actuality of beings around them (Bordwell & Thompson, 2013), and the purpose and function of the community and way of life (Damasane as cited in Antonio, 2017, para. 4). Moreover, the film serves as a medium in developing people's cultural grasp of the past events, and on how the history is embodied in the present-day concerns (Burgoyne, 2008). Primarily, it is an influential medium to communicate genuine life stories into filmic narrative telling since Philippine society has more than enough stories and realities to uncover. By design, the film plays a considerable function in the preservation of the people's life, history,

and culture through its ability to document socio-cultural and historical narratives. It is an indispensable instrument that helps in the promotion of arts, values, customs, traditions, humanities, and history. The film is an effective tool in advocating historical responsiveness and in the enhancement of historical consciousness (Donnelly, 2020). The film narrative has a considerable task in keeping the people's life and history accessible through its power to document socio-cultural and past stories. What is more, film as a visual channel can theoretically and practically create a distinctive impact to the cultural and historical consciousness. Its wide-ranging impact has influenced the people's ways of being in the society due to its facility to communicate ideas and to express feelings on the real world experiences. The multiplicity of historic and past narratives, and the interpretations of the real social world (Ammert et al., 2017) can be delivered through visual film narratives.

Film is the most favored medium for most individuals of diverse age brackets because of its triple working components: image, story and sound that provide supporting structure, value, and power to the narrative being delivered about various themes like friendship, aspiration, and survival (Cloete, 2017). A film is a good source of entertainment for people of different socio-cultural brackets in the society. In the real world, viewing film is a bonding activity that provides physical relaxation and gives one's mind a break from hard work. It reduces the level of stress among viewers because of enjoyment and diversion it brings. Over and above that unvarnished day-to-day purpose, film is not just a piece of moving images but a digital kit of knowledge and information. In addition, film as an essential vehicle for meaning-making (ibid., p. 1) provides an engaging learning phases with diverse preferences (Kruesmann, 2014); contributes to the direct participation, cooperation, inventiveness, and assessment of

the learners (Moskovich & Sharf, 2012); and creates loads of influences in the lives of people in the community and in the world as a whole, depicting their common beliefs, principles and traditions (Umar & Mathew, 2014). Film is a persuasive tool for it provides substantial advantages for both affective and cognitive involvements by supporting the comprehension of ideas, strengthening viewers' connection, and boosting their logical and analytical thinking (Smithikrai, 2016). Using visual tool as motivating material like film can intensify learners' concentration; can encourage active thinking; and can develop immediate comprehension of the subject (Shabiralyani et al., 2015).

The audio-visual narrative in film illustrates a more vivid presentation of details that help its viewers understand the storyline visibly and audibly. This is useful in communicating knowledge and information, particularly in the audio-visual storytelling of historical sequence of events. The film's audio-visual narrative facilitates the easy grasp of past events as opposed to the written and printed narrative of history book. This is due to the ability of historical or period film to represent the past in a photographic form through its cinematic moving images and powerful sound production. The historical film has portrayed a remarkably influential function in sculpting the people's way of comprehending and appreciating the past. The film's historical narrative has its lucid promise in rebuilding the historical knowledge and political orientation of the people due to its active nature in disseminating relevant socio-cultural, political, and historical sets of information. Moreover, the historical film, as a potential medium to disseminate facts and senses of the past, has been noticed because of its ability to build a responsive or an active link to the past, which in a way can stimulate and cultivate one's sense of patriotism and nationalism. It is noted that most of the historical narratives and studies have been written and presented by

historians rather than from the audio-visual perspectives of the filmmakers. Though the translation of historical facts to film production is a collaborative knowledge between historian and the filmmaker, the historical film follows the standard practice of mainstream filmmaking so as to meet the practicalities and the feasibilities of taking more viewers into the movie. This practice makes historical film aligned with the factual narrative of the historian and the creative vision of the filmmaker to the cinematic productions of the past scenes. The power of audio-visual narrative can be fully established if the film historical narrative be explored not only on its passive role (as tool) but also on its active performance (as agent) in the process of audio-visual interaction, specifically on the storytelling of narrative in period films.

Film as a Mediated Communication

Film serves as an intervening support to engage and connect both human and non-human agencies for the reason that film is used as a form of mediation in the dissemination of knowledge and information. According to Latour (1994, 1996) as cited in Cooren & Taylor (1997), the idea of mediation comes from the act of using one (human) agent who engages a second (non-human) agent in the attainment or completion of a certain interaction or communication goal. This goes to the idea of this research that historical film as a non-human agent mediates people in terms of history-making and knowledge construction. The history teacher utilizes most of the vital details of historical events in the movies as transcripts or texts that depict not on what transpired in history, but somewhat on the meaning and significance of the event and the way it is considered to function at present (Reynaud, 2008). The application of film in the non-film course is valuable and informative due to the film's shares and influences in terms of class participation, teamwork, diversity, and inventiveness of

learning approach (Moskovich & Sharf, 2012). It can deliver clues to examine and realize people, places, and time that are indicated and signified in the audio-visual narratives; can be employed as a knowledge to be discovered in academic context (Castro de, 2018). Film as historical record or visual course book in the academic setup can involve and participate students in building their theoretical understanding, historical responsiveness, and in the discussion or reflection of disputable concerns regarding the past events (Stoddard, 2012).

With the present-day expansion of digital media communication, the electronically-mediated communication (EMC) serves as an interesting carrier of information and as an exciting bearer of entertainment for the world. The moving pictures and the audible sound on film have been satisfying the insatiable appetite of people for knowledge and information. This is for the reason that most of the interactions in all disciplines come out to be doable and worthwhile because of the accessible and audio-visual facility brought by EMC. The current innovations in technology and today's escalating necessities in workplaces have produced new modes of responding to the modern demands of communication and ways of interaction (Gimenez, 2012). Film, as important facility of EMC, plays a vital active role in the preservation of the people's life, history and culture through its power to record socio-cultural and historical narratives. According to Siegfried Kracauer (as cited in Edwards, 2013), a film is lifelike since it relevantly translates the world that it represents into existence; and at the same time, it conceivably claims the artistic soundness by framing its filmic elements together to unveil social realities.

The film is a form of audio-visual communication that adheres to the creative principle of information dissemination, either by creating or by discovering sets of knowledge. This study explained what knowledge performed by film in the context of history education or in the academic conversation during history class, where film was used as a form of mediation between the filmmakers and the history teacher. This study tried to rationalize the agency where the creativity of communication (that involved the produced historical films of the moviemakers and the interpretation of the history teacher) made the film available or present in the educational setup. In the process of the academic interaction, the film spoke on behalf of history, and subsequently the history teacher interpreted the historical event and the way it was considered to perform. The study analyzed the text of conversation and brought in the sense of interpretation regarding the performance of film as the academic interaction happened. It examined what was spoken, what was incarnated, and what became present in the dialogue or conversation. In other words, it ascertained what knowledge in the interaction brought out during the creativity of communication process. This study provided the whys and wherefores of film agency as contributor in history-making and not just in history teaching. For that reason, this research established the way film mediated in teaching history course.

Chapter III

RESEARCH METHODOLOGY

This section explains how the researcher aims to realize and complete the study. This includes the specific procedure or process used like research approach, selection of the participants, data collection and analysis methods to warrant acceptable and reliable findings that correspond to the research questions and consistent to the research objectives. It allows the reader to judiciously and decisively assess the validity and reliability of the research results by explaining the data collection and analysis methods of the study.

The Ventriloquial Approach

This research is a study of reasoning that used a ventriloqual analysis to illustrate why and how historical film provided voices in terms of history-making and knowledge formation to history teacher who was considered participant in the interaction process. This study used an abductive reasoning, which produced conceivable justifications with regard to the baffling phenomena (Shani, Coghlan, & Alexander, 2020) in which the conclusion was derived from the data that were established. The concept of ventriloquism explains the communicative constitutive view as it illustrates how different components of an interaction are conveyed into actuality and make a difference in the dealings (Nathues et al., 2021). Ventriloquism as a systematic method has been substantiated as a functional approach in analyzing the transmission of realities, practices, and actions within the system as emerged in dialogues or in discourses (Cooren, 2012). This approach tried to rationalize how historical film became agent that participated in the history-making and knowledge

construction through the narratives of the participant. This research established the power of historical film to make a difference. This approach required things and people to voice or vent through what they wanted to speak and act in order to realize their purpose (ibid., p. 5). Based on ventriloquial approach, the organizations are perceptible or activated each and every time figures are mobilized to say something in order to convey information in place of the organizations (ibid., p. 2). Ventriloquism as a methodical approach has been verified helpful in examining how the organizations and other shared actualities and experiences transpire in textual matter and talk (Cooren, 2012). Looking at communication as a form of ventriloquism, it explains the organizational competence in compelling other actors to speak openly or to perform things while interacting (ibid., p. 1).

In ventriloquial approach, the organization is recognizable or actuated whenever actors are turned out active to articulate something or to carry out things in order to deliver knowledge in the interest of the organization (Nathues et al., 2021). Ventriloquial inquiries uncover the blended nature of various voices as a result of telling someone about something in a conversation (ibid., p. 1). The organizational perspective of ventriloquism may be ascertained through its capability to examine and investigate each and every type of organizational interaction where the main construction of ventriloquism as an approach is likely to cause how the organization is conversing or negotiating to someone or something as an authority for an action, and how the said appeal sways or controls other organizational doings (Christensen & Christensen, 2022). In ventriloquial perspective, the organization is structurally built when the figures in the communication process (beings and things) are prepared and organized to say something in order to convey ideas as an agent (ibid., p. 4).

In most scholarly works, this approach explores at communication by describing or rationalizing the structural authority of the process by mobilizing other performers to voice responsively or to act and carry out things during which exchanges are on track (Cooren, 2012). In the study of Cooren et al. (2013), the ventriloqual approach was utilized to methodically analyze the organizational tensions (like oppositions, difficulties, or some circumstantial irregularities); and how they were communicatively constituted by way of activating the figures that created the disagreement or collision with the other figures in the organization. This approach illustrated how the tensions were able to mold the organizational figures' realities through sense-making during interactions. Likewise in the conceptual paper of Christensen & Christensen (2022), the ventriloqual approach was used as an analytical approach to examine the conversations on how organizational performances could be sensed and realized by the participants through the concept of autocommunicative ventriloquism. This paper considered the concept of autocommunication as a plausible process to explain how organizations could be mobilized and motivated to perform other practices as they sensed their own conversation.

This study used the artistic performance of ventriloqual approach (Nathues et al., 2021) where the following procedures were considered: 1) collecting the recorded interactions by means of video lectures or Zoom meetings; 2) identifying indicators or signs within the array of figures that continually and repeatedly vent or convey during interactions; and 3) analyzing the actual narratives from the figures or understanding their real accounts during interactions. This study surfaced the agentive performance of historical film in history-making and knowledge construction of the participant through audio-visual narrative telling.

Selection of the Participants and Study Site

The selection of the research participants was based on three essential requirements: (1) The participants must be teachers of history in college in any schools, colleges or universities; (2) The history teachers must use film as part of their instructional device in delivering their lectures in history classes; and (3) The participants must have their consents in the utilizations of their class interactions specifically in the collection of their lectures or interactions during their history classes. The following ways or steps of selection were considered: (1) Contact the department chairperson; (2) Select from the list of recommended faculty members based on the main criteria; and (3) Additional criteria were used for the selection, like length of service; masters or PhD degree; language used in film (Filipino or English); local or foreign filmmakers.

There were four (4) history teachers, tagged as teacher-participant 1, teacher-participant 2, teacher-participant 3, and teacher-participant 4 (teachers have not been named for anonymity reason) recommended by the department chairperson of the university (the name of the university has not been named for anonymity reason) in Manila. The four recommended teachers were evaluated based on the essential criteria in selecting the research participant for this study. Among the four recommended faculty members, only two teachers (teacher-participant 1 and teacher-participant 3) have been using film as part of their instructional device in delivering their lectures in history classes. From the two teachers who have been using film in their history classes, only teacher-participant 3 has given his consent to utilize his recorded Zoom video teaching materials or interactions for this study. Teacher-participant 3, a PhD degree holder, was considered the sole participant for this study.

This research considered the Higher Education Institution (HEI) within the National Capital Region as the main study site. The selection of the study site considered accessibility and the reputation of the school or university. The selected university of this study is one of the top universities in the Philippines and in the World in terms of Accreditations (local and international), Institutional Recognitions (CHED Recognitions, World and QS Rankings), and Certifications (ISO certifications). The university was contacted to seek permission and to ask for the list of recommended faculty members who were potentials to be respondents for this study.

Data Collection and Analysis

This study used a ventriloquial analysis based on the three-phase process that centered on the following stages:

1. collecting the recorded interactions by means of video lectures or Zoom meetings.
2. identifying indicators or signs within the array of figures that continually and repeatedly vent or convey during interactions;
3. analyzing the actual narratives from the figures or understanding their real accounts during interactions. The analysis was based on what knowledge performed by film in the context of history education or in the academic conversation during history class, where film was used as a form of mediation between the filmmakers and the history teacher. The study rationalized the agency where the creativity of communication (that involved the produced historical film of the moviemaker and the interpretation of the history teacher) made the film available or present in the educational setup. Also, the analysis focused on the active performance of historical film as an agent that acted in

producing specified effects (history-making and knowledge construction), and not just a passive role (as tool) in classroom interaction. It figured the agency of film in history education that explained what knowledge performed by film in the context of historical discussion in class, where film was used as a form of mediation between the filmmakers and the history teacher.

The analyzed interactions were part of the recorded teaching materials of the research-participant in delivering history education in his classes. These recorded video lectures through Zoom meeting interactions were collected by the researcher to understand what the film performed; its agentive role; the way the film mediated; and what knowledge generated in the context of history education through the voice of the teacher. This study was essentially constructed on the video lectures (recorded teaching materials via Zoom meeting) of the teacher-participant in three of his class sessions with 19 minutes and 54 seconds (first recorded video lecture); 40 minutes and 13 seconds (second recorded video lecture); and 36 minutes and 9 seconds (third recorded video lecture). In the first recorded video lecture, the teacher-participant discusses one of the greatest controversies in Philippine history, the issue on the first Philippine presidency as reflected in two Filipino films, the "*Bonifacio: Ang Unang Pangulo*" by Enzo Williams in 2014 and the "*El Presidente: General Emilio Aguinaldo Story and the First Philippine Republic*" by Mark Meily in 2012. This recorded video lecture titled "*The Great Divide: Ang Unang Pangulo at ang El Presidente*" talks about the context of history as presented in two different films with distinctive versions. In the second video, the teacher-participant talks on the importance of historical sources of information particularly the mediated communication channels like film materials and newspaper articles as to their capacity to disseminate historical facts. The third video

lecture discusses the authenticity of facts and evidences to prove the narratives or accounts of historical events or past actions.

The teacher-participant's conversation and interactions in the Zoom video lecture were transcribed to analyze and to determine the performative role of film in the context of history education through the voice of the teacher. These transcripts were used to know how the historical film acted as an agent that participated in history-making. Moreover, the interactional fragments of the transcripts were analyzed to determine what way the film mediated in teaching history, and what particular knowledge in the interaction had been produced. This process of analysis tried to find out the conversational components that appeared to make a difference by discovering their agentive role in the interactional fragments (Cooren, 2012).

The verbal statements of the teacher-participant through his voice in the delivery of history lectures were deemed as the recorded data (interactions) and set for ventriloquial analysis. The history film can remarkably mold and make one's cultural understanding of the past and can plausibly re-create the history in an exciting and representational manner (Burgoyne, 2008). In this process, the dialogue of the teacher-participant was sensibly dissected through ventriloquial analysis to determine the agentive role of film in establishing connection to the past events that stimulated a strong historical sense through his voice, which in a way participated in history-making of the educator during the delivery of the lectures. When statement or interaction narrates, connects, or includes people or things collectively, then ventriloquism acknowledges everyone to realize that it is not just the participants who become connected but also other individuals, entities, and ideas (Nathues & Vuuren, 2022).

As guided by RQ1, the researcher methodically identified the explicit and implicit performances of the film in history education through the statements of the teacher in his recorded Zoom video lectures. The explicit kinds of figures were activated in the conversation by directly referring to them, and the implicit kinds of figures by indirectly denoting to them in the conversation (Poroli & Cooren, 2023). In the study process, this ventriloquial analysis recognized and ascertained how the film's performances figured in the narrative of the teacher; how the film's performances identified on what had been said; and what film's performances became present in the conversation. This procedure was done through the continuous uncovering of the used words in the dialogue, and connecting those words to the responsibilities or tasks of the participant and to the real setting or situation of the interactions (Cooren et al., 2013).

The RQ1 was addressed by determining what did film perform in the context of history education through the voice of the teacher in his recorded Zoom video interactions and lectures. Then, to generate an all-inclusive answer to RQ1, the researcher divided those film performances according to their discussed themes, based on how the figures appeared in the conversation, either the figures were overtly performed, or wrapped within the dialogue (Cooren et al., 2013). The researcher thoroughly examined the data to determine the common themes in terms of the thoughts held, and the patterns of meaning that resulted from the narratives repeatedly. The interactional fragments of the transcripts were dissected to determine the codes, and classified them according to their discussed themes based on the way of constructions in the narratives. This analysis of figures used a method of grouping or categorizing these performative components by way of a thematic clustering (Poroli

& Cooren, 2023). In the analysis, this study considered the explicit and implicit types of figures in the conversation excerpts (narratives from the teacher's recorded video lectures in history via Zoom meetings): the codes (phrases or sentences that emphasized the sections from the dialogues of the teacher-participant); and the themes (patterns that encapsulated the central and substantial ideas about the figures). See *Table 1* and *Table 2* for more concrete procedures on how the analyses were done:

Table 1

Matrix of the Explicit Type of Figures from Conversation Extracts with Their Codes and Themes

Excerpt	Code	Theme
..... In this topic we'll try to discuss and settle the issue in one of the greatest controversies in Philippine history and that is the issue of the presidency or the first president of the Republic of the Philippines. And such this is entitled The Great Divide: Ang Pangulo at ang El Presidente. These two personalities were greatly presented in Philippine cinematography, and they were showcased in two separate films and movies. (Recorded Video Lecture1, 00:05 – 00:35)	• Resolution • Arrangement • Illustration • Discussion • Description • past event / facts	• explainer

..... So, as you can see on the screen right now on the right side you get to see two flags... first on the upper part that's the flag of the Bonifacio Wing, the Magdiwang, and then on the lower part, you get to see the Magdalo faction or the Magdalo flag. (Recorded Video Lecture1, 01:14 - 01:27) So, let's start discussing first the version of El Presidente of Emilio Aguinaldo in this two hour and 43-minute film produced in 2012. (Recorded Video Lecture1, 05:10 - 05:22) It showcased the life of Emilio Aguinaldo; his political career; how did he became part of the government. And, it also showcased how did Aguinaldo became part of the Katipunan. (Recorded Video Lecture1, 05:25 - 05:38)	• Historical information	
..... This prompted Bonifacio to get pissed-off, and said that <i>“before we started the convention, we all agreed that we will respect and honor the result of this election and this convention. And now that I got</i>	• Reciting • Declaiming	• reenactor

<i>elected to the lowest position in this newly formed government you are complaining, but when I was running for presidency, you never complain such.</i>" (Recorded Video Lecture1, 03:15 – 04:07) they have been walking for quite some time until Andres said, <i>"We've been walking for so long. What is your plan?"</i> And there's Bonifacio asking the Magdalo soldiers, and until the Magdalo soldiers said, <i>"Alright, I have the decision on my hand, and I will read it over when we reach a certain place."</i> But Bonifacio said, <i>"You go ahead and read it now."</i> And in this decision, Bonifacio was read that he is going to be executed for the crime of treason, sedition, and attempt to kill Emilio Aguinaldo. Now according to the version of Emilio Aguinaldo, given the chance if he is going to be given an option, he doesn't want to arrest Andres Bonifacio. He just wanted Bonifacio to be as part of the Philippine revolutionary government but as per the advice of his advisors, <i>"As long as Bonifacio is alive, we will never have a solid unified revolutionary government."</i> And so,	• Dramatizing • Staging	
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he said, <i>“Okay, I consent to this arrest order, but I want him alive alright.”</i>		
..... So now, we get to have two films or we're going to analyze two films today. We get to have the 'El Presidente,' which showcases the life of Emilio Aguinaldo. And on the other hand, we get to have 'Ang Unang Pangulo,' which presents the version of Andres Bonifacio. So definitely, since these are... we can consider biographies of these two personalities, we can have now two sides or two perspectives in this historical event. (Recorded Video Lecture1, 04:29 – 04:58) Comparing the two, we can always see that the version is a matter of importance.	• two-sided presentation • fair analysis • accurate presentation	• analyst without favor
..... Now, the highlight of these two films centers on the controversial Tejeros Convention that took place on March 22, 1897, wherein the two factions of the Revolutionary government of the Philippines the Magdiwang headed by Bonifacio and the Magdalo headed by Aguinaldo decided to merge and form one revolutionary government	• dispute-based storytelling • controversies • drama creation	• <i>controversialist</i>

in order to have a unified and solid group and solid Army to fight for Philippine Independence and nationalism. (Recorded Video Lecture1, 00:44 – 01:13) and again, moving forward to this controversial convention, the Tejeros Convention in the version of '<i>Unang Pangulo</i>,' Andres Bonifacio. (Recorded Video Lecture1, 13:40 – 13:50) Sad to say, founder of KKK, head of the Philippine Revolution called Supremo but died not in a battle against the Spaniards but died from the hands of fellow Filipinos because of this historic controversial, mysterious Tejeros Convention. And that's the story of The Great Divide. (Recorded Video Lecture1, 19:20 – 19:49) one of the greatest controversies in Philippine history and that is the issue of the presidency or the first president of the Republic of the Philippines. (Recorded Video Lecture1, 00:08 – 00:18)		
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..... Documentary? Film documentary? What documentary film have you watched? Like film history? Anyone who watched? What movie adaptation of history have you watched? Goyo starring Paolo Avelino; Heneral Luna starring John Arcilla; Bonifacio: Ang Unang Pangulo starring Robin Padilla; Aguinaldo: El Presidente starring George Estregan Jr. (Recorded Video Lecture2, 29:56-31:15). The movie adaptation of History makes history more interesting. The writers the authors' creativity already comes in the films, and they really have to make it entertaining. (Recorded Video Lecture2, 34:57-35:05)	• dramatic symbolism • cinematic production • artistic production • filmic elements	• creative source
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Table 2

Matrix of the Implicit Type of Figures from Conversation Extracts with Their Codes and Themes

Excerpt	Code	Theme
..... It makes inaccuracy but probably one thing at least it makes you interested about history, right. Film adaptation, primary or	• inexactness	• secondary source

secondary? It's secondary, that's why chances are, there are historical inaccuracies. In defense of those guys, they are utilizing consultants like teachers, experts. But again, the point is, the consultants are not primary sources. (Recorded Video Lecture2, 35:42-36:25)	• collaborative work between distinct individuals	
.... And so, the narrative rolls on and then in this part of the film, when your Bonifacio is about to be arrested. It involves resistance on the part of Andres Bonifacio. There was a series of gunfight. And in fact, when the arresting team arrived at the residence of Andres Bonifacio, immediately it can be seen that Bonifacio group was the first one to fire to shoot at the troops of the arresting officer, which later became one of the points of contention in the trial of your Bonifacio. (Recorded Video Lecture1; 08:12-08:51) So, there were series gun fights exchange which later led to the exchange of punching brawl and until finally Andres Bonifacio got shot and leading to his arrest.	• action-based way of storytelling • historical conflicts or actions • action-packed quest of historical characters	• conflict-based narrative

(Recorded Video Lecture1; 08:52-09:13) It can be highlighted in the El Presidente, that Bonifacio was really resisting the arrest. He was fighting back, and he was very very emotional. Now, later after he was arrested, he was of course injured, taken away and he was given a trial by the Pamahalaang Panghimagsikan, the court martial. In the court martial, all these details represented to Bonifacio as evidence, in which Bonifacio said, 'we fired because we were surprised.' (Recorded Video Lecture1; 09:15-09:53) Now, when the arresting team arrived at the house of your Andres Bonifacio, the first to meet them is the brother of Andres named Cicero. And, Cicero was shot dead by the arresting team, which after Andres Bonifacio saw his brother dead on the floor prompted him to get probably pissed off and probably resulting to such emotion and the rest is history. (Recorded Video Lecture1; 10:26-10:55)		
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In the El Presidente, we can see Andres Bonifacio getting pissed off, getting mad throwing the table, challenging Daniel Tirona to a gun fight and you can feel the tension. In the Unang Pangulo version, you can see a more relaxed Andres Bonifacio, a more passive Andres Bonifacio in looking at this team. So yes, he won the Minister of Interior, then Daniel Tirona stood up but the ending of this Tejeros convention was more passive compared to the El Presidente version in which there was lesser tension compared to the El Presidente. (Recorded Video Lecture1; 14:37-15:28)		
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To find out and highlight the agentive role of film in history education that participated in history-making (as stated in RQ2), data were directly taken from the thematic results on what film performed in history education (RQ1). The performances of film in the context of history education, as reflected in the previous results, were categorized according to their agentive roles based on the elements present in film production process in order to addressed RQ2. By recurrently relating the segments of the dialogues where figures expressed or demonstrated, the researcher continued the analysis by grouping or classifying these performative components by way of a thematic clustering (Poroli & Cooren, 2023). The researcher divided those film performances according to their discussed themes, striving to identify the components

(agentive roles) that emerged or performed to be repeatedly accentuated by the participant (teacher-participant) and discover the ways these components appeared to interact (Cooren et al., 2013). In the process of categorization of the figures, the researcher used two significant elements of film, the '*content form*' (message or information), and the '*creative aspect*' (multimedia elements). All figures generated from the results of RQ1 were grouped according to content form and creative aspect. This phase used grouping method by thematic clustering, then sorting approach through assigning of corresponding activities (Nathues et al., 2021). See *Table 3* and *Table 4* for more concrete procedures on how the analyses were done:

Table 3

Matrix of the Agentive Role 1 from the Figures in Conversation Extracts with Grouping and Assigning of Activity based on Content Form

Figures	Cluster	Activity
Explainer • Resolution • Arrangement • Illustration • Discussion • Description • Past Event / Facts • Historical Information	• Historical Content • Communication Process • Transmission Technique	• Constructing and Deconstructing Historical Film Content

Reenactor • reciting • declaiming • dramatizing • staging Analyst without favor • two-sided presentation • fair analysis • accurate presentation Controversialist • dispute-based storytelling • controversies • drama creation Secondary source • inexactness • collaborative work between distinct individuals	• Characteristics of Dealings	
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Table 4

Matrix of the Agentive Role 2 from the Figures in Conversation Extracts with Grouping and Assigning of Activity based on Creative Aspect

Figures	Cluster	Activity
Creative Source • dramatic symbolism • cinematic production • artistic production • filmic elements Conflict-Based Narrative • action-based way of storytelling • historical conflicts or actions • action-packed quest of historical characters	• Aesthetic Representation of Storyline • Filmic Creation of Historical Events or Scenes	• Interpreting the Historical Narrative in an Art Form

This study examined the agency of interactions to determine what way the film mediated in teaching history and what knowledge in the interaction had been produced (as stated in RQ3). The resourcefulness of transmission or communication (that involved the produced historical motion picture of the filmmaker and the interpretation or understanding of the history teacher-participant) made the historical film accessible or present in the educational setup. With this process of educational dealings, the film talked on behalf of history, and then the history teacher-participant interpreted or translated the historical events on the way he deliberated those events to perform at present-day. Individuals ventriloquize ‘to mobilize, make present’ and provide the ability to speak to various figures by means of interaction, that may involve other individual beings and things (McDonald, 2022). The study used a ventriloquial analysis to examine the texts of conversation in the recorded Zoom meetings and conveyed the gist of interpretation as regards to the way film mediated in history education and the knowledge constructed during the interaction process. It examined what was spoken, what was incarnated, and what became present in the dialogue or conversation. In other words, it ascertained what knowledge in the interaction had been generated during the history class discussion of the teacher-participant. These ideas put emphasis on the premise that people can activate numerous voices, which may contain diverse standards or types to modify or transform the organizing activity and means (Trittin-Ulbrich & Villesèche, 2022). In this ventriloquial study (RQ3), the historical film as a non-human agent mediated in the construction of narratives from the historical events as transcriptions or documents that described the occurrences of the past based on the teacher-participant’s way of translating or decoding the meaning and significance of the events at present. These mediating performances were explicitly and implicitly made present in the figures extracted from the Zoom meeting

interactions. To determine the way a film mediates in teaching history, the researcher analyzed the transcripts of interaction in the recorded Zoom meetings and transmitted the sense of interpretation as to the way film mediated in history education through ventriloquial analysis by way of a thematic clustering (Poroli & Cooren, 2023). In the analysis, this study considered the mediation process of figures in the conversation excerpts (narratives from the teacher's recorded video lectures in history via Zoom meetings): the codes (phrases or sentences that emphasized the sections from the dialogues of the teacher-participant); and the themes (patterns that encapsulated the central and substantial ideas about the figures). The interactional fragments of the transcripts were dissected to determine the codes, and classified them according to their discussed themes based on mediating processes. See *Table 5* for more concrete procedure on how the analysis was done:

Table 5

Matrix of the Film Mediation Based on the Figures in Conversation Extracts

Excerpt	Code	Theme
Film Mediation 1 It's secondary, that's why chances are there are historical inaccuracies. In defense of those guys, they are utilizing consultants like teachers, experts. But again, the points is the consultants are not primary sources. if the author is an eyewitness, earwitness,	- shared works between the film creative teams and the history consultants - narratives as products of the mediating	Historical facts to film translation

physically present at the time of the event that is primary, but if not that is secondary. Other words for the secondary source is heresy evidence in Tagalog 'sabi-sabi'. Primary sources are actual witnesses.	process between human agent • multiplicity of understanding and knowledge generated by the secondary informants	
Film Mediation 2: This prompted Bonifacio to get pissed-off, and said that <i>“before we started the convention, we all agreed that we will respect and honor the result of this election and this convention. And now that I got elected to the lowest position in this newly formed government you are complaining, but when I was running for presidency, you never complain such.”</i> they have been walking for quite some time until Andres said, <i>“We’ve been walking for so long. What is your plan?”</i> And there's Bonifacio asking the Magdalo soldiers, and until the Magdalo soldiers said, <i>“Alright, I have the decision on my hand, and I will read it over when we</i>	• teacher’s way of reciting the dialogues of the film’s characters • teacher’s way of declaiming the dialogue of the character as animated by historical film • teacher’s act of reenactment of the film’s characters	• Historical film to History teacher

<i>reach a certain place.” But Bonifacio said, “You go ahead and read it now.” And in this decision, Bonifacio was read that he is going to be executed for the crime of treason, sedition, and attempt to kill Emilio Aguinaldo.</i> Now according to the version of Emilio Aguinaldo, given the chance if he is going to be given an option, he doesn't want to arrest Andres Bonifacio. He just wanted Bonifacio to be as part of the Philippine revolutionary government but as per the advice of his advisors, <i>“As long as Bonifacio is alive, we will never have a solid unified revolutionary government.”</i> And so, he said, <i>“Okay, I consent to this arrest order, but I want him alive alright.”</i>		
Film Mediation 3 In this topic we'll try to discuss and settle the issue in one of the greatest controversies in Philippine history and that is the issue of the presidency or the first	• way of decoding the resolution of imprecise facts • way of reviewing the two-fold	• Use of film to History education

president of the Republic of the Philippines. So now, we get to have two films or we're going to analyze two films today. We get to have the 'El Presidente,' which showcases the life of Emilio Aguinaldo. And on the other hand, we get to have 'Ang Unang Pangulo,' which presents the version of Andres Bonifacio. So definitely, since these are... we can consider biographies of these two personalities, we can have now two sides or two perspectives in this historical event. Now, the highlight of these two films centers on the controversial Tejeros Convention that took place on March 22, 1897, wherein the two factions of the Revolutionary government of the Philippines the Magdiwang headed by Bonifacio and the Magdalo headed by Aguinaldo decided to merge and form one revolutionary government in order to have a unified and solid group and solid Army to fight for	versions of historical narratives • way of presenting the series of historical narratives with controversies	
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Philippine Independence and nationalism. and again, moving forward to this controversial convention, the Tejeros Convention in the version of 'Unang Pangulo,' Andres Bonifacio. Sad to say, founder of KKK, head of the Philippine Revolution called Supremo but died not in a battle against the Spaniards but died from the hands of fellow Filipinos because of this historic controversial, mysterious Tejeros Convention. And that's the story of The Great Divide. one of the greatest controversies in Philippine history and that is the issue of the presidency or the first president of the Republic of the Philippines.		
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Thus, this study established some theoretical propositions that may contribute to understanding what the film performed; its agentive role; the way the film mediated; and what knowledge generated in the context of history education through the voice of the teacher-participant.

Chapter IV

RESULTS AND DISCUSSION

This chapter contains the results and discussions of the analyzed interactions of recorded Zoom meeting in history education using the lens of ventriloquial analysis. The results are divided into three: (1) Film Performance in the Context of History Education (to address RQ1); (2) Agentive Role of Film in History-Making (to address RQ2); and (3) Film as Mediated Communication in History Education (to address RQ3). The Zoom meeting transcriptions were analyzed point by point to fully illustrate what the film performed in the context of history education; its agentive role in history-making; the way the film mediated in teaching history; and what knowledge generated in the context of history education through the voice of the teacher-participant.

This study was principally built and substantiated from the video lectures (recorded teaching materials via Zoom meeting) of the teacher-participant in three of his class sessions with 19 minutes and 54 seconds (first recorded video lecture); 40 minutes and 13 seconds (second recorded video lecture); and 36 minutes and 9 seconds (third recorded video lecture). In the first recorded video lecture, the teacher-participant discusses one of the greatest controversies in Philippine history, the issue on the first Philippine presidency as reflected in two Filipino films, the “Bonifacio: Ang Unang Pangulo” by Enzo Williams in 2014 and the “El Presidente: General Emilio Aguinaldo Story and the First Philippine Republic” by Mark Meily in 2012. This recorded video lecture titled “The Great Divide: Ang Unang Pangulo at ang El Presidente” talks about the context of history as presented in two different films with distinctive versions. In the second video, the teacher-participant talks on the importance of historical sources of information particularly the mediated

communication channels like film materials and newspaper articles as to their capacity to disseminate historical facts. The third video lecture discusses the authenticity of film adaptation of historical events both in local and international scenes.

1. Film Performance in the Context of History Education

The researcher methodically identified the explicit and implicit performances of the film in history education through the conversations of the teacher-participant in his recorded Zoom video lectures as a result to address RQ1. The explicit type of figure was activated in the conversation by directly referring to the figure, whereas the implicit type of figure by indirectly denoting to the figure in the conversation (Poroli & Cooren, 2023). This study used the artistic performance of ventriloquial approach (Nathues et al., 2021) where the actual exchange of narrative (the figure), which was made present by the dummy (the history teacher) who was animated by vent (the historical film) during the Zoom meeting interaction in the delivery of history education in class. By repeatedly relating the various pieces of the dialogues in the conversation where figures expressed or demonstrated, the researcher circumspectly analyzed them by grouping or categorizing these performative components by way of a thematic clustering (Poroli & Cooren, 2023). Then, to generate an all-inclusive answer to RQ1, the researcher divided those film performances according to their discussed themes, based on how the figures appeared in the conversation, either the figures were overtly performed, or wrapped within the dialogue (Cooren et al., 2013). In the analyses of figures, the historical films performed both the explicit type of figure and the implicit type of figure in history education through the conversations of the teacher-participant in his recorded Zoom video lectures. See *table 1* for the complete presentation on how

the figures had been coded and themed based on how the figures appeared in the conversation, explicitly or implicitly.

Explicit Type of Figure

The following results (*table 6*) depict the explicit type of figure that largely indicates the direct declaration or mention of the figure (Nathues et al., 2021) from the dialogue of the teacher-participant through his recorded Zoom meeting interactions. This type of figure is literally disclosed and unlock:

Table 6

Film Performance in the Context of History Education - Explicit Type of Figure

Film Performance	Descriptor
Explainer	Actor who resolves or settles unclear or imprecise facts in the historical narratives.
Reenactor	Actor who rebuilds or recreates historical event
Analyst without Favor	Actor who examines historical inquiry with no prejudice for or against something
Controversialist	Actor who incites interest by presenting series of historical narratives with controversies
Creative Source	Actor who provides creative source that exhibits dramatic symbolism of historical scenes

Table 6 shows what film performed in the context of history education through the voice of the teacher, which was derived from the recorded Zoom video lectures. These results were outcomes of the ventriloquial analysis of interactional fragments of transcripts, which were dissected to determine the codes, and classified them according to their discussed themes (film performance in history education) based on the constructions in the narratives. These were explicit types of figures from conversation extracts with their codes and themes. This analysis of figures used a method of grouping or categorizing the performative components by way of a thematic clustering (Poroli & Cooren, 2023). In the above-mentioned data (*table 6*), the film performed the position of an '*explainer*' that decoded the resolution or arrangement of unclear or imprecise facts in the historical narratives. This type of film performance was explicitly invoked as an authority for an action (*actor who resolves or settles*) or in support of an argument (*great controversies in Philippine history*) declared by the teacher-participant (*the dummy*), which was animated by historical film (*vent*) itself. This performance in a form of settlement (*explainer*) was openly revealed and directly mentioned in the figure extracted from the Zoom meeting interactions. actor to resolve or settle unclear or imprecise facts in the historical narratives.

Likewise, the film performed the position of a '*reenactor*' that participated in the rebuilding of historical event. This type of film performance was explicitly invoked as an authority for an action (*actor who rebuilds or recreates*), exhibited by teacher-participant (*dummy*) through his way of reciting or declaiming the dialogue of the character as animated by historical film (*vent*). This performance in a form of reenactment (*reenactor*) of the actual dialogue of historical film character was directly made present and explicitly cited in the figure extracted from the Zoom meeting

interactions. Also, the film performed the position of an '*analyst without favor*' that exhibited the historical inquiry with no prejudice for or against something, impartial and had presented two sides objectively. This type of film performance was explicitly invoked as an authority for an action (*actor who examines*), achieved by teacher-participant (*dummy*) through his two-sided presentation of two-fold versions of historical narratives as animated by historical film (*vent*). In this figure, it reflected the vital point that historical narratives must be presented accurately and fairly. This performance in a form of analytical review (*analyst*) of the two versions of historical film narratives was openly made present and unequivocally mentioned in the figure extracted from the Zoom meeting interactions.

Moreover, the film performed the position of a '*controversialist*' that displayed and presented series of historical narratives with controversies. This type of film performance was explicitly invoked as an authority for an action (*actor who incites interest*), demonstrated by teacher-participant (*dummy*) through his dispute-based approach for more thought-provoking and engaging delivery of narratives as animated by historical film (*vent*). In these figures, it employed narrative storytelling techniques to create drama in presenting the two films. This performance in a form of dispute-based storytelling (*controversialist*) of the two versions of historical film narratives was explicitly made present and directly referred to the figures extracted from the Zoom meeting interactions. And lastly as reflected on *table 6*, the film performed the position of a '*creative source*' that showcased and exhibited the dramatic symbolism of historical scenes, and at the same time to obtain the cinematic and artistic production both in the script and film results. The movie adaptation of history applied cinematic touches on the physical look of the location, some technical and artistic tools were

added to achieve the filmic elements of the historical shots. This type of film performance was explicitly invoked as an authority for an action (*actor who provides creative source*), demonstrated by teacher-participant (*dummy*) through his discourse that the scriptwriter and the filmmaker's creativities already come in the film, and they really must make it appealing as animated by historical film (*vent*). In these figures, it utilized artistic narrative storytelling approach to generate excitement in the delivery of historical account. This performance in a form of artistic production (*creative source*) was explicitly made present and openly cited in the figures extracted from the Zoom meeting interactions.

Implicit Type of Figure

The following results (*table 7*) depict the implicit type of figure that mainly indicates the indirect declaration or mention of the figure (Poroli & Cooren, 2023) from the dialogue of the teacher-participant through his recorded Zoom meeting interactions. The figure is enclosed or wrapped up within the statement (Cooren et al., 2013). This type of figure is literally implied, concealed and covered:

Table 7

Film Performance in the Context of History Education - Implicit Type of Figure

Film Performance	Descriptor
Secondary Source	Actor who provides secondary source of historical information that narrates the details of historical scenes with some inexactness due to collaborative contributions of multiple sources.

conflict-based narrative	Actor who narrates historical conflicts or actions to incidentally create excitement in presenting the narrative of historical events.
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Table 7 shows what film performed in the context of history education through the voice of the teacher, which was derived from the recorded Zoom video lectures. These results were outcomes of the ventriloquial analysis of interactional fragments of transcripts, which were dissected to determine the codes, and classified them according to their discussed themes (film performance in history education) based on the constructions in the narratives. These were implicit types of figures from conversation extracts with their codes and themes. This analysis of figures used a method of grouping or categorizing the performative components by way of a thematic clustering (Poroli & Cooren, 2023). In the aforesaid results (*table 7*), the film performed the position of a ‘*secondary source*’ of historical information that narrated the details of historical scenes with some inexactness, which in a way considered as a collaborative work between the filmmakers (like directors, scriptwriters, production staff) and the consultants (like teachers, historians, and experts). In these figures, it was implicitly invoked that collaboration between the film creative teams and the history professionals prompted or brought about the historical inaccuracies. Likewise, it was implicitly invoked who committed the historical inaccuracies of the details in the collaboration. These ideas were all concealed and covered. It was only communicated in the figure that secondary sources could have chances of committing historical inexactness and imprecisions but not directly identified who made those inaccuracies. This type of film performance was implicitly invoked an action (*actor who provides secondary source*), but to no direct declaration as to the recommendation if the use of

historical film as a secondary source could fulfil its significant performance in history education.

Furthermore, the film performed the position of a '*conflict-based narrative*' that showcased and exhibited the action-based way of storytelling for historical scenes. This type of film performance was implicitly invoked as an authority for an action (*actor who narrates historical conflicts or actions*) to incidentally create excitement in presenting the narrative of historical events. It was only demonstrated indirectly by teacher-participant (*dummy*) through his narrative artistic technique of storytelling from the figures that comprised mostly of action-packed quest of historical characters. This was to subliminally make the storytelling appealing as animated by historical film (*vent*). In these figures, it utilized conflict-based narrative storytelling approach (artistic style of narrative storytelling) to covertly generate animation or thrill in the delivery of historical account. This performance in a form of an action-packed (*conflict-based narrative*) was implicitly made present in the figures extracted from the Zoom meeting interactions.

2. Agentive Role of Film in History-Making

The performances of film in the context of history education, as reflected in the previous results, were categorized according to their agentive roles based on the elements present in film production process in order to address RQ2. By recurrently relating the segments of the dialogues where figures expressed or demonstrated, the researcher continued the analysis by grouping or classifying these performative components by way of a thematic clustering (Poroli & Cooren, 2023). Then, as pointed and directed more evidently by the results done for RQ1, the researcher divided those

film performances according to their discussed themes, striving to identify the components (agentive roles) that emerged or performed to be repeatedly accentuated by the participant (teacher-participant) and discover the ways these components appeared to interact (Cooren et al., 2013). In the process of categorization of the figures, the researcher used two significant elements of film, the '*content form*' (message or information), and the '*creative aspect*' (multimedia elements). As what Reynaud (2008) said, these historical films can assist the students to visually comprehend and appreciate the meanings of historical information of memorable occurrences which may not be present in written texts of history books. At the same time, these films attract the students' interests because of the films' innovative learning multimedia component (Maskun et al., 2021). All figures generated from the results of RQ1 were grouped according to content form and creative aspect. This phase used grouping method by thematic clustering, then sorting approach through assigning of corresponding activities (Nathues et al., 2021). Based on the results of the thematic grouping and assigning of activities, the film performed two agentive roles as follows: (1) constructing and deconstructing the historical film content; and (2) interpreting the historical narrative in an art form. These agentive roles of historical film act in producing specified effects (history-making and knowledge construction), and not just a passive role (as tool) in classroom interaction according to the narrative of the teacher-participant in delivering history education.

2.1. Constructing and Deconstructing the Historical Film Content

The result on *table 8* (based on the results of RQ1 about film performances) demonstrate and exemplify the agentive role of film in history education that explained unclear facts in the historical narratives; participated in the rebuilding of historical

event; exhibited the decisive reviewing of the two versions of historical film narratives; displayed the series of controversial historical narratives; and narrated the details of historical scenes as a ‘*secondary source*’ of historical information. These were all based on the teacher-participant’s narratives, which were explicitly and implicitly made present in the figures extracted from the Zoom meeting interactions. Table 8 shows the agentic role of film according to content form.

Table 8

Film Agentic Role based on Content Form

Agentic Role 1	Descriptor
Constructing and Deconstructing the Historical Film Content	In History education, the historical contents were communicated using a building process technique and a method of critical analysis that involved certain dealing characteristics.

Table 8 shows the agentic role of film based on content form. This result was derived from the analysis of the conversation excerpts of the teacher’s recorded video lectures in history via Zoom meetings (results of RQ1); the use of grouping method by thematic clustering; then sorting approach through assigning of corresponding activities (Nathues et al., 2021). *See Table 3 for the complete process on how this result was generated.* Based on table 3, the figures were grouped according to their discussed theme (content form) to identify the components (clusters) that emerged or performed and discovered the ways these components appeared to interact (Cooren et al., 2013). There were 4 clusters formed, in which these figures expressed or demonstrated within the contexts of the teacher-participant’s historical narratives. The

figures: resolution, arrangement, controversies, past events, facts, and historical information were grouped into *historical content*. The figures: illustration, discussion, description, and presentation were grouped into *communication process*. On the other hand, the figures: reciting, declaiming, staging, dramatizing, dispute-based, drama creation, and collaborative work were grouped into *transmission technique*. And lastly, the figures: two-sided presentation, fair analysis, accurate presentation, and inexactness were grouped into *characteristics of dealings*. These clusters were continuously and repeatedly matched up to see the point of the transcripts for assigning of activity. This analysis was considered to understand the participants' activities when crafting the visual sense of action and on how ventriloquial effects arrived in or passed into the interaction process (Nathues et al., 2021). By considering the essential meanings derived from the contexts of the 4 clusters or classifications, this statement was directly generated: *In History education, the historical contents were communicated using a building process technique and a method of critical analysis that involved certain dealing characteristics*. With this statement, the role of ***constructing and deconstructing the historical film content*** (as the assigned activity) appeared as one of the agentic roles of film in history-making.

2.2. Interpreting the Historical Narrative in an Art Form

The result on *table 9* (based on the results of RQ1 about film performances) express the agentic role of film in history education that explained the cinematic and artistic production of historical film based on the teacher-participant's discourses regarding the creative side of the historical film production for more appealing movie viewing. These were all based on the teacher-participant's narratives, which were explicitly and implicitly made present in the figures extracted from the Zoom meeting

interactions. Table 4 shows the categorization of figures according to creative aspect, and their grouping and assigning of activity.

Table 9

Film Agentive Role based on Creative Aspect

Agentive Role 2	Descriptor
Interpreting the Historical Narrative in an Art Form	In History education, the historical films were interpreted based on the aesthetic representation of storyline (historical narrative) and on filmic creation of historical events or scenes.

Table 9 shows the agentive role of film based on creative aspect. This result was derived from the conversation excerpts of the teacher's recorded video lectures in history via Zoom meetings (results of RQ1); the utilization of clustering technique by thematic grouping; then categorization method through assigning of the activities (Nathues et al., 2021). See Table 4 for the complete process on how this result was generated. Based on table 4, the figures were clustered according to their considered theme (creative aspect) to ascertain the elements (clusters) that appeared or acted and uncovered the manners these elements came out to interact (Cooren et al., 2013). There were two clusters generated, wherein these figures voiced or vented within the circumstances of the teacher-participant's historical accounts. The figures: dramatic symbolism, filmic elements, historical conflicts or actions, and action-packed quest of historical characters were clustered into *aesthetic representation of storyline*. On the other hand, the figures: cinematic production, artistic production, and the action-based

way of storytelling were grouped into *filmic creation of events or scenes*. These clusters were constantly and continually linked to understand and convey the theme of the texts for assigning of activity. This analysis centered on decoding and interpreting the participants' activities when building the sense of vision, and on how ventriloquial effects appeared in the process of interaction (Nathues et al., 2021). As a result of the analysis of figures stemmed from the interactions, the two clusters or classifications generated this statement: *In History education, the historical films were interpreted based on the aesthetic representation of storyline (historical narrative) and on filmic creation of historical events or scenes*. With this statement, the role of ***interpreting the historical narrative in an art form (as the assigned activity)*** appeared as one of the agentive roles of film in history-making.

3. Film as Mediated Communication in History Education

Film performs as a mediating support to interact and connect both human and non-human agencies since film is considered as a form of facilitation in the circulation process of knowledge and information. According to Latour (1994, 1996) as cited in Cooren & Taylor (1997), the idea of mediation comes from the act of using one (human) agent who engages a second (non-human) agent in the attainment or completion of a certain interaction or communication goal.

In this ventriloquial study, the historical film as a non-human agent mediated in the construction of narratives from the historical events as transcriptions or documents that described the occurrences of the past based on the teacher-participant's way of translating or decoding the meaning and significance of the events at present. These mediating performances were explicitly and implicitly made present in the figures

extracted from the Zoom meeting interactions. To determine the way a film mediates in teaching history, the researcher examined the texts of conversation in the recorded Zoom meetings and conveyed the gist of interpretation as regards to the way film mediated in history education through ventriloquial analysis (*see Table 5 for the complete process of analysis on what way the film mediated in teaching history or the matrix of the film mediation based on the figures in conversation extracts*). The interactional fragments of the transcripts were dissected to determine the codes, and classified them according to their discussed themes based on mediating processes. The generated thematic statement were considered the way historical film mediated in the process. These themes were based on mediating processes that emerged or performed to be frequently highlighted by the participant (teacher-participant) and determined the ways these figures appeared to mediate (Cooren et al., 2013). Based on the outcomes of ventriloquial analysis, the film performed three mediating processes as follows: (1) Historical facts to film translation; (2) Historical film to History teacher; and (3) use of film to history education.

Table 10

Film as Mediated Communication in History Education

Film Mediation	Descriptor
Historical facts to film translation	It connects the information and details of the past to how those facts were translated to film narratives and later became a film output.
Historical film to History teacher	It connects the historical films to how they animated the history teacher or activated him in class through his narrative.

Use of film to History education	It connects the use of film to history education.
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3.1. Historical Facts to Film Translation

As presented on the table, this mediation connected the information and details of the past to how those facts were translated to film narratives and later became a film output. Table 5 shows how the film mediated the historical facts to film translation based on the teacher-participant's narratives, which were made present in the figures extracted from the Zoom meeting interactions.

In the above-mentioned figures, the idea of mediation came from the act of utilizing human agent (teacher-participant) who involved a non-human agent (historical film) in the fulfillment or realization of a specified collaboration target, and that was by implicitly invoking that shared works between the film creative teams (scriptwriter, director, production experts) and the history consultants (teacher, historian) brought about the historical inaccuracies. These impreciseness and indistinctness of historical representations of narratives were prompted as products of the mediating process between human agent (scriptwriter/filmmaker and their history consultants like teacher or historian) who engaged a non-human agent (historical film), in which the later needed historical modifications for cinematic production and consideration. These were also attributed to the multiplicity of understanding and knowledge generated by the secondary informants due to their distinct comprehension and familiarity of historical information combined with the artistic translation of filmmakers. In the figures presented above, it is implicitly invoked that historical films can never be an authentic

and true narrative representation not unless if the one who translated the historical narrative is an eyewitness, earwitness, or physically present at the time of the event in the past. However, just the same if the informants are considered primary sources but once the narrative is translated into film output the historical delivery becomes secondary, then subject for some inexactness as to characters, locations, dialogues among others. Moreover, another way how film mediates in the process was the utilization of a conflict-based narrative storytelling approach (artistic style of narrative storytelling) to covertly generate animation or thrill in the delivery of historical account.

3.2. Historical film to History teacher

As reflected on the table, this mediation connected the historical films to how they animated the history teacher or activated him in class through his narrative. It depicted how the film mediated the historical film to history teacher based on the teacher-participant's narratives, which were made present in the figures extracted from the Zoom meeting interactions.

In the above-mentioned figures, the idea of mediation came from the act of utilizing human agent (teacher-participant) who involved a non-human agent (historical film) in the fulfillment or realization of a specified collaboration target, and that was by explicitly invoking an authority for an action through the teacher-participant's way of reciting or declaiming the dialogue of the character as animated by historical film (*vent*). The act of reenactment of the actual dialogue by the teacher-participant is the animated interpretation of the effects of the film to him. This animated interpretation was mobilized by the historical film as directly made present and explicitly cited in the figure extracted from the Zoom meeting interactions.

3.3. Use of Film to History Education

As presented on the table, this mediation connected the use of film to history education. It recognized the agency of film in history education by explaining what knowledge performed by film in the context of historical discussion in class. It described how the film mediated the use of film to history education based on the teacher-participant's narratives, which were made present in the figures extracted from the Zoom meeting interactions.

In the above-mentioned figures, the idea of mediation came from the act of utilizing human agent (teacher-participant) who involved a non-human agent (historical film) in the fulfillment or realization of a specified collaboration target, and that was by explicitly invoking an authority for an action through the teacher-participant's (1) way of decoding the resolution or arrangement of unclear or imprecise facts in the historical narratives; (2) way of reviewing the two-fold versions of historical narratives analytically as animated by historical film; and (3) way of presenting the series of historical narratives with controversies through a dispute-based approach for more thought-provoking and engaging delivery of narratives as animated by historical film.

4. Discussion

This study analyzed the actual narratives from the figures and established a clear understand on their representations during interaction process as made present or incarnated in history education. The research used a ventriloquial analysis to know what film performed in the context of history education through the voice of the teacher-participant, or how historical film acted as an agent that participated in history-

making, where film adaptation of historical events was utilized as a form of mediation between the filmmaker, his historical film and the history teacher. This study explained the agency where the communication that involved the historical film, the filmmaker's representation of knowledge, and the interpretation of the history teacher made the film available or present in the academic discussion of history.

Based on the ventriloquial analysis and in-depth thematic clustering of the film performances to know and describe the film's agentive roles and mediating processes taken from the figures extracted from the Zoom meeting interactions of the teacher participant, the following theoretical propositions were established:

1. The film performed **seven positions** in history education: (1) an **'explainer'** that decoded the resolution or arrangement of unclear or imprecise facts in the historical narratives; (2) a **'reenactor'** that participated in the rebuilding of historical event; (3) an **'analyst without favor'** that exhibited the historical inquiry with no prejudice for or against something, impartial and had presented two sides objectively; (4) a **'controversialist'** that displayed and presented series of historical narratives with controversies; (5) a **'creative source'** that showcased and exhibited the dramatic symbolism of historical scenes, and at the same time obtained the cinematic and artistic production both in the script and film results; (6) a **'secondary source'** of historical information that narrated the details of historical scenes with some inexactness, which in a way considered as a collaborative work between the filmmakers (like directors, scriptwriters, production staff) and the consultants (like teachers, historians, and

experts); and (7) a '**conflict-based narrative**' that showcased and exhibited the action-based way of storytelling for historical scenes.

2. The film performed **two agentive roles** in history education: **(1) constructing and deconstructing the historical film content** that explained through decoding the resolution or arrangement of unclear or imprecise facts in the historical narratives; that participated in the rebuilding of historical event; that exhibited the decisive reviewing of the two versions of historical film narratives; that displayed the series of controversial historical narratives; and that narrated the details of historical scenes as a 'secondary source' of historical information; and **(2) interpreting the historical narrative in an art form** that explained the cinematic and artistic production of historical film; and that exhibited the action-based way of storytelling for historical scenes.
3. The film performed **three mediating processes**: **(1) Historical facts to film translation** that connected the information and details of the past to how those facts were translated to film narratives and later became a film output; **(2) Historical film to History teacher** that connected the historical films to how they animated the history teacher or activated him in class through his narrative; and **(3) use of film to history education** that connected the use of film to history education.

Chapter V

RESEARCH SUMMARY, CONCLUSION, IMPLICATIONS AND RECOMMENDATIONS

Research Summary

The purpose of this study was to examine and to rationalize the active performance of historical film as an agent that acts in producing specified effects (history-making and knowledge construction), and not just a passive role (as tool) in classroom interaction. This study used a ventriloquial analysis with agency framework as a lens. It examined what was spoken, what was incarnated, and what became present in the dialogue or conversation of the History teacher-participant as extracted from his Zoom meeting interactions. Thus, it ascertained what knowledge in the interaction brought out during the interaction process. Moreover, this study provided the whys and wherefores of film agency as contributor in history-making and not just in history teaching. For that reason, this research established the way film mediated in teaching history course.

This research identified methodically the explicit and implicit performances of the film in history education through the conversations of the teacher-participant in his recorded Zoom video lectures. In the analyses of figures, the historical films performed both the explicit type of figure and the implicit type of figure in history education. The film performed seven positions (performances) in history education: (1) an *explainer*, (2) a *reenactor*, (3) an *analyst without favor*, (4) a *controversialist*, (5) a *creative source*, (6) a *secondary source*, and (7) a *conflict-based narrative*.

The performances of film in the context of history education, as reflected in the previous results, were categorized according to their agentive roles based on the elements present in film production process. Based on the results of the thematic grouping and assigning of activities, the film performed two agentive roles as follows: (1) constructing and deconstructing the historical film content; and (2) interpreting the historical narrative in an art form.

The historical film performed as a mediating support to interact and connect both human and non-human agencies since film was considered as a form of facilitation in the circulation process of knowledge and information in history education. In this ventriloquial study, the historical film as a non-human agent mediated in the construction of narratives from the historical events as transcriptions or documents that described the occurrences of the past based on the teacher-participant's way of translating or decoding the meaning and significance of the events at present. Based on the outcomes of ventriloquial analysis, the film performed three mediating processes as follows: (1) Historical facts to film translation; (2) Historical film to History teacher; and (3) use of film to history education.

This research is the first ventriloquial research that explored at the film historical narrative not only on its passive role but also on its performative work in the process of class discussion and academic interaction.

Conclusion

By considering the key concept and the essence of an Agency Framework, the agentic role and performances of historical film in History education can be emerged and appeared as significant contribution in illustrating and understanding why and how historical film provides voices in terms of history-making and knowledge formation among the teachers who are considered participants in the interaction process.

Implications

This study works as significant research-based evidence for film educators, students, and scholars in the performative work of historical film that acts in the formation of knowledge and history-making of the teachers, and not just a static role of film in academic communication. This study generates a new film language and theory for audio-visual reciting of historical narrative using the agency framework, which is beneficial in educating the learners for better appreciation of the agentic work of historical film.

Moreover, this research serves as the agency support that illustrates or elucidates the theory of history-making and the theory of action for the audio-visual retelling of historical narrative found in most of the Filipino period films. This study also serves as a pre-production model or guiding light in the conceptualization and construction of the historical narrative for better retelling of period film's historical scene, which is directly extracted from the real narrative or history-making of the history teachers as participants of this research. The ventriloquial outcome of this scholarship acts as a paradigm in the depiction of the agentic performance of historical film in mobilizing teachers and learners and making a difference.

Recommendations

The researcher recommends that follow-up studies on the active performance of historical film as an agent that acts in producing specified effects (history-making and knowledge construction) must be conducted to obtain an updated and thorough information for this very dynamic topic, which may vary from time to time, and from diverse type of teacher-participants. Also, it is highly recommended to conduct studies on the active performances of film in other fields of learnings in the academe for more all-inclusive, all-embracing, and wide-ranging knowledge in the agentive role of film.

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APPENDICES

Appendix A

Transcript of Zoom Video Lecture: Video Lecture 1 (19 minutes and 54 seconds)

**This video lecture discussed one of the greatest controversies in Philippine history, the issue on the first Philippine presidency as reflected in two Filipino films, the “Bonifacio: Ang Unang Pangulo” by Enzo Williams in 2014 and the “El Presidente: General Emilio Aguinaldo Story and the First Philippine Republic” by Mark Meily in 2012.*

In this topic we'll try to discuss and settle the issue in one of the greatest controversies in Philippine history and that is the issue of the presidency or the first president of the Republic of the Philippines. And such this is entitled The Great Divide: Ang Pangulo at ang El Presidente. These two personalities were greatly presented in Philippine cinematography, and they were showcased in two separate films and movies.

The El Presidente was showcased in 2012 while Ang pangulo was showcased in 2014. Now the highlight of these two films centers on the controversial Tejeros Convention that took place on March 22 1897 wherein the two factions of the Revolutionary government of the Philippines the Magdiwang headed by Bonifacio and the Magdalo headed by Aguinaldo decided to merge and form one revolutionary government in order to have a unified and solid group and solid Army to fight for Philippine Independence and nationalism.

So, as you can see on the screen right now on the right side you get to see two flags on the first on the upper part that's the flag of the Bonifacio Wing the magdiwang and then the lower part you get to see the magdalo faction or the magdalo flag headed by your baldomero Aguinaldo which is by the way not headed by Emilio Aguinaldo alright.

it's headed by the Cousin, Baldomero Aguinaldo. Nevertheless in this historic Tejeros convention the ending was uh the two faction decided to form a government and such they elected officers and so they voted for the presidency in which the nominees included of course

your Andres Bonifacio and your uh Emilio aguinaldo who was actually not present during the Tejeros convention alright.

He was fighting a battle in Naic Cavite during that time such that he was not able to attend the Tejeros convention to participate participate in this uh election. Nevertheless when the votes were cast and the votes were counted the winner of the election for the presidency was the absent Emilio aguinaldo as such he was elected in absentia as what we call it alright.

Later on the vice president was also elected and all other possessions until finally the lowest position or the lowest rank in the government was finally elected and that placed your Andres Bonifacio to the possession of the minister of interior.

Alright, now before the start of the election all present in the election in the Tejeros convention agreed that they will honor and respect the result of the election. But after Andres Bonifacio was elected for the minister of interior, one of the participants by the name of Daniel Tirona stood up and contested the election of Andres Bonifacio for the position of the Minister of Interior.

According to Daniel tirona, Bonifacio did not meet the criterion or the criteria for such position because such position can be best suited for somebody who is educated in law or in governance, in which of course Bonifacio did not meet because of his lesser educational achievement. This prompted Bonifacio to get pissed off, and said that "before we started the convention, we all agreed that we will respect and honor the result of this election and this convention. And now that I got elected to the lowest position in this newly formed government you are complaining, but when I was running for presidency, you never complain such."

And therefore with that, Andres Bonifacio got pissed off declared the results of the election null and void and called for a second election the following day alright.

This was the center of the two film historical film in uh Philippine cinematography alright. So now, we get to have two films or we're going to analyze two films today. We get to have the El Presidente, which showcases the life of Emilio Aguinaldo. And on the other hand, we get to have Ang Unang Pangulo, which presents the version of Andres Bonifacio.

So definitely, since these are... we can consider biographies of these two personalities, we can have now two sides or two perspectives in this historical event. alright so we have the Aguinaldo version the El Presidente and then of course we also have the uh Andres Bonifacio version or your uh Ang Pangulo.

Alright! So let's start discussing first the version of El Presidente of Emilio Aguinaldo in this two hour and 43 minute film produced in 2012. It showcased the life of Emilio Aguinaldo; his political career; how did he became part of the government. And, it also showcased how did Aguinaldo became part of the Katipunan.

In fact the one who recruited Aguinaldo is non other than Andres Bonifacio in the Katipunan. He was the one who even initiated the initiation rights in the membership of your uh uh KKK or your Katipunan. So it started with your uh Emilio Aguinaldo uh serving as a uh uh uh serving as a tax collector for the Spanish government. He served as the uh uh, he served as the Capitan, Barangay captain of Cavite El Viejo.

He served as the tax collector so he is collecting taxes uh in rural places in Cavite from town to town house to house until he later on uh became a part of the Philippine revolutionary government. And then fast forward to the part of your uh Tejeros convention alright.

So in the Tejeros convention, finally as mentioned they would like to uh vote for their new leaders, which uh El Presidente is not present. So after the the result of the Tejeros convention, the results were already uh done. Your El Presidente was advised that he won

the election in absentia. Alright, but there is a second election being called for your end by Andres Bonifacio which he decided to boycott alright. And then the the the the the narrative rolls on in which uh uh he ordered the arrest of your Andres Bonifacio.

Now according to the version of Emilio Aguinaldo, given the chance if he is going to be given an option he doesn't want to arrest Andres Bonifacio. He just wanted Bonifacio to be as part of the Philippine revolutionary government but as per the advice of his advisors, "As long as Bonifacio is alive, we will never have a solid unified revolutionary government." And so, he said, "Okay, I consent to this arrest order, but I want him alive alright."

That's the specific instruction given by your Emilio Aguinaldo, do not hurt or kill Andres Bonifacio alright. And, so the narrative rolled on and then in this part of the film, when your Bonifacio is about to be arrested. It involved resistance on the part of Andres Bonifacio. There was a series of gunfight. And in fact when the arresting team arrived at the residence of Andres Bonifacio, immediately it can be seen that Bonifacio group was the first one to fire uh to shoot at the troops of the arresting officer, which later became one of the point of contention in the trial of your Bonifacio.

So, there were series gun fights exchange which later on led to the exchange of punching brawl and until finally Andres Bonifacio got shot and definitely leading to his arrest. okay so, but it can be highlighted in the El Presidente that Bonifacio was really resisting the arrest. He was fighting back, and he was very very emotional.

Now, later on after he was arrested, he was of course injured, taken away and he was given a trial by the Pamahalaang Panghimagsikan, the court martial. In the court martial, all these details represented to Bonifacio as evidence, in which Bonifacio said 'we fired because we were surprised.'

We were not given noticed that uh we will have visitors or that your troops will be coming to us so in short as an act of self-defense definitely we got surprised that's why we we fired back alright or we fired or we shot okay but before this one, a highlight of the arrest as well is the execution of one of Bonifacio's brother Cicero okay.

Now, when the arresting team arrived at the house of your Andres Bonifacio, the first to meet them is the brother of Andres named Cicero. And, Cicero was shot dead by the arresting team, which definitely after Andres Bonifacio saw his brother dead on the floor prompted him to get probably pissed off and probably resulting to such emotion and the rest is history.

Alright. Now another thing that we can point out in the El Presidente uh version of the film when Bonifacio when the two Bonifacio brothers Procopio and Andres Bonifacio were ordered to be uh executed right because your Emilio Aguinaldo said uh if I will be given an option I do not want to kill Andres I just want them to be exiled in Pico de Loro. But again the advice of your Konseho de Gyera, no we need to kill Andres Bonifacio and so in the execution of your Andres Bonifacio in the El Presidente version.

They have been walking for quite some time until Andres said, "We've been walking for so long. What is your plan?" And there's Bonifacio asking the Magdalo soldiers, and until the Magdalo soldiers said, "Alright, I have the decision on my hand, and I will read it over when we reach a certain place." But Bonifacio said, "You go ahead and read it now." And in this decision, Bonifacio was read that he is going to be executed for the crime of treason, sedition, and attempt to kill Emilio Aguinaldo.

And upon hearing this the brother of your Andres Bonifacio procopio uh attempted to escape. That's why, he was immediately shot and then your uh Andres Bonifacio approached the the brother Procopio, and he was told Andres, you ran and escape. But Andres Bonifacio said, uh said that we are not running away from battles that's why he was not running away until Andres

Bonifacio uh stole one of the the swords of one of the soldiers and attempted to attack the the Magdalo soldiers which prompted the guys to shoot and kill your Andres Bonifacio in Mount buntis in bundok Nagpatong in Maragondon Cavite alright. So that's the version of your El president.

Moving forward to the version of your Andres Bonifacio in ang Unang Pangulo. It's almost the same thing right. It started with the narration of the life of your Andres Bonifacio, how he stepped up from the ranks of a commoner or a typical Filipino moving up to the uh to the leadership of your KKK, establishing your Katipunan to fight for Philippine Independence.

And again moving forward to this controversial convention. The Tejeros convention in the version of unang pangulo Andres Bonifacio uh it was presented in a very different way compared to your El Presidente version, alright. it's the same thing of course votes were cast and uh uh Emilio aguinaldo was not present during the election. He won in absentia but again the same thing is that uh a guy stood up again Daniel Tirona criticizing your Andres Bonifacio for a winning uh the position of the Minister of Interior. But one surprising thing compared... one uh one difference between the El Presidente and the Ang pangulo version, is that in the El Presidente we can really see and we can really feel the emotion the anxiety the tension that this commotion caused.

In the El Presidente, we can see Andres Bonifacio getting pissed off, getting mad throwing the table, challenging Daniel Tirona to a gun fight and you can feel the tension. In the Unang Pangulo version, you can see a more relaxed Andres Bonifacio, a more passive Andres Bonifacio in looking at this team. So yes, he won the Minister of Interior, then Daniel Tirona stood up but the ending of this Tejeros convention was more passive compared to the El Presidente version in which there was lesser tension compared to the El Presidente.

Yes, Bonifacio was also trying to contest how come you were you are now complaining, you're contesting my uh my uh my win for this Minister of Interior while a while ago nothing was mentioned. So it was more passive compared to the aggressive version of the El Presidente which of course led again to the Declaration of the election null and void.

A second election was called which was Boycotted your Emilio Aguinaldo and later on uh Aguinaldo again deciding to uh order the arrest of your Bonifacio. Now in the arrest scene in the Unang pangulo Bonifacio version, we can see again a more passive Andres Bonifacio alright. So in this Unang Pangulo version there was less resistance there was a less gun fight, there was less brawl in which your Bonifacio consenting to this arrest alright in a in a a more fashionably way compared to the El Presidente version alright. And then particularly as well for the for the execution of your Andres Bonifacio in this in the version of Ang Unang Pangulo, Bonifacio uh peacefully accepted the execution order again there was less resistance compared to the El Presidente version.

So, the ending of the film Bonifacio uh it ended with the execution of your Andres Bonifacio and the brother Procopio Bonifacio. So Ang Unang Pangulo film is shorter compared to the El Presidente. it's just one and a half hour film compared to your Emilio Aguinaldo will probably uh the explanation for this one is because uh El Presidente lived a longer life compared to your uh Bonifacio that's why there are more scenes there are more uh narratives to tell in the El Presidente.

But comparing the two, we can always see that the version really is a matter of importance right. In the El Presidente version we can see definitely Aguinaldo being raised as the protagonist and a more villain a villain uh character for your Bonifacio is presented uh in which Bonifacio was again uh as presented you get to see emotions, tensions. You get to see resistance, aggressiveness.

But on the other side, on the Unang Pangulo version, we can see Bonifacio of course uh being aggressive in some scenes as well but one notice uh one thing that we can notice in this version is that Bonifacio in the Unang Pangulo is also being portrayed as the protagonist but your El Presidente sorry your Emilio Aguinaldo in the Unang Pangulo version was not presented in a very villain perspective alright.

So, that's one thing that we can notice. So on the version of El Presidente you get to have your uh Aguinaldo as the protagonist and of course Bonifacio is the villain but in the Unang Pangulo of course this is the version of your Andres Bonifacio. We get to have Andres Bonifacio as the protagonist but your uh Emilio Aguinaldo was presented in not really a villain capacity character alright. More of just uh probably uh uh what a lesser evil version.

Nevertheless, uh in this uh controversy, it ended up with the death of your Andres Bonifacio. Sad to say, founder of KKK, head of the Philippine Revolution called Supremo but died not in a battle against the Spaniards but died from the hands of fellow Filipinos because of this historic controversial, mysterious Tejeros convention. And that's the story of The Great Divide.

*End of Video Lecture

Appendix B

Transcript of Zoom Video Lecture: Video Lecture 2 (40 minutes and 13 seconds)

** This video lecture talked on the importance of historical sources of information particularly the mediated communication channels like film materials and newspaper articles as to their capacity to disseminate historical facts.*

Alright who among you read at least one of the readings when I said read, you read the entire article or it is probably about three or five pages nung isang article. Meron ba dito? Thank you so much who read both articles. Alright now, when you read the articles I just want your honest opinion when you read the articles who among you got confused instead of getting more enlightened instead of getting more clear picture of what history ay parang mas lalo kayo nagulauhan.

Then you get to have uh this realization after going through the readings that is the version of history that we have right now is the true version, meron bang nag-doubt after reading? It's the version of history that we have right now is this the true version or baka naman fake News ito? According to you got confused. Paano nay un? First week pa lang tayo.

And those are just two readings out of the many readings we have in this class. But actually if you raise your hand you're on the right track. Actually that's like just like what I mentioned this is not the first time you started Philippine history right? This is already for the seventh year that we've studied Philippine history.

In short, you already have an idea what's Philippine history and that's what they say you cannot teach old dogs with new tricks. That's why the first thing to do here, the first thing that you should do is cast doubts on everything. Lahat ng tinuro ni teacher nung elementary, Lahat nang tinuro ni Sir nung High School or whatsoever, you cast doubt on everything. If in criminal law, everybody is considered innocent until proven guilty.

In historiography, we also have this, consider everything doubtful until proven otherwise alright? Sinong pambansang Bayani? Jose Rizal. I told you cast doubt on everything. Why Rizal? Is it really true that Magellan was the first Spaniard to go to the Philippines? Is it really true that Lapu-Lapu killed Magellan? If not really Lapu-Lapu, who killed Magellan? It was one of the men of Lapu-Lapu. When they were fighting in Mactan, Tinamaan daw ang left leg ni Magellan, he fell into the ground. And that was the only time when Lapu-Lapu approached Magellan then killed him.

But why do we always give the credit to Lapu-Lapu? Why? Pangit naman kung sa History Book nakalagay na, Magellan, the first Spaniard who settled in the Philippines was killed by an unknown person. Sagwang tingnan kaya pinangalan nila kay Lapu-Lapu. Why? Because he was the leader. Because he was much recognized. But the point here again is cast doubts on everything. Put that in mind. Lahat ng naaalala nyo about Philippine history put the question mark on it alright?

Now, historiography or the job of a historian is not an easy job. Alright? if what we thought before, ay historian lang, ang trabaho nyan, ay to collect data, to tell history but actually it's retell history and more than that, it is re-write, take note of the words rewrite only historians have the power to re-write history. Historians they can rewrite history in whatever version that they want to do alright.

So let's assume for example this class alright in my watch it's 7:54 and then in about a few minutes about 7:55 I'll be stepping out of the room, alright? Nevertheless for example I step out of the room right after five minutes what do you think is the first thing that the guard will do? Check the classrooms.

Put yourselves on the shoes of the guard. It's your job to figure out what really happened in this classroom. So if you're the guard what's the first course of action that you're going to do?

The first course of action anyone, anyone that has an idea? What's the first thing that you will do if you're the guard? Call emergency, alright but if you're going to call the emergency, the suspect already left the campus or might be able to escape already. But what's another best thing to do? Lockdown the school.

How will you investigated what's the first thing that you're going to do and check one if someone is alive. What you're going to do? Take note that we want to figure out what happened in the incident? Alright. And time is ticking, you want to get or catch the culprit or suspect.

What causes the death? Oh what's the next thing that you're going to do yeah. Look for the witness. What's another thing that you should be doing aside from the suspect, the lockdown? Okay that's good. Right, you're going to go after the person you saw alive, who step out of this room. So hypothetically let's say, the teacher went to the faculty room of the school and the security guard was able to uh find me in the faculty room, and then the guard asked me if you just came from N307. Yes I did, and then the guard said, teacher, are you aware that after you left your room when we check out the room after five minutes we found everybody dead.

Then definitely the teacher will deny, I don't know. When I left the room I'm very very sure that everybody is alive. In short he will not get anything from the teacher. I will not say anything to incriminate myself. Right, so if you're the guard after you followed the teacher whom you were not able to get anything what's your next step guys?

So if you're the guard what's your next step? Let see, if you have this uh criminal investigator instinct. What's the next thing that you can do? Find the witness. Good job so probably that's the next best thing to do. So I let's say that the guard went back to this classroom and try to look for more witnesses. What else should you look for aside for the witnesses? CCTV?

Evidence. Like what? Finger prints. Assault weapons. Blood traces. No evidences. Look for more witnesses.

The utility man said, I saw the teacher stepping out of the room and I think the teacher is sweating very very bad and I think he is in a hurry. And I'm just not sure I think I saw blood stains on the shirt of of the teacher. Which, you as the guard failed to see when you followed me in the faculty room. Alright, so now we get to have to the statements, one from the teacher and one from the janitor.

Timeout, you are now familiar that there are two types of sources, namely primary and secondary. Alright, the teacher is what type of source? Primary? Why because the teacher is physically present in this crime scene.

Alright, janitor? Secondary? Why? Because he is not an eyewitness, ear witness, he did not physically see what happened in this room. Alright, now the question is who should you trust teacher, primary source saying I did not do anything. Or for janitor saying that he saw me stepping out of the room with blood stains and most likely I am the one who killed everyone.

So friends, who do think is more reliable than probably telling the truth? Who thinks it's the janitor with more reliability? Alright, alright now, let's say hypothetically, they believe the janitor's statements what will happen to the teacher? But don't you know that life sentence is not really forever. Right, it's equivalent to 40 years because you will never get out alive of the prison cell. Let say, the teacher is guilty beyond reasonable doubts. Punishment? Life imprisonment.

Ask for CCTV recordings. And the CCTV recordings, they saw that before I entered the room at 7:30, they saw Angelo before I stepped the room. The last student to enter the room was Angelo. And when Angelo entered the room, it's his birthday. He brought food and gave it to all the students. They even played back the CCTV, and they saw that Angelo came from the

canteen. They bought food there, and gave it to all. He put poison to the food because of personal problem. When everybody who consumed the food was all dead, Angelo committed suicide.

They figured out what happened. All possible angles at the University particularly in the canteen. In the canteen, they saw that after Angelo bought the food, he bought it from me, for sure, what will happen to the teacher? Kulong ako uli. You see the point?

The case of historiography is just like a criminal investigation. As a criminal investigator, your judgment is limited on the available evidences, available witnesses that you can get. In history there is forever. It's the forever quest for truth because we can only get it per similar you can never figure out 100 what happened in the past we can only reach up to 99.99 but that point zero one percent can totally change the landscape, just like what happened in our example.

Alright so in historiography today, in historiography you don't settle for finality alright. Whatever that we are right now today it can be the truth but little did we know the moment that we are talking right now. They can find new evidences. They can find new things that can probably say otherwise. I'm just not sure what you are studying in elementary your teachers still mentioned something about the code of Kalantiaw.

The Code of Kalantiaw is considered as the first ever code of law in the Philippines. It was considered as the first ever law of the Philippines that's why during our time, tinuturo yun, but who can tell right now probably somewhere out there. They will be able, they can find new evidences to prove, that there was really a code of Kalantiaw. And if that's happened, we can get a new history.

The job of the historian is not an easy job. It's just like your criminal investigation. It's a continuous search for data and evidences. Alright we keep on talking about primary and secondary source. Anyone having difficulty in figuring out what's primary and secondary?

Alright, newspaper? Newspaper, who thinks it's a primary source? Secondary source? One two three four five. Let's try to make it more clear newspaper Manila Bulletin yeah headlines: Marcos I'm talking about the Senior Marcos the uh best president ever, printed today, author: Senator Ninoy Aquino. If he died already August 21 1983, in short fake news. Unreliable it's not a question whether it's primary or secondary. It's the question of validity and accuracy of the source. Do not believe everything you see on the internet.

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Documentary? Film documentary? What documentary film have you watched? Like film history? Anyone who watched? What movie adaptation of history have you watched? Goyo

starring Paolo Avelino? Heneral Luna starring John Arcilla? Bonifacio: Ang Unang Pangulo starring Robin Padilla, Aguinaldo: El Presidente? George Estregan Jr.

Those were able to watch movie adaptations of History what's your comments? Historical inaccuracy, exaggerated storytelling can you specifically say it again. Alright anything else that you can say yeah sorry what else about positive points that you can provide about negative? Who thinks, it's good I just like about it one two three four five six seven eight nine 10 11 12. Why do you like to say something good? It makes history more interesting. Alright, what does it say for more interesting? And that's actually correct uh those are some of the comments are definitely the writers, the authors' creativity already comes in the films and they really have to make it entertaining. But on the other side, it makes inaccuracy but probably one thing at least it makes you interested about history right.

Film adaptation, primary or secondary? It's secondary, that's why chances are, there are historical inaccuracies. In defense of those guys, they are utilizing consultants like teachers, experts. But again, the point is, the consultants are not primary sources.

Alright any questions all clear so far, primary or secondary is clear? The cardinal rule is if the author is an eyewitness, earwitness, physically present at the time of the event that is primary, but if not that is secondary. Other words for the secondary source is hearsay evidence in tagalog 'sabi-sabi'. Primary sources are actual witnesses.

Because for your final exam for module 1, we get to have so many primary sources alright. In fact starting this week, there are about nine primary sources that you're going to encounter. Now out of the nine primary resources, you are going to use 5, and those five primary sources they're going to use them in order to pinpoint what's the negative thing about the use of primary sources. In short, when you're doing the weekly readings you're not just doing the weekly tasks, you're also preparing for your final exam or term paper.

I repeat, only primary sources have to be used. You just have to use five out of the nine. For this week you get to have three. You have to get Plasencia, Raiders of the Sulu Sea: A Documentary Film, and Kartilla ng Katipunan. Next week, you get to have 3 more, and then for the 4th week, you get to have 3 more completing the nine. Those nine topics, I have already uploaded video lectures and readings. In short it can give you already an idea what's that topic all about. Nevertheless I still continue to discuss it all. Alright nevertheless, I can say you're going to use five out of the nine. Ok five, directly from those nine sources. just give you the heads up okay. Because at the end of the module, you will use them.

*End of Video Lecture

Appendix C

Transcript of Zoom Video Lecture: Video Lecture 3 (36 minutes and 09 seconds)

**This video lecture discussed the authenticity of facts and evidences to prove the narratives or accounts of historical events or past actions.*

Who among you read both articles? Kahit hindi nabuo natapos, let's say, konti lang pero you read both articles. Who read both articles? Sino dito yung isa lang? Yung binasa ng buo? Taas ang kamay, ok. Assuming that at least you read one article, after reading reading the article who among you started to get more confused instead of getting enlightened? Then instead of trying to realize uh what's History in the articles and you started asking yourself the question is the version of history that we have right now is the new version?

Alright here's my question now paano na? Week one pa lang yan, at two readings pa lang yan. And there are ten more weeks to come. Kung week 1 pa lang naguluhan na, paano na kaya yung susunod? Alright, if you raise your hand, actually you are in the right track. Sinadya ko talagang guluhin kayo.

As what they say, you cannot teach all those new things. You started Philippine History for about six years and pangpito nyo na ito eh, so you have already the idea of what Philippine history is. If I say that your previous study of Philippine history is wrong. That's why the first thing to do is make you realize that there are some things that are really continuously and that is history.

So if in criminal law sa batas natin may sinasabi tayo, everybody's considered innocent until proven guilty. Or in history we also have one, everything is considered false until proven otherwise so that's why the first thing that you have to do is to cast out to everything. So lahat ng tinuro ni teacher nung elementary, nung high school lahat yan.... tanungin nyo teacher nyo kung totoo bang nangyari yun? Because the job of a historian is actually very very difficult.

Kasi akala natin the job of the historian is just what? Is just to collect all the data and retell the story.

But actually if you look at it, historians have the power to read the right history. Take note that, read that right. Why? Because they have the power to history in whatever manner that they want. Only the historians have the power. That's why the job of the historian is very very difficult, all right? It is like the job of the criminal investigator. It's very, very difficult.

Alright for example in my time it's 9:24 all right now uh let's say in about a few minutes about one minute I'll be stepping out of this room SW405 and you know here in the school sino ang mga best friends nyo? Sino ang best friend ng mga teacher dito, yung guard. Baket, kasi sila ang may susi ng room at sila ang may control ng screen monitors. At pangatlo, sila ang nagcheck ng attendance namin.

Hypothetically, let say 9:25, I stepped out of this room. And then si Kuya Guard na naandun sa kabilang kuartero let say in about 5 minutes, pag ikot ni kuya ay nakita nya na wala ako sa classroom. Now upon checking inside the room, the guard saw that everybody in SW405 are all dead. So the guard finally, the first thing he will do ay susundan ako. Then irereport. At ano ang irereport? About 39 people here in the room are dead.

What do you think, the first thing the guard will do? Anybody? Let see if you have the criminal investigator's instinct. Ano ang kailangan nyang gawin? Ano gagawin ni guard? Titinggan kung sino ang mga patay. Kung sino yung buhay pa. If confirmed na patay na lahat, tatawag ng pulis. Pero it will take much time, baka tinatawagan mo pa lang pulis ay nakatakas na suspect at nakalabas na ng school. So what's the first thing the guard must do? (student answered) i-locked down school. Baket kailangan i-locked down school? Let say school was locked down.

What else? (student answered) CCTV! It takes much time to get all those CCTV footages. Baka yung suspect nakatakas na. So anon a gagawin ninyo? Try to look a person you saw alive. Let say you follow the teacher to the faculty room. Pagpunta ko sa faculty room, the guard will say, I saw you stepping out of SW405, and were you aware that after you left the room all your students were reported dead. So sa tingin nyo ano kaya sasabihin ni teacher? Of course I will tell the guard, "I don't know." Because when I left the room, everybody's alive.

So what's the next action? Look for the assault weapons like knife, baril. So walang nakitang weapons, so you will look for what? (student answered) look for witnesses. Approach the utility man. Approach the janitor. Tinanong ko ngayon si kuya janitor, did you notice some noises at SW405? At ang sabi ngayon ni kuya janitor, I saw the teacher stepping out of the room and I think he was sweating very very fast. And I think, he was in a hurry. And this is now the press release of the janitor, I saw blood stains on the shirt of the teacher. Alright, so now you have two statements, the teacher who said he did not do it, and the janitor who said that the teacher probably did it. Alright?

So, when you read the article, there are two sources, primary and secondary. In primary, you are considered eyewitness, earwitness, you saw it, heard it and physically witness it. In secondary, it's hearsay, in Tagalog "sabi-sabi." Hearsay are gossips compared to your eyewitness evidence.

Now we go back to that scenario, the teacher is what source? (student answered) primary. Very good! The janitor? (student answered) secondary. Who do you think is more credible? The teacher as primary or the janitor as secondary? Who said that the teacher is more credible? Raise your hands. Who said that the janitor is more credible? Raise your hands.

Alright, definitely, you cannot tell who's telling the truth, alright. Hypothetically, let say, weighing those evidences, pinanigan nila si janitor. Si teacher is guilty. 39 counts of

murder. However CCTV recordings were given to the teacher's lawyer. In CCTV recordings. It was visible in the recordings, they saw that before I entered the room at 9:00 am, they saw a student before I stepped the room. The student was the last person to enter the room. And when student entered the room, it's his birthday. He brought food and gave it to all the students. They even played back the CCTV, and they saw the student came from the canteen. They bought food there, and gave it to all. He put poison to the food because of personal problem. When everybody who consumed the food was all dead, the student committed suicide.

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Those were able to watch movie adaptations of History what's your comments? They are revising the film to make it entertaining. Filmmakers tried to get the interest of the audience or the storytelling is based on the interest of the audience. Filmmakers put the value of aesthetics in the historical film. The narrative is already distorted. Any positive points about the historical films? (student answered) applied cinematic drama and techniques.

Any more comments about movie adaptations of History? Meron? It has pros and it has cons, we are not sure if the lines delivered by the actors are the same set of words uttered by the people in history. Because most elements of the historical films are appealing to the taste and preference of the set of audience to make it more entertaining. Dito na pumapasok yung creativity ng director, ng producer at ng actors. Film adaptation is what source? Secondary. But I'm not saying that it is not reliable. This movie adaptation of History has consultants like history experts or history teachers. Yung consultants nila ay what? They are secondary sources. Alright, so maliwanag na ba ang pag-classify ng primary at secondary sources? You need to look at the contexts and the content of history.

*End of Video Lecture