

AGOS

Samantha Lauren Z. Lee

Submitted to the
COLLEGE OF MASS COMMUNICATION
University of the Philippines Diliman
In partial fulfillment of the requirements
for the degree of

BACHELOR OF ARTS IN FILM AND AUDIOVISUAL COMMUNICATION

April 2011

AGOS

by

Samantha Lauren Z. Lee

has been accepted for the degree of
BACHELOR OF ARTS IN FILM AND AUDIO-VISUAL COMMUNICATION
by

Professor Olivia (“Libay”) Linsangan Cantor

and approved for the
University of the Philippines College of Mass Communication
by

Professor Roland B. Tolentino, PhD
Dean, College of Mass Communication

BIOGRAPHICAL DATA

PERSONAL DATA

Name Samantha Lauren Z. Lee
Permanent Address 31 Chico Street, Valle Verde 1, Pasig
Telephone Number +63 671 8917
E-mail Address samanthazlee@gmail.com

EDUCATION

Secondary Level St. Pedro Poveda College, Quezon City
Primary Level Outstanding Student Awardee,
St. Pedro Poveda College, Quezon City

ORGANIZATIONS

Member, UP Cinema Arts Society
Member, ISA
(Interdependent Student-Centered Activism)
Member, Wildcats
Member, UP Touch Rugby Organization
Member, Honor Society of Phi Kappa Phi

WORK EXPERIENCE

Clapper and Edit Log, "Mangatyanan"
Script Continuity, "Senior Year"
Post-production Intern, Underground Logic

ACHIEVEMENTS

Endeavour Awards Recipient - Australian Government
University Scholar
1st Sem A.Y. 2007 - 2008, 2008-2009, 2010 - 2011

ACKNOWLEDGMENTS

Lesson #1: Filmmaking is always a group effort. *Agos* would have not been possible without the help of the following people; this film is as much theirs as it is mine.

Ma'am Libay Cantor for always making time for consultation and her infallible advice, which helped, shape this film.

Ma'am Gigi Alfonso for all her guidance during the inception stages of this film.

My parents, who provided the financial and emotional support that enabled *Agos* to come into existence.

The crew who contributed their talents and time to *Agos*, like I always said during our shoots, "kung happy kayo, happy ako".

My friends, for their text messages, tweets, wall posts, late-night phone calls, Rockband games, instant food trips, milk tea dates, and for always believing in me even if I've been missing in action these past 8 months and they didn't know exactly what I was doing.

Mocca Eduzma, Lilay delos Santos and Bagasbas beach for welcoming us with open arms and letting us into their lives, literally and figuratively.

Agos is a story about love and it would have not been possible without you.

“You can't stop the waves,
but you can learn to surf”

-Jon Kabat- Zinn

ABSTRACT

Lee, S. (2011). *Agos*, Unpublished Undergraduate Thesis, University of the Philippines College of Mass Communication.

Agos is a documentary about surfer Mocca Eduzma who lives in Bagasbas Camarines Norte. It follows her as she goes about her daily life, fulfilling different roles like being a lifeguard, a surfer, a mentor and a mother. It aims to go beyond the typical images of her relaxed, easygoing, no-cares surfing lifestyle while at the same time exploring its fundamental values like perseverance and passion.

Claire Johnston once said that “woman as woman is largely absent” when talking about the portrayal of women in cinema. (Johnston, 1975) *Agos* portrays its subject in such a way where she is completely in charge of the decisions and actions she undertakes, independent of the male figure. It presents Mocca in her natural element, not as a reflection of man, or as an object of desire.

TABLE OF CONTENTS

| | |
|----------------------------------|------|
| Title Page | i |
| Approval Sheet | ii |
| Biographical Data | iii |
| Acknowledgements | iv |
| Dedication | v |
| Abstract | vi |
| Table of Contents | vii |
| List of Tables | viii |
| | |
| I. Introduction | 1 |
| II. Review of Related Literature | 3 |
| III. Framework | 9 |
| IV. Concept | 11 |
| A. Script Outline | 11 |
| V. Methodology | 13 |
| A. Pre-Production | 14 |
| B. Production | 16 |
| C. Post-Production | 17 |
| VI. Faculty Critique | 18 |

LIST OF TABLES

| Number | Title | Page |
|--------|-------------------|------|
| 1 | Shooting Schedule | 13 |
| 2 | Expenses | 14 |

CHAPTER I. Introduction

Agos gives us a glimpse of the life of surfer Mocca Eduzma as she goes about her daily life in Daet, Camarines Norte and to a competition in La Union. It goes beyond the stereotype of the surfing lifestyle while at the same time exploring its fundamental values like perseverance, simplicity and passion.

The filmmaker wanted to create a documentary that is visually stunning with a clean, narrative aesthetic and to be able to create a balance between an action-packed surf film and a documentary. The subject narrates the events of the film herself without the aid of a narrator or the question and answer format. In that way, the documentary becomes more personal and the subject is able to tell us her story on her own terms. As in with meeting new people or characters in real life, the documentary first introduces Mocca and gives a glimpse of where she's from, what she does, and establishes what's important to her. It then proceeds to reveal the different complexities of her life as she encounters situations and events that could make her rethink who she is and where she is in her life.

The surfing lifestyle can be described as one that has “an ambivalent or even oppositional stance to authority, a concern with the sense of authenticity, and individualist emphasis on a direct, unmediated experience...” (Ford & Brown, 2006). This description was originally written to describe the surfing lifestyle but it also applies to what *Agos* aims to be.

The cinematography is based around 3 shots; The talking heads shot using 50 mm prime lenses and will be shot portrait-style, as the action slowly progresses they will be shot handheld using a steadicam and the water sequences which shot using a GoPro camera mounted on a surfboard.

The cinematography also aims to visualize the conflicts that Mocca may be going through in her head. For example, while she is on land (50 mm lens), she feels uneasy, constricted. While she is on the water (being shot with a wide-angle GoPro camera shot from a worm's eye perspective), she is more free and in control.

The colors are warm and vibrant. The documentary's overall visual aim is to avoid the typical documentary look and stick towards a more narrative feel with a more shallow focus and plays on different angles.

The documentary used a digital SLR camera and a GoPro camera, both in High Definition format.

The editing follows the structure of a wave. Each sequence is going to start out calm and serene, absolutely no action is happening in the first few shots, in order to establish the places and the people. Then action and movement slowly enters the shots in a gradual and progressive manner and continue to escalate throughout each sequence.

CHAPTER II. Review of Related Literature and Works

A solid, consistent definition of the surf film genre is hard to come across because the very genre is as fluid as the waves it portrays. Stacker comes close to defining it by saying that "...the quality of the footage is important, truly great surf films are a subjective combination of high performance surfing, exotic locations and an inspired soundtrack...They should make you want to stare at the screen in awe, seek out new bands, search for perfect waves and, most of all, go surfing." (Stacker, 2008)

According to Jason Baffa, the surf film genre can be divided into five categories; the Hollywood surf film, the corporate marketing movie, the all-action trick flick, the full on documentary, and the independent experiential documentary. (Baffa, N.D.)

Baffa continues to describe the independent experiential documentary: "They are as much about the experience of being a surfer, as about the documentation of the act or art of riding waves." (Baffa, N.D.)

Agos leans toward the more independent experiential documentary as Baffa describes it to be and aims to stick to a more conventional narrative structure which "is centered around one or two leading characters whose motivations, goals and desires form the body of the narrative. Even in the case of major historical events, the focus of the narrative is still on the individual experience of one or two characters and the way in which they react to the situation which becomes the backdrop to or context of their personal experience" (Bordwell & Thomson 2004).

Aside from these, the documentary also aims to follow the form of a rhetorical documentary and its four basic attributes, which are:

- i. it addresses the viewer openly, trying to move him or her to anew intellectual conviction, to a new emotional attitude, or to action.

- ii. the subject of the film will usually not be an issue of scientific truth but a matter of opinion. Because rhetorical films deal with beliefs and arguments, they involve the expression of ideology...
- iii. if the conclusion cannot be proved beyond question, the filmmaker often appeals to our emotions, rather than presenting any factual evidence
- iv. the film will often attempt to persuade the viewer to make a choice that will have an effect on his or her everyday life. (Bordwell & Thomson, 2004)

E.B. Taylor started the anthropological study of sport in the year 1879 through his paper "On History of Games". (Bolin & Granskog 2003) This field of study usually focuses on "the culture concept that incorporates an emphasis of on the individual and agency in the production and negotiation of culture...". (Bolin & Granskog, 2003)

Frederickson once wrote "sport is primarily a cultural product and must be understood as such". (Blanchard & Cheska 1985) In this case surfing has to be understood in the context of the milieu of the surfer being focused on which is Mocca and Bagasbas, Camarines Norte

Jarvie discusses the concept of sport as a contributor to the different cultural identities. Sports can define the way the person sees his or herself in the different fields of importance in their lives. He writes: "In an increasingly impersonal world sport may help different groups of people answer questions like: Who am I? Who is like me? Whom can I trust?...sport can provide some genuine insights into understanding aspects of sexism, racism, colonization and cultural imperialism." (Jarvie, 2006)

Costa and Guthrie continue to talk about the way sports influence certain key personality traits like self-perceptions and self-esteem. They say that: "...Females tend to lack confidence in their abilities, particularly in sport and exercise. Many women who begin to participate in exercise and sport programs report such enhanced self-esteem,

particularly a sense of physical competence that often carries over into other aspects of their lives...” (Costa & Guthrie 1994)

“In addition to developing feelings of physical strength and confidence, sports offer the opportunity to strive for excellence, the chance to accomplish a goal through effort and training and the psychological challenge of testing oneself in competition.” (Costa & Guthrie 1994)

When it comes to women in sports there are several factors that allowed for the current state of women's' athletics today:

Women's participation in sport/exercise began to grow dramatically by the 1970s as a result of a convergence of factors. This included the impact of feminism in the 1960s, which continued the mid- to late-nineteenth-century trajectories of early feminists involved with health and dress reform. A new feminist agenda also contributed to relaxing the boundaries circumscribing femininity and bodily expression as well as challenging patriarchy on all fronts. These antecedents, along with the passage of Title IX in 1972, collectively enhanced women's place in athletics. Paralleling women's increasing athletic participation was a growing research interest in women and sports. (Bolin & Granskog 2003)

Title IX is the law (specify which country) that was passed that states that no person on the basis of sex shall be excluded from any educational program or activity that receives federal funding and assistance. These educational programs included after-school sports activities, which meant that a major revamp of the primarily male dominated sports teams had to be undertaken. More teams and more sports were added to provide equal opportunity for female students. (Woods, 2007)

The closest thing that the Philippines has to Title IX is Republic Act 6847 which the act which is known as the Philippine Sports Commission Act, which basically aims to develop amateur sports around the country and is not gender-specific.

In line with the development of the personality when one is involved in sports, Laslow talks about the process of self-actualization which means "...Experiencing fully, vividly, selflessly, with full concentration and total absorption. It means experiencing without the self-consciousness of the adolescent. At this moment of experiencing, the person is wholly and fully human...." (Laslow, A. 1975)

In relation to sports, and to Mocca and surfing in particular, Laslow talks about self-actualization in relation to achieving personal goals and reaching potentials: "Self-actualization is not only an end state but also the process of actualizing one's potentialities at any time, in any amount...Self-actualization means using one's intelligence...it may mean going through an arduous and demanding period of preparation in order to realize one's possibilities....Self-actualization means working to do well that one thing wants to do." (Laslow, A. 1975)

The main focus of surf films in general is to show off the skills and techniques of the surfers featured in the film. Sometimes, the films also feature exotic locales with token "tourist shots" of the places and people. In terms of technique and style, I have chosen two films to be my pegs. The first is the classic surf film *Endless Summer*, the other is *Modern Collective* and the third is a short web video entitled *Surf Saturdays*.

Endless Summer is a feature length film from the United States made in 1966 by director Bruce Brown, follows two surfers around the world as they surf in different exotic locations. ("The Endless Summer", n.d). *Endless Summer* is often regarded as the surf film that all other surf films are measured against it "Prior to 1964, the media saw surfers as rebellious thugs, and Hollywood made them out to be a bunch of idiots. Filmmaker Bruce Brown single-handedly changed that with *The Endless Summer*. It portrayed the wave as a kind of Holy Grail and surfers as knights on a quest. In one stroke, he

replaced Hollywood's buffoonery with the popular mythology that endures today.”

(“Bruce Brown- The Story”, n.d.)

Endless Summer influenced a lot of the aesthetic aspects of *Agos* from the tilting camera movement of the establishing shots to the way the surfers were shot in competition (medium shots), and the sunset sequences seen in the opening billboard.

Modern Collective is another full-length feature film from the United States. It is directed by Kai Neville and was made in 2009. Although the premise is similar to that of *Endless Summer*, it follows surfers as they try to surf around the world, *Modern Collective* can also be considered as its anti-thesis because of the waves that the surfers choose to surf. The surfers in the film ignore what may be traditionally considered as perfect waves for waves that are closer to the shore. (“The Modern Collective”, n.d.)

Modern Collective inspired the aesthetic of *Agos*'s handheld shots which are primarily composed of a shallow depth of field, varying focus, and tighter composition.

Lastly, *Surf Saturdays* is a short promotional viral video produced in 2010 by the surf shop SURF NYC that shows a man going to the beach to surf. It is clean and simple which appeals to me in terms of the overall look of *Agos*.

The next three works are my pegs in terms of the structure of *Agos*. *American Teen* and *Don't Quit Your Daydream* are documentaries that follow the basic narrative structure of a Hollywood film.

American Teen is 95-minute documentary directed by Nanette Burstein in the year 2008. It follows high school seniors from Indiana as they go about their final year of school and it explored the stereotypical cliques like the jocks, the geeks and the artsy kids. (“American Teen”, n.d.)

Don't Quit Your Daydream is a full-length documentary directed by Clark Stiles and Merritt Lear which was made in the year 2010. It follows the story of two musicians as they travel around the United States to collaborate and record songs with different artists from different states. ("Don't Quit Your Daydream", n.d)

Both films influenced *Agos* in the sense that their main characters narrate them both. They are both character-driven documentaries, which resonate with what I'm trying to do with *Mocca* and *Agos*. The main characters in both documentaries start out with an end-goal in mind and the films follow them as they try to achieve these goals

The Man with a Movie Camera is a full-length Russian documentary directed by Dziga Vertov. A cameraman walks around the city documenting everyday occurrences. ("The Man with a Movie Camera", n.d.) The film starts out very quiet and still and the slowly, the actions begin to increase progressively. *Agos* has breaks in between the different sequences, which are very quiet, and still, *The Man with a Movie Camera* inspired these.

Chapter III. Framework

Agos is a documentary about a woman and therefore there are certain issues of representation that comes with the subject matter.

Claire Johnston describes the role of women in cinema as a representation of the male phallus. She says that the "Fetishistic image portrayed relates only to male narcissism: woman represents not herself, but by a process of displacement, the male phallus. It is probably true to say that despite the enormous emphasis placed on woman as spectacle in the cinema, Mulvey continues to describe this assertion as woman being the "bearer of meaning, not maker of meaning." (Mulvey, 1975)

Agos portrays its subject in such a way where she is completely in charge of the decisions and actions she undertakes independent of the male figure. The notion of the woman desiring to see herself in the male phallus is eliminated because the subject sees herself not in her son, Angelo, but in her protégé, Lilay who is the 12-year-old she is training to take her place as the next great female surfer from Bagasbas.

Ritzer and Goodman describe actors as being purposive, having intentions with end goals "toward which their actions are aimed" (Ritzer & Goodman, 1997) which basically means that a human being acts to achieve the goals that he has set for himself.) The Rational Choice Theory states that an actor must take into consideration two major constraints on action, the first is the scarcity of resources and the second constraint is social institutions. (Ritzer & Goodman, 1997)

In the case of *Mocca*, although affected by these two conditions the scarcity of resources and enforced social institutions never fully come into play in her life. They are not the major issues of her life and she lives her life in such a way that seems to transcend these invisible barriers set for her by these conditions.

According to Lewis, poverty "tends to perpetuate itself from generation to generation because of its effect on children...they have usually absorbed the basic values and attitudes of their subculture and are not psychologically geared to take full advantage of changing conditions or increased opportunities which may occur in their lifetime." (Theories of Poverty n.d.) This is what is known as the Cycle of Poverty. The transference of mindset and culture to the children means "this culture was likely to trap poor people in their poverty, and could prove persistent even after the poverty which caused it had been alleviated" (Spicker et al., 2007)

Studies have shown that education is a key to breaking the cycle of poverty. "Education is another instrument that breaks the cycle of poverty...as each child receives more human capital investment, the higher the probability the child will grow up better-off...Countries concerned about population growth and high levels of mortality can take important indirect steps by encouraging education (primary and secondary), especially for women. The modern economic environment, the nature of products being produced and processes used appear to place an increasing premium on education and training and other sources of knowledge". (Psacharopoulos & Nguyen 1997)

In the last part of *Agos*, Mocca states her hopes and dreams for Lilay. These hopes include the support of family and an education. Even if Mocca is happy with her life, she still sees the value and importance of education as a tool that could potentially give Lilay the tools she would possibly need in life. It's not a matter of regret or dismay that she did not get to finish her education but more of a desire to see more opportunities for Lilay.

CHAPTER IV. Concept

The film starts off with Mocca introducing herself to the audience as she tells us about how she started surfing and a little of her family background. She continues to tell some of the stories about her trophies and how she got them. She then takes us into the daily aspects of her life, which are her jobs as a lifeguard and surfer and her family, which includes her seven year old son, Angelo.

After the documentary introduces Mocca, it then delves into the more personal parts of her life like her miscarriage and her different outlooks in life. *Agos* is basically a love story; not love in the romantic sense but love in the sense of passion and attachment to surfing and to life in general. Mocca lives a simple life in a kubo that she built using the money she won from a surfing competition. Despite going through several difficulties in life like a turbulent family life and a miscarriage she still finds a way to be optimistic. She lives her life competitively, not in a begrudging, proud way but in a way that she does her best in whatever task given to her, whether it be picking up trash on the beach or teaching the local children to surf. She finds humor in any given situation but at the same time she finds time to reflect about the future and how she can make the lives of the people she cares about better.

The documentary ends with a kind of reflection on her life and a sense of resolution and hope.

A. Script Outline

1. Mocca Introduction
 - a. Why she's called Mocha
 - b. How she got to Daet
 - c. Trophies

2. Family life
 - a. How she balances out surfing and family
 - b. Conversation with Angelo
3. Lifeguard Duties
 - a. Daily routine
 - b. Job description
 - c. Difficulties of the job
4. Surfing as a way to escape problems
 - a. Ectopic pregnancy
5. Competition
 - a. Mocca's competition mindset
6. Lilay Introduction
7. Mocca Reflection
 - a. Losing to Lilay
 - b. Plans for the future
8. Ending
 - a. Wishes for Lilay
 - b. On love for surfing

CHAPTER V. Methodology

Table 1. Shooting Schedule

| NOVEMBER 2010 | |
|---------------|--|
| 22 | <ul style="list-style-type: none"> Email adviser |
| 23 | <ul style="list-style-type: none"> Pre-production meeting Sound meeting Pick-up camera Buy external hard drive |
| 24 | <ul style="list-style-type: none"> Prepare questions and shot list Book accommodations |
| 25 | <ul style="list-style-type: none"> Leave for Daet |
| 27 | <ul style="list-style-type: none"> Arrive from Daet |
| 30 | <ul style="list-style-type: none"> Consult with adviser Get in touch with subject |
| DECEMBER 2010 | |
| 3 | <ul style="list-style-type: none"> Leave for La Union Competition Day 1 |
| 4 | <ul style="list-style-type: none"> Competition Day 2 |
| 5 | <ul style="list-style-type: none"> Competition Day 3 Awarding |
| 6 | <ul style="list-style-type: none"> Leave for Manila |
| 15 | <ul style="list-style-type: none"> Leave for Daet |
| 17 | <ul style="list-style-type: none"> Lilay's Christmas Party |
| 19 | <ul style="list-style-type: none"> Leave for Manila |

Table 2. Expenses

| Description | Quantity | Unit Price | Cost |
|-------------------------------|----------|--------------|--------------------|
| Canon 60d | 1 | ₱50,000.00 | ₱50,000.00 |
| GoPro HD Surf Hero | 1 | ₱12,212.10 | ₱12,212.10 |
| Sound Services | 8 | ₱4,000.00 | ₱32,000.00 |
| Travel Expenses (Bus to Deat) | 22 | ₱580.00 | ₱12,760.00 |
| Gas to La Union | 1 | ₱2,500.00 | ₱2,500.00 |
| Accommodation (La Union) | 2 | ₱2,000.00 | ₱4,000.00 |
| Food | 1 | ₱8,350.00 | ₱8,350.00 |
| I-Mac | 1 | ₱55,000.00 | ₱55,000.00 |
| Optima | 1 | ₱10,000.00 | ₱10,000.00 |
| Miscellaneous Expenses | 1 | ₱10,000.00 | ₱10,000.00 |
| | | Subtotal | ₱196,822.10 |
| | | | |
| | | Total | ₱196,822.10 |

A. Pre-Production

The filmmaker started learning how to surf when she was in Australia in the year 2009. At first the filmmaker thought it was a one-time thing, which she wouldn't pursue when she got back to the Philippines, but she got addicted after riding her first wave and was decided on finding ways to pursue it in the Philippines. In the summer of 2010, in the midst of her surfing high, the filmmaker was researching on Filipino surf films that

she could watch and she couldn't find any. It was then she decided that she wanted to make her thesis about surfing.

Her initial research for this documentary started by casually interviewing Filipino surfers. She didn't even consider it as research per se at first because a lot of them were her friends and she would just ask them to tell her stories about surfing. It was important for her to find out what they felt about surfing in the Philippines because it is this whole emerging subculture and it's interesting to be on the brink of it. She got to interview various people ranging from a surf instructor, a surf cinematographer, a casual surfer and a surf-fanatic. These interviews were useful because as a result of the information gathered during this time, she got a clearer and more focused subject matter in mind.

The filmmaker then decided to go out of town to do an ocular and to get a better feel for the documentary. She went to San Juan, La Union during the first weekend of September 2010 to gather data and to find a story. It took about eight hours to get from Cubao to San Juan, La Union by bus. She then went to Bagasbas Beach, Camarines Norte where she met Mocca Eduzma because she was her surf instructor. They spent eight hours in the water together and during this time, the filmmaker got to know more about her and her life. Shortly afterward, she decided to make Mocca the subject of her documentary.

The filmmaker also did a lot of research about the more academic aspects of the documentary in terms of theory, concept and subject matter. The field of sociology provided the most useful theories and data for the documentary. Consultation with her thesis adviser also helped provide her with helpful information that sharpened the focus of the documentary and made it more relatable to her personal experiences.

B. Production

The production took place in a span of eight days scattered through November and December 2010. The documentary was filmed in Bagasbas, Camarines Norte and San Juan, La Union.

The production first started out with a crew of six for the first leg of the Bagasbas shoot. It then got reduced to five for La Union, and finally four for the last leg of Bagasbas. This was due to scheduling availability and budget constraints.

The production utilized both public and private transport to get to the said location, depending on the budget limitations and the difficulty of the logistics. The production utilized public buses to get to Bagasbas and private transport to get to La Union.

Several of the crewmembers played multiple roles throughout the production in order to make up for the lack of resources and manpower. The Assistant Director was Judd Figuerres who also doubled as one of the cinematographers and as a production manager. Vince Bascos, who was supposed to be the production manager for the entire shooting period could only make it to the first leg of the Daet shoot so I took over for the rest of the shooting days. The other cinematographers who came in for the La Union leg were Caloy Soliongco, who also doubled as a driver, and Ice Idanan. The production had a different sound team for each leg of the shoot due to scheduling conflicts; they were Jonathan Hee, Bonifacio Martin, Monique Laurel and Cha Roque. The filmmaker played multiple roles as the director, production manager, director of photography and editor.

The production was mostly relaxed and not too hectic except for the La Union shooting days. The competition was shot in La Union and therefore there were crucial shots and moments that could not be missed. The crew had to be alert at all times,

because when shooting a documentary, there are barely any second chances to get a shot.

Another difficulty for the production was the unpredictable Bagasbas weather. The first leg of the shoot was cut-short due to strong winds and rains and the production was only able to shoot one sequence. It was still raining during the second Bagasbas trip but the production had no choice but to shoot despite the rain because of budget and time constraints.

C. Post-Production

The post-production process took a total of two months because of the amount of footage that had to be sifted through and the ambiguity of the director's vision in the first parts of the editing process. After the tone of the documentary had been decided on, the editing process went more smoothly.

Once the basic outline of the film had been laid down, it was easier to change the ordering of the sequences according to emotional impact. This part was also tricky because there were a lot of sequences that had to be deleted (particularly the parts concerning Lilay) in order to make the documentary more focused and whole.

Musical scoring started on the second month of editing with composers Kai Honasan and Denise Santos. It was done using the Logic Pro software. The director gave the composers a certain mood and feeling that she wanted to evoke and left the rest up to the composers. Polishing and the director's input came in during the final two weeks of scoring.

Marilen Magsaysay using the Resolve software did color grading in Optima Digital. It was done in the last week of editing after the adviser had approved the final cut of the documentary.

VI. Faculty Critique

The thesis defense was held on the 22nd of March 2011 at the University of the Philippines Film Institute. *Agos* was scheduled to be the fifth thesis to be screened. Some of the members of the panel that were present during the defense were Prof. Eduardo J. Lejano, Jr., Prof. Yason Banal, Mr. Patrick F. Campos, Prof. Jose G. Gutierrez III, Prof. Armi Santiago, Prof. Shirley Evidente, Prof. Roehl L. Jamon and Ms. Olivia (“Libay”) Cantor who was the filmmaker’s adviser.

Majority of the comments cited that the documentary’s strengths were its good visuals and its portrayal of its female subject. There were no negative comments stated during the defense.

Prof. Santiago said that she “...did not feel time pass by...” and added that she would recommend *Agos* for the Women’s International Film Festival.

Prof. Jamon said that “Very good documentary, very good storyline. Your film will really bring you to places.” However, he did comment that the filmmaker should fix some of the subtitles because they were unreadable.

Prof. Gutierrez commented that the story “...should be shared, so ang next step mo talaga is to share this to the world.”



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

19

| | | |
|--|--------------------------------|--------------------------------------|
| Thesis title AGOS | | |
| Filmmaker/s Samantha Lauren Z. Lee | | |
| RT: 20ms | Language: FILIPINO | Subtitle (if any): ENGLISH |
| Genre: DOCUMENTARY | | |
| Format: | Origination DIGITAL(HD) | |
| | Presentation HD DVD | |

Approved for Defense
[Signature]
Advisor's signature

Defense Copy Submitted
signature (CV)

Concept Paper Submitted
[Signature]
signature (Fortune)

Strengths

- good documentary on an ~~and~~ interesting character -
- good photography

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]
Signature

[Signature]
Evaluator's name

3/24/11
Date



| | | |
|--|--------------------------------|--------------------|
| Thesis title AGOS | | |
| Filmmaker/s Samantha Lauren Z. Lee | | |
| RT: 20mm | Language: FILIPINO | Subtitle (if any): |
| Genre: DOCUMENTARY | ENGLISH | |
| Format: | Origination DIGITAL(HD) | |
| | Presentation HD DVD | |

| |
|--|
| Approved for Defense: <i>[Signature]</i> adviser's signature |
| Defense Copy Submitted signature (CV) |
| Concept Paper Submitted <i>[Signature]</i> signature (Fortune) |

Strengths

BEAUTIFUL PROTEGEPIAN
MUSIC
AMBIANCE, MOOD & NARRATIVE
GOOD TAKE ON MOTHER-DAUGHTER
TEACHER-STUDENT

Weaknesses

GETS BORING IN THE MIDDLE
GETS ~~TO~~ TALKY AT TIMES

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]
Signature

YASON BANA
Evaluator's name

Date



| | | |
|--|--------------------------------|--------------------------------------|
| Thesis title: AGOS | | |
| Filmmaker/s Samantha Lauren Z. Lee | | |
| RT: 2011 | Language: FILIPINO | Subtitle (if any): ENGLISH |
| Genre: DOCUMENTARY | | |
| Format: | Origination DIGITAL(HD) | |
| | Presentation HD DVD | |

Approved for Defense:
[Signature]
adviser's signature

Defense Copy Submitted

signature (CV)

Concept Paper Submitted

signature (Fortune)

Strengths

*VISUAL STORYTELLING
CINE MANO B*

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

Signature

PROF. GUTIERREZ
Evaluator's name

MAR 21, 2011
Date

| | |
|---|--------------------------------------|
| Thesis title: AGOS | |
| Filmmaker/s: Samantha Lauren Z. Lee | |
| RT: 2am | Language: FILIPINO |
| Genre: DOCUMENTARY | Subtitle (if any): ENGLISH |
| Format: | Origination: DIGITAL (HD) |
| | Presentation: HD DVD |

Approved for Defense: _____
advisor's signature

Defense Copy Submitted: _____
signature (CV)

Concept Paper Submitted: _____
signature (Portfolio)

Strengths

engaging!

Weaknesses

none

Areas for Improvement (panelist's recommendations)

Grade

High Pass

Pass

Low Pass

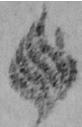
Conditional Pass

Fail

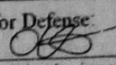
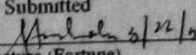
Signature

Evaluator's name

3/24/201
Date



| | | |
|--|--------------------------------|--------------------------------------|
| Thesis title: AGOS | | |
| Filmmaker/s Samantha Lauren Z. Lee | | |
| RT: 20mins | Language: FILIPINO | Subtitle (if any): ENGLISH |
| Genre: DOCUMENTARY | | |
| Format: | Origination DIGITAL(HD) | |
| | Presentation HD DVD | |

| |
|---|
| Approved for Defense:  adviser's signature |
| Defense Copy Submitted signature (CV) |
| Concept Paper Submitted  signature (Fortune) |

Strengths

subject matter, script, cinematography, music subtle take on women's issues

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

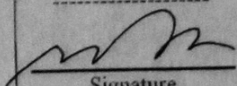
High Pass

Pass

Low Pass

Conditional Pass

Fail


Signature

DBTOLEND
Evaluator's name

3-24-11
Date



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

24

| | | |
|--|--------------------------------|--------------------------------------|
| Thesis title: AGOS | | |
| Filmmaker/s Samantha Lauren Z. Lee | | |
| RT: 2mins | Language: FILIPINO | Subtitle (if any): ENGLISH |
| Genre: DOCUMENTARY | | |
| Format: | Origination DIGITAL(HD) | |
| | Presentation HD DVD | |

| |
|--|
| Approved for Defense <i>[Signature]</i> adviser's signature |
| Defense Copy Submitted signature (CV) |
| Concept Paper Submitted <i>[Signature]</i> signature (Fortune) |

Strengths

great find of character

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

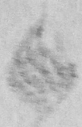
Conditional Pass

Fail

[Signature]
Signature

[Signature]
Evaluator's name

3.24.11
Date



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

25

| | | |
|--|--------------------------------|--------------------------------------|
| Thesis title AGOS | | |
| Filmmaker/s Samantha Lauren Z. Lee | | |
| RT: 2011 | Language: FILIPINO | Subtitle (if any): ENGLISH |
| Genre: DOCUMENTARY | | |
| Format: | Origination DIGITAL(HD) | |
| | Presentation HD DVD | |

| |
|--|
| Approved for Defense: <i>[Signature]</i> adviser's signature |
| Defense Copy Submitted signature (CV) |
| Concept Paper Submitted <i>[Signature]</i> signature (Fortune) |

Strengths

good choice of subject & effective visuals, use of humor

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]
Signature

G. LEONARD J.
Evaluator's name

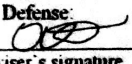
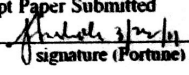
3/24/11
Date



UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

26

| | | |
|--|--------------------------------|--------------------------------------|
| Thesis title: AGOS | | |
| Filmmaker/s Samantha Lauren Z. Lee | | |
| RT: 20mins | Language: FILIPINO | Subtitle (if any): ENGLISH |
| Genre: DOCUMENTARY | | |
| Format: | Origination DIGITAL(HD) | |
| | Presentation HD DVD | |

| |
|---|
| Approved for Defense:  adviser's signature |
| Defense Copy Submitted signature (CV) |
| Concept Paper Submitted  signature (Portfolio) |

Strengths

good visuals, nice & pleasant pace & rhythm

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail


Signature

R. L. Roman
Evaluator's name

24 April
Date

Date

UNIVERSITY OF THE PHILIPPINES
FILM INSTITUTE

27

| | | |
|--|----------------------------------|--------------------------------------|
| Thesis title: AGOS | | |
| Filmmaker's Samantha Lauren Z. Lee | | |
| RT: 20m | Language: FILIPINO | Subtitle (if any): ENGLISH |
| Genre: DOCUMENTARY | | |
| Format: | Origination: DIGITAL (HD) | |
| | Presentation: HD DVD | |

| |
|---|
| Approved for Defense: <i>[Signature]</i> adviser's signature |
| Defense Copy Submitted signature (CV) |
| Concept Paper Submitted <i>[Signature]</i> signature (Footnote) |

Strengths

- very good choice of subject
- beautiful in thinking and slogan
- not melodramatic
- good handling of the material

Weaknesses

- good editing and cinematography

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

[Signature]
Signature

[Name]
Evaluator's name

March 24
Date

References

- American Teen*. Retrieved 26, March 2011 from <http://www.imdb.com/title/tt0486259/>
- Baffa, J. (N.D.). Jason Baffa on working on the surf film genre. Retrieved from: <http://dirftsurfing.com/blog/?p=310>
- Blanchard, K. & Cheska, A. (1985). *Anthropology of Sport*. Connecticut: Bergin and Garvey
- Bolin, A. & Granskog, J. (2003). *Athletic intruders: ethnographic research on women, culture, and exercise*. Virginia: SUNY Press
- Bordwell, D. & Thompson, K. (2004). *Film Art: An Introduction*. Boston: McGraw-Hill
- Brown, B. (1966). *Endless Summer*. United States: Bruce Brown Films
- Bruce Brown- The Story*. Retrieved 26, March 2011 from <http://www.brucebrownfilms.com/story.htm>
- Costa, D. & Guthrie, S. (1994). *Women and sport: interdisciplinary perspectives*. Illinois: Human Kinetics
- Dubuc, N., & Burnstein, N. (2008). *American Teen*. United States: A&E Indie Films
- Divens, J. & Stiles, C. (2010). *Don't Quit You Daydream*. United States: Reckless Production Co.
- Don't Quit Your Daydream*. . Retrieved 26, March 2011 from <http://www.imdb.comtitle/tt1508041/>

Ford, N. & Brown, B. (2006). *Surfing and Social Theory: Experience, embodiment and narrative of the dream glide*. New York: Routledge

Jarvie, G. (2006). *Sport, culture and society: an introduction*. Kentucky: Routledge

Johnston, C. (1975). *Women's Cinema as Counter-Cinema* in *Notes on Women's Cinema*, London: Society for Education in Film and Television, reprinted in: Sue Thornham (ed.), *Feminist Film Theory. A Reader*, Edinburgh University Press 1999, pp. 31-40

Maslow, A. (1975). *The Farther Reaches of Human Nature*. Richmond: Maurice Besett

Mulvey, L. (1975). "Visual Pleasure and Narrative Cinema". *Screen* 16 (3): 6–18

Psacharopoulos, G. & Nguyen, X. (1997). *The role of government and the private sector in fighting poverty*. Washington: World Bank Publications

Neville, K. (2009). *Modern Collective*. United States: Poor Specimen

Ritzer, G & Goodman, D. (1997). *Sociological Theory*. Boston: McGraw-Hill.

Spicker, P., Leguizamon, S., Gordon, D. (2007). *Poverty: An international glossary*. London: Zed Books

Stacker, R. (2008, October 8). *5 Best Surf Films of All Time*. Retrieved from: <http://matadornetwork.com/goods/5-best-surf-films-of-all-time/>

The Endless Summer. Retrieved 26, March 2011 from <http://www.imdb.com/title/tt0060371/>

The Man with a Movie Camera. Retrieved 26, March 2011 from <http://imdb.com/title/tt0019760>

The Modern Collective. Retrieved 26, March 2011 from <http://www.mesurf.com.au/Productdetail.aspx?id=1212&name=modern-colective-film-review>

Theories of Poverty: The Culture of Poverty. In Blacks Academy. Retrieved from:
<http://www.blacksacademy.net/content/3253.html>

Vertov, D. (1929). *The Man with a Movie Camera*. Russia: VUFKU

Woods, R. (2007). *Social Issues in Sport*. Illinois: Human Kinetics