INTRODUCTION
This subject locates popular culture as a historico-spatial condition and phenomenon of Philippine modernity. The subject will investigate how the term popular culture is operationalized, circulated, re-produced, consumed and instrumentalized by the recurring social order. We will also consider popular culture as a body of knowledge that informs us of the national life’s sphere of social activities and lived experience economy.

ABOUT THE COURSE
The three-unit subject provides the students with critical perspectives in understanding and way of knowing popular culture in the Philippines. The course gives emphasis on popular culture through the study of Cultural Studies with a strong focus on culture industry. The course provides multi-disciplinary attention on how art can be explored in popular culture and vice versa. This will take place by having an introductory survey on aesthetics, critical theory and art criticism. This subject will provide students with the necessary tools of analysis on exploring the diverse forms of arts by utilizing the everyday contexts of power, mode of production, representations and subjectivity as critical tropes. Pop Culture will be fleshed out through mixed media culture such as visual culture, geography, cinema, music/sound, popular prints and publications, radio and television, fashion, ads, cyberspace, experience economy etc. and look at how these cultural products intimate the contemporary social relations and life—specifically, the affect, feelings and senses, corporeality, performances, space and place, technology, globalization and identities.

ESTIMATED PAGES OF PRESCRIBED READINGS IN THE CLASS: 300–350 PAGES

Road map: This subject provides students with several perspectives, theoretics, issues, debates, disciplines and methods in exploring Philippine popular culture. The course will be structured based on the following: 1) Introductory Lecture: Philippine Modernity and Popular Culture: An Onto-Historical Inquiry. 2) Framing the Popular 3) Keywords. 4) Modes of Reading 5) Philippine Pop Culture and Experience Economy 6) Critiques and Fissures in the Cultures of Popular Cultures. The last month of the semester will be dedicated on reporting of ascribed readings. The subject is expected to train the student to deploy and incorporate methodologies and “knowledges” in reading Philippine popular culture.
Course Components

**Grade Distribution:**

1. Participation and Activities 15
2. Exam 30
3. Attendance 20
4. Reporting and Oral Presentation 10
5. Review and Assignments 10
6. Final Paper 15

**Grading Scale: 100 points total**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>94-90</td>
<td>1.25</td>
</tr>
<tr>
<td>90-89</td>
<td>1.50</td>
</tr>
<tr>
<td>89-85</td>
<td>1.75</td>
</tr>
<tr>
<td>85-81</td>
<td>2.0</td>
</tr>
<tr>
<td>81-77</td>
<td>2.25</td>
</tr>
<tr>
<td>77-73</td>
<td>2.50</td>
</tr>
<tr>
<td>73-70</td>
<td>2.75</td>
</tr>
<tr>
<td>70-59</td>
<td>3.0</td>
</tr>
<tr>
<td>59-55</td>
<td>3.5</td>
</tr>
<tr>
<td>55-50</td>
<td>4.0</td>
</tr>
</tbody>
</table>

**CLASS ATMOSPHERE**

The class wishes to create a productive environment that will allow the student to critically think, actively engage in class discussions, independently position necessary arguments, and creatively make new ideas and perspective. Students are expected to be critical, open-minded, contemplative and most importantly, “chillax” and cool! Cracking questions and viewpoints are highly necessary, although the students should be prepared to govern and be firm with their own ideas because the class also highly requires the students to challenge the ideas and pull the rug from under the feet! (If no one will, then I will be the one to initiate the pulling) In other words, the class invites, shapes and makes students to be critically POLEMIC. Reciprocity between the teacher and the student will further help in critical, healthy and fruitful discussions. Students are expected to be respectful and courteous to other’s ideas and his/her own ideas. Student should be receptive and reflective to critiques.

Students are expected to turn-off or silent mode their mobile phones and just in case, log-out their FB, email, Wikipedia, youtube and tweeter accounts. Furthermore, no
electronic devices such as tablets and iPad will be allowed in this class. Kindly remind yourself of the “PHONETHICS and CYBERETHICS!”. No one shall be seen using their cellphone especially during class discussion. Breaking this rule will face necessary repercussions.

FLOW: Subject to Revision


II. FRAMING THE POPULAR: (2 meetings)

- Commodities and Culture, John Fiske Understanding Popular Culture


Karl Marx and Friedrich Engels, “Ruling Class and Ruling Ideas”
http://www.marxists.org/archive/marx/works/download/Marx_The_German_Ideology.pdf

Rolando Tolentino: “Introduksyon” in Sa Loob At Labas Ng Mall Kong Sawi / Kaliluha’s Siyang Nagyayaring Hari. p. 3 – 16 [DS664 T65 Filipiniana section]

III. KEYWORDS (3 meetings)

*Culture*
Culture as dominant emergent and residual (Raymond Williams)
Pop culture and culture industry, subculture and counter culture, cultural imperialism, mass culture, folk and traditional

*Neoliberalism:* Architectures of UP, Ateneo, La Salle, UST

*Myth:* (Roland Barthes) Grace Poe Electoral Campaign

*Aura:* (Walter Benjamin) Bisaya Parody of Harry Potter (youtube material)

*Biopolitics:* (Michel Foucault) and necropolitics (Achille Mbembe): Medicine TV Ads

*Vita activa:* (Hannah Arendt) (SM Sales Ladies/ ** clap sabay “Happy to Serve you!”)

*ISA and RSA:* (Louis Althusser) MRT

*Simulacra:* Jean Baudrillard: EcoMalls, Green Real State

*Pastiche:* (Fredric Jameson) Madonna, Lady Gaga and Lady Gagita

*Kitsch:* (Clement Greenberg) Any EDSA Billboards

*Everyday:* (Michel de Certeau) Moriones at Japanese Costplay
III. THERE ARE MANY WAYS TO SKIN THE CAT (2 meeting)
Defamiliarization (Bertolt Brecht)
Semiotics
Form, Content and Context
Critical, Critique and Crisis (Wendy Brown)
Reading Positions/ encoding – decoding (Stuart Hall)

IV: PHILIPPINE POP CULTURE AND EXPERIENCE ECONOMY (10 meetings)

A. Affect. Senses and Feelings (1 meeting)

Yambao, Clod Marlan Krister. “Pinoy Big Brother Season 3 Audition: Ang Politika ng Odisyon, Isang Emikong Pagdanas” Midya at Lipunan, College of Mass Communication, UP Press, 201

B. Body: (1 meeting)


C. Performance: (1 meeting)


D. Space: (1 meeting)
Tadiar, Nefarti. “Metropolitan Dreams.” Fantasy Production. Ateneo de Manila University Press, 2004*

Cabalfin, Edson. “Malabaklang Espasyo sa Arkitekturang Filipino: Estetika, Morpolohiya, Konteksto.” Tabi-Tabi Sa Pagsasantabi Kritikal Na Tala Ng Mga Lesbiana at Bakla Sa Sining, Kultura, at Wika, Quezon City: UP Press, 2001, 157-209*

Tolentino, Roland. Sky Garden at Daluyan sa Kawalan, Pasintabi Column*
E. Time: (1 meeting)
Jonathan Crary, 24/7: Late Capitalism and the The ends of sleep (London: Verso, 2013)


F. Technology: (1 meeting)

Rafael, Vicente L. The Cell Phone and the Crowd: Messianic Politics in the Contemporary Philippines (pdf)

G. Globalization (1 meeting)
Harindranath, Ramaswami. One Global Culture Or Many? Perspectives On Global Cultures, Open University Press, England 2006 7-26*

http://cnsupdiliman.weebly.com/uploads/4/7/1/0/4710922/mula_tore_patunong_palengke _ neoliberal_education_in_the_philippines.pdf*


H. IDENTITIES AND POP CULTURE (2 meetings)

http://cnsupdiliman.weebly.com/uploads/4/7/1/0/4710922/mula_tore_patunong_palengke _ neoliberal_education_in_the_philippines.pdf*

Patrick Flores. Peripheral Visionaries: Corruptive Mysticism and the Problem of Miracle positions: east asia cultures critique
Volume 19, Number 2, Fall 2011
pp. 335-345 |


EXTRA! EXTRA! (4-5 meetings)

V. Critiques and Fissures in the Cultures of Popular Cultures (CARTOGRAPHIC EXERCISES)

Postcolonialism and Popular Culture

Feminism and Popular Culture

Gay, Lesbian, Queer and Pop Culture

Marxism and Popular Culture:

Language and Popular Culture

Psychoanalysis and Popular Culture

1. ACTIVE PARTICIPATION (also please refer to CLASS ATMOSPHERE)

New topics will be introduced each week. The syllabi is rigorous and specific, hence, it is expected that students come on time and PREPARED READY on the expected discussions. Case studies and questions will be posted every time and students are expected to initiate and resurface issues, dialogues, discussions and debates about the topic in order to generate healthy and meaningful ideas. Students will be given advanced notice should there be any changes and alterations from the syllabus.

2. EXAMS

There will be 1 long exam and the Final Exam. The exams will be both “critical objective” and subjective. Schedule of the exams will be posted 3 weeks before the final date.

3. ASSIGNMENTS:

Assignments might come through the form of a 800 word (basic info not included) response/position paper from the film, art exhibition, theater play and other activities that the instructor will require. For students who for some valid/official reason cannot make it to the required event, please inform the instructor as early as possible. Alternative activity will be given to augment the grade.

Note: Due to the work load and the tedious process of checking the papers, the student should anticipate the delay of returning the result.

4. GROUP REPORTING AND ORAL PRESENTATION GUIDELINES

Preparation:

Students shall have an assigned panel and group members to work with. It is the responsibility of the group to reserve or bring their AV equipment. Please look for Kuya Nap (PH Room 217) ahead of time for the reservation of the
equipment. Each group will be given 5 minutes to set-up and prepare for the reports. The first group is highly advised to come on time. Since this is cooperative learning type of group work, the group only needs one presenter to discuss whole report and the rest as back-up support.

1) **THE REPORTING (See preparation for instructions)**

Each group will be given 40 minutes only to report ALL the required readings. The task of the reporters is to methodologically dissect the reading by following the structure below.

- a. Highlight a brief overview about the text (What the reading is all about?)
- b. Present the objectives of the text/author.
- c. Reveal the statement of the problem of the text/author (What is the author trying to problematize? And why is the author problematizing it?)
- d. Provide the materials and methods used by the author that s/he used in order to answer the text’s statement of the problem
- e. Present the set of arguments, positions and propositions of the text/author. (How did the author provide the answer, argument, proposition and positions?)
- f. Expose the theoretical framework of the text/author
- g. Give the Conclusion of the text.
- h. Lift 3 important quotations or passages from the reading that can flesh-out debates, issue and perspectives about the panel for the productive discussion of the class
- i. Finally, give your own contemplation of the reading by answering, what do you think is not re-represented in the representation of the whole reading and why? In other words, reporters shall provide a critique about the reading or what is absent in the reading. This way, the reporters can assert its own voice within the text.

The group will only assign one reporter per reading. It is necessary to prepare for a structured reporting. The other members, on the other hand, may help in technical operations like PowerPoint or flash operation and distribution of material hand-out.

Specific and full detail of the reporting can be provided and demonstrated through the hand-out. Reporters should not cut and paste the PowerPoint as hand-out. It is highly encouraged that reporters be creative to make sure that the class can easily understand the report.

- **a) The PANEL REACTOR:** Each group reporter shall have an assigned panel reactor coming from the other group panels. This will be assigned two weeks before the reporting. The panel reactors will be the first line of people to give feedbacks, critical comments, sensible questions, provoke debates, reactions, suggestions, other arguments and clarifications about the report. They will be
given 10 minutes to do their jobs as panel reactors. Moreover, It is the responsibility of the GROUP PRESENTER to provide a copy of their script—be it raw or not—a week before the presentation to the assigned PANEL REACTORS. This will give the PANEL REACTORS enough time to read, discuss and prepare for your final presentation. For the PANEL REACTORS, it is your task to be well versed about their positions, knowing the ins and outs of your inquiries and arguments and asking only the questions that are necessary, not just for the sake of asking.

b) THE OPEN FORUM: The remaining time will be allotted for OPEN FORUM. This is the moment where the whole class participate and contribute to the whole discussion and dialogue to generate more knowledges. The whole audience or anyone curious and interested to ask question may assume the tasks of the PANEL REACTORS. Please be reminded, however, that only feedbacks and questions framed within the limits of the study will be entertained. Hence, the reporters may refrain from responding to the feedbacks, if the group believes that it is not part of the scope of their study. It is, therefore, the responsibility of the reporters to govern and secure the proposition and arguments, provide clear scope and limits, maintain and protect credibility of the study and the capacity to persuade the audience. As a reminder to the audience, please refrain from sounding antagonistic, arrogant, power trippers or bullies when posting anything about the report. The open forum is designed to help the class to stretch the horizons of knowledge and collectively push the challenge the limits of existing paradigms. The reporting is not about discrediting the person, name-calling and creating personal attacks. Please remember that this method of reporting tests your firm beliefs, positions and positioning about the discussion and not the person. This is a productive and constructive way of testing our knowledges about the limits and possibilities of art.

5.FINAL PAPER GUIDELINE:

Based on their assigned panel, it is highly required that the proposed final paper topics to be non-mainstreams. In other words, this is the moment where students will “visibilize”, privilege and have the full exercise of academic freedom to re-think and re-write art in order to assert the disenfranchised forms of “art” or to re-present the unrepresented in the representation of art. Students are highly encouraged to be creative and to think outside the box and canons.

The purpose of the final paper is to see the ability of the student to clearly and coherently apply, relate and incorporate ideas from the discussions. The paper measures the capacity of the students to demonstrate the terms, concepts and resurface debates and issues about art through the desired topics. The ingredients for the final paper will be presented as the class proceeds with the semester. It is now up to the group what ingredients to be used and how to cook their own research in order to make study palatable. (Please see the table: Process for making the Final Paper)
6. WRITING GUIDELINES
( Applicable for the Final Paper, Response/position papers, abstract etc)

- 10 to 12 pages excluding images, graphs, copy of abstract proposal and bibliographies
- Typed and double spaced
- Times New Roman only and 12 size font only
- 1 inch margins every sides
- Page numbers and last name of the members on top right corner of each page
- **For final paper**, On a separate page include the following
  Center : Title
  Left Lower portion : Last Name, First Name of Group Members
  Below the Names of the members: Student Numbers/ Course
  Subject/Time

  Right Lower portion: Date
  Time of Submission ______ (this will be filled up by the receiver of the paper)

  Instructor:

For individual response/position papers, abstracts etc.
Response position paper must be an amalgamation of descriptive, evaluative, analytical, argumentative type of paper **
Please follow the following:

a) Left Upper portion : Last Name, First Name
  Below the Names of the members: Student Numbers/ Course
  Subject/Time

  Right Upper portion: Date
  Instructor:

b) The students may use either Filipino or English language as a medium. Students should use the language s/he is most comfortable and confident in conveying ideas. Jejemon, cono and taglish papers will not be accepted.

c) Before submitting the paper, make sure to proof read it to correct wrong spelling, grammar and language use, and other structural and format errors. Reading your paper aloud can help you find errors or asking a friend/ confidante to proofread it is helpful. The class will not have a rewrite, revise and resubmit policy in order to improve the score. Once handed over, the submission is already final.

d) For the students with financial constraints and cannot afford to submit printed and type-written papers, hand-written works can be done using the UP blue book. Make sure that the work is readable so write legibly. Inform the instructor ahead of time in cases like this.
e) Deadline is deadline. Excuses such as computer virus, problems, forgotten paper and the like will not be accepted.

f) Students should use the MLA (Modern Language Association) Style/Format for citation, referencing and bibliography. The copy is available online.

g) Sources can range from any materials except Wikipedia. Students are not to rely primarily on internet sources. ONLY six online sources will be required. However, as last resort, the instructor might allow more than six online sources under special cases like obscure, exploratory and new studies with scarcity of non-online material sources. Kindly inform the instructor for consent. UP Libraries miss the students a lot. Students should visit them.

Course Policies and Expectations

Filipinos with Disabilities and Special Needs

Students with disabilities and Special needs have equal space and rights in this class. Kindly review the Magna Carta for Disabled Persons (REPUBLIC ACT NO. 7277.) The law recognizes the rights and privileges for disabled persons and children with special needs. Students with disability should inform the UP Office of the Vice-Chancellor for Student Affair or the UP Office of Counseling and Guidance for proper facilitation. Kindly notify the instructor at the beginning of the quarter to discuss the necessary steps of assistance.

Plagiarism and Academic integrity

The University maintains the highest academic integrity as an institution of learning. Thus, it is the responsibility of the student to submit their own and original work. Intentional or unintentional copying, cutting and pasting other sources without proper citation and referencing is considered plagiarism. This class will maintain the “zero tolerance policy” against plagiarism. Any conduct of plagiarism will be reported and filed to UP Student Disciplinary Tribunal. In addition, it is also the option of the instructor to mark the student with automatic grade of five if proven guilty. The repercussion will also apply for students who are caught copying and cheating during quiz and exam period. Please read and review your rights on the Magnacarta of the Students of the University of the Philippines (Chapter VI: Intellectual Dishonesty) for guidance and policy regarding student’s academic integrity.


Attendance

Students are allowed to have six absences. More than 6 absences means a grade of 5 or will be advised to drop the course before the dropping period. Failure to drop the subject means automatic 5. There is no such thing as FORCED DROPPING in this class. Late is defined as 15 minutes after the class time. Furthermore, as the ruling of the class,
3 lates will be equivalent to 1 absence. Should the student have other class before this subject, please remind the faculty to dismiss the class 15 minutes before.

For absences-- quizzes, activities, surprise recitations and late papers cannot be compensated and replicated without the official excuse letter. Absence due to an emergency (family death, severe illness and university representation activity) requires that the student bring in an official note with appropriate contact information (i.e. signed doctor’s note with phone number). Each unofficial absence is 2.5 percent deduction from the 15 percent grade allotted for attendance. There will be good compensation for complete attendance!

In case of class cancellations which will greatly affect the scheduled discussions due to environmental factors, national crisis, university events, sick instructor and national holidays, the students should anticipate for an agreed make-up class.

DISCLAIMER:

The class “might” use strong and “offensive” language and present frank and sexually explicit audio-visual materials that will be used in productive discourse. If the student believe that this will violate the gendered, ethnic, political, religio-spiritual and cultural sensibilities, habitus, world views and ideologies, then drop or cancel the course now!

PEER EVALUATION

Note: While stalking your crushes or cruising on your facebook account, please find time to type the keyword COOPERATIVE LEARNING. The term is “google-able”! This might help every members understand the term “group work.”

Each individual will evaluate the performance of his/her group members (No need to evaluate yourself) based on the following guidelines. There will be two sets of peer evaluation, first, after the reporting and second along with the final paper submission. The SECRET peer evaluation shall be submitted by writing it down on a piece of index card (Folded and sealed) The group shall put all their evaluated paper into one small brown envelope and submit it to the faculty. The student should be objective as much as possible when evaluating the member.

Kindly put the following in the index card
Name of the evaluator:
Subject and Time:
Panel:
Title of the Research:
Name of the members to be evaluated:
Grade:
Justification of the grade:
<table>
<thead>
<tr>
<th>TYPE OF MEMBER</th>
<th>QUALITY OF PERFORMANCE</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>The leader type</td>
<td>(It is suggested that all members occupy this type)</td>
<td>8-10 pts.</td>
</tr>
<tr>
<td>-Regardless of how poor and failure the paper/report is, there is always a (poor) leader that still sets the benchmark of your total group performance. Therefore, there is a need to always counter-check each and everyone’s performances to guarantee the quality of paper to be presented.</td>
<td>- complete package kind of member, highly reliable and dependable, oversees the progress of the report, the decision maker, organizes meetings, always present in every meeting, facilitates discussions and brainstorming, with high regard and respects to individual members, cooperative and open-minded, with persuasive and critical contributions and ideas, large effort and initiative in the whole process of the paper like archival and research work and writing, always communicates with the members and the faculty, tolerable O.C.-ness. does the largest contribution and the hardest part of the paper(thinking, structuring the ideas, materials and writing), objective and logical consideration to its members, good in organizational management, with command and proper articulation and communication skills.</td>
<td></td>
</tr>
<tr>
<td>The Assistant type</td>
<td>Take away 4 qualities of the leader type</td>
<td>6-7 pts.</td>
</tr>
<tr>
<td>The pasaway type</td>
<td>Only Compensates the performance by doing the logistics legwork (printing and typewriting, financial support and sometimes treats you snacks), always a back-up support, failure in meeting the deadline, tolerable contributor of ideas, inconsistent performance. Take away at least 7 or more qualities of the leader type.</td>
<td>3-5 pts.</td>
</tr>
<tr>
<td>The sablay type</td>
<td>Always absent (physical or cerebral) poor contributor of ideas, passive and irritating member, uncooperative, minimal legwork. Include at least 4 of the qualities of the pasaway type.</td>
<td>1-2 pts</td>
</tr>
</tbody>
</table>

*Note: Read the whole syllabus thoroughly. Approach and ask the instructor only if certain information are unclear or not in the syllabus.*
The printed full name and signature of the student below confirms that the student have read and fully understood the extent of his/ her role and responsibilities and commit to abide to the policies responsibly for the whole duration of the class semester in Art Studies 1: Art and Society.

___________________________________
Student's Full Name

___________________________________
Student's Signature

___________________________________
Date