Course Description
This course explores the contemporary soap opera called the “teleserye” in Philippine television in contemporary times. Using cultural and media studies frameworks, the exploration will be historical, poetic, and aesthetic in nature, attempting to explicate the development of the genre as it was practiced, defined (and re-defined) in the last 30 years, beginning with the return of democratized Philippine television after the 1986 Edsa Revolution, until the most recent "Korean turn". This course is designed for literature majors and minors wanting to engage in Filipino popular cultural texts, communication majors desiring to deepen their understanding of the genre, and all interested in subject.

Learning Outcomes
At the end of the course, the student should be able to:

1. Defend the relevance of studying teleseryes not only as a means to make sense of current affairs and culture, but also as an important contemporary form of popular literature that cuts across social classes, as well as national and transnational borders.

2. Apply useful critical methods and approaches in reading, interpreting, and appraising teleseryes as literature.
3. Relate the emergence, evolution, and innovations of teleseryes with the ever-evolving national literary tradition.

4. Outline the development of the Philippine teleserye as a contemporary televisual genre that surfaced as a logic of the democratization of the broadcast industry after the 1986 Edsa Revolution.

5. Write weekly papers and a term paper on critical teleserye issues.

6. Synthesize key learnings by participating in the retrieval of information of canonical teleseryes.

Course Outline, Reading, and Viewing List

Arguing for the Teleserye: Critical Assumptions for Philippine Television Studies
Readings: “Of Borders and Margins: Some Perspectives on Philippine Popular Texts” by Soledad S. Reyes; “Decolonizing the Soap Opera: Making A Case for the Philippine Teleserye” by Louie Jon A. Sanchez; “The Promise of Pangako Sa ‘Yo” by Louie Jon A. Sanchez; “An Institutional History of Soap Operas” by Robert C. Allen; “What is this thing called Soap Opera?” by Laura Stempel Mumford; “Understanding Popular Culture” by John Fiske; “How to look at television” by Theodor Adorno; “Reification and utopia in mass culture” by Fredric Jameson

Teleserye Text: Pangako Sa ‘Yo; The Promise (Cambodia)

The Teleserye as Literature

Teleserye Texts: Villa Quintana; Esperanza; Be Careful with My Heart; Probinsiyano

1986 and the Rise of the Teleserye
Readings: “Ang Imelda ng Ating Puso” by Louie Jon A. Sanchez; “Violence and the Teleserye” by Louie Jon A. Sanchez; “Si Judy Ann Santos at ang Wika ng Teleserye” by Louie Jon A. Sanchez; “Ang Laya at Layaw sa Soap Opera” by Patrick D. Flores and Cecilia Sta. Maria De La Paz

Teleserye Texts: A Dangerous Life; Mula sa Puso; Mara Clara; Iisa Pa Lamang; 100 Days to Heaven; Bridges of Love;

From the Soap Opera to the Teleserye to the Korean Turn to Aldub: Critical Issues

American Soaps
Readings: “Studying Soap Opera” by Anna McCarthy; “Realism and Soap Opera” by Anna McCarthy; “Soap Opera and their Audiences” by John Tulloch

Teleserye Texts: Dallas; Knots Landing; Days of Our Lives; Jane the Virgin

Telenovelas and the Latin American Invasion in the Philippines
Readings: “The Telenovela” by Thomas Tufte; “Feudal Spectres on Philippine Television” by Joseph T. Salazar

Teleserye Texts: Marimar; Maria La Del Barrio; Rubi (original and Philippine adaptation); Mirada de Mujer; La Madrastra

Genre Teleseryes
Readings: “10 Most Fantastic ABS-CBN Teleseryes” by Edgar C. Samar; “Female Warriors in GMA TV Fantasy Programs vis-à-vis the Fantasy Wars of GMA the President: Reflections on Simulated Women Engaged in Simulated Violence” by Antonio P. Contreras

Teleserye Texts: Spirits; Encantadia


**Korean Turn**

Readings: “After Hallyu: A Critico-Personal Explication of Current Philippine Soap Opera Culture” by Louie Jon A. Sanchez; “Koreanovelas, Teleseryes, and the Diasporization of the Filipino/The Philippines”; “A Return to the Korean Turn” by Louie Jon A. Sanchez; “Ang Mangarap nang Gising sa Only You at mga Katulad na Korean Telenovela at sa Ating Telenovelang Midya” by Fanny A. Garcia

**Teleserye Texts:** Meteor Garden, Boys Over Flowers, Hanayori Dango, Lovers in Paris, Endless Love 2: Winter Sonata, Dae Jang Geum, A Gentleman’s Dignity; Princess and I; Kahit Isang Saglit; Ako Si Kim Sam Soon

‘Aldub’ and the ‘Kalyeserye’ Phenomenon

Readings: “Aldub: Stumbling upon a magic formula” by Soledad S. Reyes; “The Aldub experience: Millions captivated” by Soledad S. Reyes; “What’s up with Aldub?” by Louie Jon A. Sanchez; “Aldub Nation” by Louie Jon A. Sanchez; “Ang Sinasabi ng Aldub” by Louie Jon A. Sanchez

**Gender Representation**

Readings: “Exploring the Tagalog Soap Opera” by Rofel G. Brion; “Kapag Wais ang Filipina: Si Lumen sa Soap Opera” by Elyrah L. Salanga-Torralba; “Gender and Queerness” by Sara Gwenllian Jones

**Teleserye Texts:** My Husband’s Lover; The Rich Man’s Daughter; Pasion de Amor

**Canon Formation**


**Teleserye Texts:** Teleseryes mentioned in the articles
A Continuing Argument for Originality and Transformativity

Readings: “My Soap Opera has a Name” by Louie Jon A. Sanchez; “Ang Teleserye at Transpormasyon” by Louie Jon A. Sanchez

Course Requirements and Grade Distribution

1. Term Paper: an explication and critique of a currently airing teleserye, 5 pages, single-spaced, Times New Roman, font size 12. Formatted in MLA. (40%)
2. Weekly critical short papers, 1 page, single-spaced, Times New Roman, font size 12. (30%)
3. An individual comprehensive archival report for a canonical teleserye (30%)

Table of Equivalence

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Course Policies and Other Reminders

Attendance is checked immediately after the teacher has arrived and settled down. People arriving after the checking of attendance are marked absent. University rules on cuts apply.
Paper and activity submissions are only done inside the classroom, unless prescribed otherwise. Late submissions will still be accepted but will be evaluated with corresponding deductions.

Prescribed readings will be provided and made available, especially for pieces not available online, and for book-length selections. You must come to class prepared and with copies of the readings for the day.

Laptops, Ipads, Ipods, Smartphones, and other gadgets may only be used for classroom learning purposes. Strictly no surfing or anything unrelated to classroom activities.

You are all required to add the teacher as a friend on facebook/louiejonasanchezacademic. Classes are required to create groups within Facebook for easy information dissemination.

There is no distinction between intentional and unintentional plagiarism. Also, failing to document your sources properly counts as a case of plagiarism.

**Consultation**
By Appointment, MWF 10-11:30 am