



SEMINAR SERIES



Teresita Cruz-del Rosario

Senior Research Fellow, Centre on Asia and Globalisation
Lee Kuan Yew School of Public Policy



Chair: Toby James Carroll
Research Fellow, Centre on Asia and Globalisation
Lee Kuan Yew School of Public Policy

Date: Friday, 28 August 2009

Time: 12.15 p.m. - 1.30 p.m.

Venue: Seminar Room 3-5, Level 3
Manasseh Meyer
Lee Kuan Yew School of Public Policy
469C Bukit Timah Road, Singapore 259772

For those interested in attending, please contact Caitlin at 6516 5357/ 4202 or email sppcjc@nus.edu.sg

This is a brown bag seminar and you are most welcome to bring your own packed lunch

People Power as Dramaturgical Performances: Three Uprisings in the Philippines

ABOUT THE SPEAKER

Teresita Cruz-del Rosario is a Senior Research Fellow at the Centre on Asia and Globalisation at the Lee Kuan Yew School of Public Policy. Her recently published book *Scripted Clashes* (Verlag, 2009) elaborates on the theoretical arguments that underpin her analysis of the three Philippine uprisings. Prior to joining the CAG, she was Visiting Professor and Acting Dean at the Asian Institute of Technology in Bangkok, Thailand and Associate Professor at the Asian Institute of Management in the Philippines. She holds a PhD in Sociology from Boston College, a MA in Social Anthropology from Harvard University and a MPA from the Harvard Kennedy School of Government.

SYNOPSIS

Theoretical approaches to collective behavior suffer from an intellectual tradition that tends to equate social protest with crowd (mob) behavior ---- a form of sociopathology endemic in societies suffering from social breakdown. This is rooted in Durkheimian sociological concept of *anomie* --- a collective angst experienced concurrently with the processes of modernization and its attendant excesses. This study debunks that perspective. In looking at three people power uprisings in the Philippines which occurred over a time period of fifteen years (1986 – 2001), this study employs a Goffmanian framework to portray collective behavior as a testimonial to expressive human agency, and to explain the quasi-religious and festive character of Philippine uprisings. They are “dramaturgical productions,” each one governed by an underlying script. Two uprisings embody the larger moral vision among middle-class protestors who adhere to a distinct social project called “modernity.” The third uprising elaborates on James Scott’s notion of the “hidden transcript” which is formed in the subterranean regions of discourse among the poor and the marginalized, and is inspired by the Biblical Pasyon, the movies and the telenovelas. Data is drawn from first-person interviewees all of whom participated in the uprisings.