

UNIVERSITY OF PITTSBURGH
 Graduate Program for Cultural Studies
 SPRING 2013 (2134) OFFERINGS
 PLEASE NOTE THIS BULLETIN IS TWO PAGES LONG!

CLST 2050: CULTURAL STUDIES COMMON SEMINAR: *Neoliberalism and Cultural Production*

Gabriella Lukacs (ANTH)

Tuesdays, 2:30 PM - 4:55 PM

CL 337

This course examines the interface between cultural production and neoliberalism. It explores how an economic theory that sees the liberation of entrepreneurial freedoms and the free market as keys to human wellbeing has affected the production of such cultural forms as film, television, or the digital arts. Rather than focusing on how cultural producers have critiqued the deregulation of national economies or endorsed neoliberal values in their works, we explore how economic deregulation restructured the financing of cultural production, catalyzed the development of new genres, and prompted the re-evaluation of cultural producers as new models for a flexible labor force. Various sectors of the economy have drawn inspiration from the style of labor management characteristic of the culture industries. Sociologists have noted that the labor market is now guided by the principles of cultural labor in that it uses unemployment and underemployment as instruments of securing the mobility of the workforce. At the same time, various economic sectors have embraced immaterial/affective labor—the dominant form of labor in cultural production.

To examine the complex relationship between neoliberalism and cultural production, we will engage with three bodies of literature: (1) theories of neoliberalism (Friedrich Hayek, Milton Friedman, Michel Aglietta, David Harvey, Michel Foucault, Naomi Klein), (2) theories of affect (Gilles Deleuze, Brian Massumi, Lauren Berlant, Sara Ahmed), and (3) theories of immaterial and affective labor (Maurizio Lazzarato, Michael Hardt, Robert Castel, Paolo Virno). Case studies will be used from the areas of film, television, and digital media (where the instructor's expertise lies), but students are also welcome to develop final paper projects that explore the impact of neoliberalism on cultural production in the context of literature, photography, painting, theater, music or architecture.

Category A:	Category B:	Category C:	Category D:
<i>Text & Theory</i>	<i>Disciplines & Intellectual Movements</i>	<i>Cultural Antagonisms & Cultural Crises</i>	<i>Designated Courses</i>
ENGFLM 2480 War and Cinema Neepa Majumdar	CLST 2006 Special Topics in Cultural Studies: Can Subaltern Studies Speak? Arjuna Parakrama	COMMRC 2203 Philosophy and Rhetoric: Studies in the Public Sphere Lynn Clarke	ENGLIT 2055 Word and Image John Twyning
ENGLIT 2653 Ethics & Literature Lily Saint	ANTH 2720 Poetics & Politics of Ethnography Nicole Constable	COMMRC 3326 Audience and Difference: Race, Class, & Gender Ronald Zboray & Mary Saracino Zboray	FRENCH 2105 Medieval Texts/ Modern Debates Renate Blumenfeld-Kosinski
FRENCH 2715 Graduate Seminar Andrew Ryder	ENGFLM 2495 Theory/Technology/Media From Plato to Video Games Daniel Morgan & Jennifer Waldron	ENGLIT 2254 Revolutionary Poetry of the U.S. Left William Scott	GER 2866/3866 White Collar Blues: Immaterial Labor and Its Discontents Sabine von Dirke
MUSIC 2041 Music in Africa Gavin Steingo	HAA 2401 Curating Contemporary Culture Terry Smith	FRENCH 2600 War & Democracy in the Maghreb Neil Doshi	HAA 2400 Special Topics Modern: The Living & the Dead Kirk Savage
RUSS 2310 Nabokov Jonathan Platt	HIST 2711 Texts & Contexts Core Seminar Vincent Leung and Bruce L. Venarde	HIST 2703 World History of the Left Richard Oestreicher	ITAL 2701 "Orientalism in One Country?": Sicily Writing and Written Lina Insana
	HPS 2508 J. J. Gibson & Ecological Theories of Perception and Cognition James Lennox & Peter Machamer	SPAN 2464 A Dialogue on Human Rights in Literature and Film Áurea María Sotomayor	

*New course offering:

CLST 2006:

Special Topics in Cultural Studies:

Can Subaltern Studies Speak?: A Critical Reading of Three Decades of Discourse on and of Subalternists and Subalternity

Arjuna Parakrama (Visiting Scholar)

Three (3) credits

Thursdays 6:00pm-9:00pm

CL 202

This course seeks to examine the ways in which subaltern studies has perceived itself and has been understood by others during the past three decades, in order to better predict its future trajectory. Thus, subaltern theory will be subjected to a discourse study, the assumption being that its reception and reproduction, both complex discursive processes, are (mis)appropriations of power/knowledge in globalised space.

Since the public inauguration of Subaltern Studies in the early 1980s, and particularly with Ranajit Guha's "manifesto" in *Subaltern Studies I: Writings on South Asian History and Society* (1982) this loosely-knit group of Indian historians and cultural theorists enjoyed a two-decade-long wave of popularity in Indian and Anglo-US academe. Many imitations and applications were spawned during this period, even the inner circle of the Subaltern Studies Collective grew to around 15 amidst much soul-searching [See Hardiman 1986], and included adherents in the most prestigious US and Australian universities. Caricature accounts had US graduate students looking for subalterns in every nook and cranny, and the crudest misunderstandings degenerated into celebrations of primitivism and the romanticizing of marginality.

To risk a generalization that this course will unpack, at a more serious level the British and US responses to Subaltern Studies have been markedly divergent because each sees different aspects as its core content. While the first response dealt almost exclusively with colonial historiography, this was quickly followed by a literary critical appropriation of Subaltern Studies which gradually became the one of the trendiest methodologies in US English Departments. Throughout this period the definition of the term "subaltern" came under constant scrutiny and regular revision, a discursive arena that will be meticulously mapped in our readings.

Subaltern Studies' origins as a critical engagement with Marxism is well-known. Hence, serious opposition to Subaltern Studies has most consistently come from the traditional left which argues that revolutionary struggle is being diverted to over-nuanced abstractions and obscurantist theory. A related major strand of criticism exemplified by members of the Cambridge School held that the Subalternists have nothing new to offer which either (British) Marxists and/or Indian historians had not discussed earlier. A rising antagonism from within India, including by a few former members of the Collective such as Sumit Sarkar, has critiqued what it perceives as the post-structuralist turn of later subaltern work. However, the early excitement, both pro and con has diminished, and during the last five or so years the output and interest in Subalternity has reached a low ebb, prompting some critics to express the view that it was merely a fad whose heyday was irrevocably past. We will track these changes in terms of their over-arching conceptual ramifications in the context of the global financial crisis and the rise of ethno-nationalist conflict and reconstitution of new social movements.

This course seeks to map the trajectory of subaltern studies as well as critical responses to it over the past three decades, in the attempt to theorize future roles for this intellectual movement. Of particular interest in this regard will be the detailed examination of subaltern studies relationship to Marxism and postcolonial theories in the current conjuncture. The unabashedly elite status of subaltern scholars and the disciplinary privileging of India (even within South Asia) will also be scrutinized to identify how this gets played out in their analysis and presentation.

CULTURAL STUDIES PhD AND MA REQUIREMENTS

Requirements for PhD certificate in Cultural Studies:

- Common Seminar
- One course from each of categories A, B, C
- One D course in the student's home department
- One D course *outside* the student's home department
- Foreign-language proficiency (as required by the home department or in consultation with the Program)

Requirements for MA Certificate in Cultural Studies:

- Common Seminar
- One course from category A or B
- One D course in the student's home department
- One D course *outside* the student's home department
- Foreign-language proficiency (as required by the home department or in consultation with the Program)

For detailed information on the Cultural Studies MA and PhD certificates, please see www.pitt.edu/~cultural