NEW YORK UNIVERSITY

Department of Cinema Studies

PHD BIBLIOGRAPHY ON CULTURAL THEORY

The focus of this exam is on (1) general texts on cultural studies (2) anthropology and cultural studies (3) the Centre for Contemporary Cultural Studies and the Frankfurt school (4) music and fashion (5) race, gender and sexuality, and class and ideology. The exam is designed to cover areas that extend beyond cinema. As a minimum guideline, students should be familiar with the asterisked texts listed in the relevant section of this bibliography. Exam questions will consider inter-relationships between the areas, and general matters of cultural theory. Students should select at least two specialist topics from sections (4) and (5), and be able to answer questions in a way that is informed by theories from sections (1) to (3).

1) GENERAL TEXTS

"Asia/Pacific as Space of Cultural Production." boundary 2 21, no. 1 (1994).
McHoul, Alec and Tom O'Regan. "Towards a Paralogics of Textual Technologies: Batman,


(2) ANTHROPOLOGY


(3a) CENTRE FOR CONTEMPORARY CULTURAL STUDIES


*Centre for Contemporary Cultural Studies. The Empire Strikes Back: Race and Racism in 70s


**MUSIC**


McRobbie, Angela, ed. *Zoot Suits and Second-Hand Dresses: An Anthology of Fashion and


(4b) FASHION


**(5a) RACE**
Fabre, Genevieve, Melvin Dixon and Robert O'Meally, eds. History and Memory in Afro-American Culture. Cambridge, Mass: Memory and History Group of the DuBois Institute, Harvard U.

(5b) GENDER AND SEXUALITY


1986.

(5c) CLASS AND IDEOLOGY


1) The "great divide" between modernism and mass culture (or "highbrow" and "lowlaw") has been very much at the center of the debates over the nature of cultural production (and reception) in the age of mechanical reproduction. Drawing upon at least two principal texts, discuss in your essay the genealogy of this divide and the more recent critique of it.

2) The category of "space" occupies a significant place in current cultural and media theory. Write an essay assessing the critical and methodological usefulness of the concept with reference to relevant texts.

3) Write an essay comparing and contrast two or three different uses of the concept of "everyday life" in cultural theory and their implications for culture-specific research.

4. What aspects of Marxist theory have shaped research agendas in cultural studies? And in what ways do cultural studies researchers depart from more orthodox forms of Marxism? Your essay should include an in-depth discussion of the work of at least two key figures in cultural studies.

5. Compare Meaghan Morris's critique of cultural studies in "Banality in Cultural Studies" with Tony Bennett's critique in "Putting Policy in Cultural Studies" (Grossberg, Nelson, Treichler.) Where do their concerns converge, and where do they diverge? Which critique, in your opinion, most helpfully illuminates a future research agenda for the study of either music or fashion? Be sure to refer to exemplary texts in one of the two latter areas in your answer.

6. Detail the key theoretical and empirical contexts in which the concept of "youth culture" emerges in cultural studies. How do "youth" emerge as an object of study in fashion and music studies respectively? What, in your opinion, are the strengths and weaknesses of existing approaches to youth in each area?