Among the sources of inspiration for the curriculum, Stanger draws on the works of significant figures in the field of cultural studies. Key among these is the late theorist Paul Gilroy, whose ideas on multiculturalism and the construction of identity have been influential in shaping the course of cultural studies. Stanger also cites the work of more recent scholars such as Homi Bhabha, who explores questions of hybridity and the construction of meaning across cultural boundaries. By referencing these authors, Stanger demonstrates a commitment to engaging with contemporary debates in the field, ensuring that the students are exposed to a range of perspectives on cultural studies.

This curriculum, then, is designed to be both challenging and relevant. It aims to equip students with the critical skills necessary to navigate the complexities of cultural studies in the modern world, while also preparing them for further academic or professional pursuits. Whether students choose to pursue a career in academia or in fields such as media and entertainment, the skills they acquire in this course will serve them well.

### Conclusion

In conclusion, the curriculum for the cultural studies course at the University of Cambridge is designed to provide a comprehensive and engaging introduction to the field. By selecting works that are both classic and contemporary, the course ensures that students are exposed to a range of perspectives and approaches to cultural studies. Through a combination of reading and discussion, students are encouraged to develop their critical thinking skills and to engage with the complex issues that define the field. As such, this course not only meets the needs of students within the humanities but also prepares them for a variety of career paths.

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*Note: The above text is an excerpt from a hypothetical scenario and does not reflect any actual course offerings at the University of Cambridge.*
Dissertation Reviews aims to help the early career academic make the leap from dissertation to book, with private comments, while publicising the research and topic in a non-critical manner in public. It puts the early career academic’s work out there, but allows it to bypass a potentially scathing review in a journal. Dissertation Reviews is a sign of the times, a response to trends in early academic careers, and its a curious one, given that it is committing to avoid criticism and offer tips only privately at the same time that others are experimenting with open peer review models and highly public assessments of research.

Will Dissertation Reviews help the early careerist? We can only speculate at this early stage of the project, and since the really constructive comments are private, we can only really speculate on the benefits of what we see: the non-critical synopses. There probably is value in being selected for review, and in having someone else publicise your work. Dissertation Reviews claims that their new posts can garner some 300 page views in the first week, which is impressive when you consider how specialised many of the topics are. The site notes that it hopes to help panel chairs find presenters for conferences, which would be a boon to panel chairs as well as early career academics. But as the site grows it will need a much more extensive and thought-out tagging system to improve discoverability of particular articles.

One place where Dissertation Reviews, or projects like it, could have an impact is on the phenomenon described by a graduate student’s remarks to the American Historical Association’s Committee on Graduate Education, and reported in the committee’s The Education of Historians for the Twenty-first Century: the pressure to publish, this student noted, can ‘lead. . .to a situation where [dissertation] topics that might have been more original in design become more conventional in order to survive’.

A middle ground, such as Dissertation Reviews, between the dissertation committee and publication could offer hope to students faced with this choice. If those students see a stopping-off place after the PhD, but before the long slog to a monograph, they might see that there’s an option between getting something out into publication now versus taking time to develop a new interpretation or explore new archives. Fewer ‘conventional’ dissertations could be the result. And perhaps the nagging knowledge that one’s dissertation will live on in a database, flaws and all, may be tempered by the knowledge that it will also have a life in a non-critical and supportive review.

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doi:10.1017/mdh.2013.29


Forget John Ford’s Arrowsmith (1931), Milos Forman’s One Flew Over the Cuckoos Nest (1975) and Preston Sturges’ The Great Moment (1944). While such films, to be sure, offer unique insights into the popular representation of modern medicine, scholars in recent years have unfettered themselves from Hollywood to examine medicine’s more dynamic audiovisual past. Whether as an instrumental aid to clinical observation, a pedagogical tool in medical education or as a means for disseminating public health messages, moving