

## Undergraduate Program Requirements

### Hum/History/SocScience Program Requirements

Currently displaying program requirements for academic year: UNDG 2016-2017 ▼

#### Cultural Studies Min 16

The Cultural Studies Minor requires the completion of a minimum of 18 total credits and a grade of "C" or better in all minor courses.

Students must complete Introduction to Cultural Studies

<b>Introduction</b>		Courses:	1/1
Course	Title	Credits	Grade
<b>46-1100</b>	<b>Introduction to Cultural Studies</b>	<b>3</b>	<b>C</b>
-OR-			
<b>51-1210</b>	<b>Introduction to Cultural Studies</b>	<b>3</b>	<b>C</b>

Students must complete Cultural Theories for three credits.

<b>Theories</b>		Courses:	1/1
Course	Title	Credits	Grade
<b>46-2100</b>	<b>Cultural Theories</b>	<b>3</b>	<b>C</b>

Students must complete twelve credits from the following list of electives

<b>Electives</b>		Courses:	4/4
Course	Title	Credits	Grade
<b>46-2150</b>	<b>Methods of Inquiry in Cultural Studies</b>	<b>3</b>	<b>C</b>
<b>46-2200</b>	<b>Critical Issues in Cultural Studies</b>	<b>3</b>	<b>C</b>
<b>46-2400</b>	<b>Hip Hop: Global Music and Culture</b>	<b>3</b>	<b>C</b>
<b>46-2405</b>	<b>Philosophical Issues in Film</b>	<b>3</b>	<b>C</b>
-OR-			
<b>51-2405</b>	<b>Philosophical Issues in Film</b>	<b>3</b>	<b>C</b>
<b>46-2412</b>	<b>Media, Politics and Intervention</b>	<b>3</b>	<b>C</b>
-OR-			
<b>51-2226</b>	<b>Media, Politics and Intervention</b>	<b>3</b>	<b>C</b>
<b>46-2420</b>	<b>Puerto Rican Culture: Negotiation and Resistance</b>	<b>3</b>	<b>C</b>
<b>46-2425</b>	<b>Critiquing Children's Culture</b>	<b>3</b>	<b>C</b>
<b>46-2430</b>	<b>Power and Freedom on Screen</b>	<b>3</b>	<b>C</b>
<b>46-2435</b>	<b>Race, Gender, and Sexuality</b>	<b>3</b>	<b>C</b>
<b>46-2505</b>	<b>Art and Activism Studio Project</b>	<b>3</b>	<b>C</b>

<b>46-2505J</b>	<b>Art Activism Community Project</b>	<b>3</b>	<b>C</b>
<b>46-3115</b>	<b>Dis-ease in American Culture</b>	<b>3</b>	<b>C</b>
<b>46-3120</b>	<b>Taste and Consumption in French History</b>	<b>3</b>	<b>C</b>
<b>46-3188</b>	<b>Internship in Cultural Studies</b>	<b>1</b>	<b>C</b>
<b>46-3207</b>	<b>Cybercultures</b>	<b>3</b>	<b>C</b>
<b>46-3210</b>	<b>Food and Culture</b>	<b>3</b>	<b>C</b>
<b>46-3215</b>	<b>Making and Unmaking Whiteness</b>	<b>3</b>	<b>C</b>
<b>46-3415</b>	<b>Globalization and Culture</b>	<b>3</b>	<b>C</b>
<b>46-3425</b>	<b>Technology and Culture</b>	<b>3</b>	<b>C</b>
<b>46-3430</b>	<b>Writing, Language, and Culture Seminar</b>	<b>3</b>	<b>C</b>
-OR-			
<b>52-3804</b>	<b>Writing, Language, and Culture Seminar</b>	<b>3</b>	<b>C</b>
<b>46-3500</b>	<b>Postmodernism and Posthumanism in Theory and Practice</b>	<b>3</b>	<b>C</b>
<b>46-3501</b>	<b>Quantitative Toolkit: Lies, DamnLies, and Statistics</b>	<b>3</b>	<b>C</b>
<b>46-3502</b>	<b>Semiotics and Cultural Change</b>	<b>3</b>	<b>C</b>
<b>46-3510</b>	<b>Post-Colonial Studies</b>	<b>3</b>	<b>C</b>
<b>46-3520</b>	<b>Marx and Marxisms: A Seminar on Marxist Cultural Theory</b>	<b>3</b>	<b>C</b>
<b>46-3525</b>	<b>Geography and Cultural Studies: Theories of Space, Place and Mobility</b>	<b>3</b>	<b>C</b>
<b>46-3530</b>	<b>Queer Theory</b>	<b>3</b>	<b>C</b>
<b>46-3535</b>	<b>Theories of Media, Society, &amp; Culture</b>	<b>3</b>	<b>C</b>
<b>46-3540</b>	<b>Theorizing Power</b>	<b>3</b>	<b>C</b>
<b>49-2639</b>	<b>Baseball in History and Literature: A Contested Narrative</b>	<b>3</b>	<b>C</b>
<b>49-2656</b>	<b>History of Sport in the U.S.</b>	<b>3</b>	<b>C</b>
<b>49-2675</b>	<b>Cartoons and Satire in American History</b>	<b>3</b>	<b>C</b>
<b>49-2676</b>	<b>Public History: Presenting &amp; Interpreting the Past</b>	<b>3</b>	<b>C</b>
<b>49-2683</b>	<b>History of the American City</b>	<b>3</b>	<b>C</b>
<b>49-2683HN</b>	<b>History of the American City: Honors</b>	<b>3</b>	<b>C</b>
<b>49-2691</b>	<b>The Nineteen Twenties and the Birth of Modern America</b>	<b>3</b>	<b>C</b>
<b>49-2691HN</b>	<b>The Nineteen Twenties and the Birth of Modern America: Honors</b>	<b>3</b>	<b>C</b>
<b>49-3665</b>	<b>American Cultural History</b>	<b>3</b>	<b>C</b>
<b>49-3672</b>	<b>Oral History: The Art of the Interview</b>	<b>3</b>	<b>C</b>
<b>49-3672HN</b>	<b>Oral History - The Art of the Interview: Honors</b>	<b>3</b>	<b>C</b>
<b>49-3678</b>	<b>The Great Depression &amp; the New Deal: the U.S. in the 1930's</b>	<b>3</b>	<b>C</b>
<b>49-3678HN</b>	<b>The Great Depression &amp; the New Deal: the U.S. in the 1930's: Honors</b>	<b>3</b>	<b>C</b>
<b>49-3680</b>	<b>History of Chicago</b>	<b>3</b>	<b>C</b>
<b>50-2111</b>	<b>Urban Anthropology</b>	<b>3</b>	<b>C</b>
<b>50-2313</b>	<b>Politics of Poverty in Developing Nations</b>	<b>3</b>	<b>C</b>
<b>50-2631</b>	<b>Arts &amp; Community Development</b>	<b>3</b>	<b>C</b>
<b>50-2703</b>	<b>Urban Geography: The Study of Cities</b>	<b>3</b>	<b>C</b>
<b>50-3304</b>	<b>Urban Politics</b>	<b>3</b>	<b>C</b>
<b>51-2101</b>	<b>Harlem: 1920's Black Art and Literature</b>	<b>3</b>	<b>C</b>
<b>51-2211</b>	<b>Urban Images in Media &amp; Film</b>	<b>3</b>	<b>C</b>
<b>51-2213</b>	<b>The Simpsons as Satirical Authors</b>	<b>3</b>	<b>C</b>

<b>51-2225</b>	<b>Nature and Environmentalism in U.S. Culture</b>	<b>3</b>	<b>C</b>
<b>51-2521</b>			<b>C</b>
<b>51-2602</b>	<b>The Chinese City in Literature, Art, and Media</b>	<b>3</b>	<b>C</b>
<b>52-1601</b>	<b>Literature, Culture, and Power</b>	<b>3</b>	<b>C</b>
<b>52-26***</b>			<b>C</b>
<b>52-27***</b>			<b>C</b>
<b>52-2816</b>	<b>Reviewing the Arts</b>	<b>4</b>	<b>C</b>
<b>52-2816HN</b>	<b>Reviewing the Arts: Honors</b>	<b>4</b>	<b>C</b>
<b>52-36**</b>			<b>C</b>
<b>52-37**</b>			<b>C</b>

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