CIN 3040. Transforming Literature Into Film: Women Novelists and the Male Cinematic Gaze. 3-4 Unit.
This course offers an exploration of novels written by women and investigates how they translate into films directed by men. Viewing the films and reading the novels on which they are based, students examine the content, ideas, and meaning of each work of literature and how the film version embellishes or diminishes this meaning.

CIN 3140. Cinematic Los Angeles. 3-4 Unit.
This course provides students with analytical tools tailored to approach a selection of movies where Los Angeles stars as backdrop and character. Examples of films included are Double Indemnity, Chinatown, L.A. Confidential and Blade Runner. Students learn to identify and apply analytic frames appropriate to understanding the topic of Los Angeles as represented on film, while considering the fact that the city itself is the setting of America's mainstream motion picture industry. The class format emphasizes peer conversation, group discussion and lecture, with many film excerpts.

CIN 3310. Women in Film. 3-4 Unit.

CIN 3500. Prior Learning: Cinema. 1-5 Unit.

CIN 3510. Independent Study. 1-5 Unit.

CIN 3530. Internship. 1-5 Unit.

CIN 3710. From Book to Screen: Strategies for Moving From Written to Visual Texts. 3-4 Unit.
This course examines the ways in which short stories, novels, novellas, and autobiography are adapted into films, with special attention to the treatment of the various elements of theme, characters, plot, and setting. Diversity will be built into the class with analysis of gender, class, and race/ethnicity in literature and films as well as looking at such diverse film genres as horror, detective, and Western.

CIN 3920B. Documentary Film & the American Psyche. 3-4 Unit.

CIN 4510. Independent Study. 1-5 Unit.

CIN 4600. Global Lenses: Social Issues in Narrative Film. 3-4 Unit.
This course studies global cinema as a lens through which to understand the human impacts of social and environmental injustices. Films from diverse nations and cultures illuminate global issues by telling fictional stories that accurately and intimately depict how everyday lives, loves, and struggles are impacted by social dynamics of power and privilege within the filmmakers' homelands. Some of these issues are large -- such as impacts of globalization or climate change -- while others are very precise -- such as impacts of globalization or climate change -- while others are very precise -- such as the lives of Kurdish orphans working as mine sweepers in Northern Iraq. In all, the narrative and cinematic lenses are focused on human impacts and grassroots actions, the stories of lives lived amidst injustice, challenges faced, activism inspired. In addition to viewing films, students will read and view materials from multiple academic disciplines to inform the films, for example historical or political science background materials, personal accounts and archival photographs. Students will also be introduced to basics of film theory and narrative theory, and discuss the role that these genres can play in movements for social or environmental justice.

CIN 4900A. Imagining the Primitive Other. 1 Unit.
In this one day workshop students explore various models of constructions of the primitive other, followed by an opportunity to apply these models to a variety of popular films and documentaries. Students gain a greater understanding of the sundry means by which the Western world, broadly speaking, negotiates difference, civilization and the primitive, and self and other. No grade equivalents allowed.

General Education Transfer Credit Equivalency: Do not make any sections from this course.

CIN X4000. Cinema / Fine Arts Domain. 1-9 Unit.
General Education Transfer Credit Equivalency: Do not make any sections from this course.