

**EAST ASIAN CINEMA**

CREDIT	3	INSTRUCTOR	Pirooz Kalayeh
OFFICE	TBA	OFFICE HOURS	M-TH:
TIME		CLASSROOM LOCATION	New Millennium
E-MAIL	<a href="mailto:pk@ilikenirvana.com">pk@ilikenirvana.com</a>		

**[COURSE INFORMATION]**

<p>COURSE DESCRIPTION &amp; GOALS</p>	<p>This course is designed to give students knowledge and insight into the process of East Asian Cinema. Over the course of six weeks we will look at 12 films with the intention of understanding:</p> <ul style="list-style-type: none"> <li>• The historical and socioeconomic effects of each region and its relative effect on respective filmmaking</li> <li>• The effects of new technologies—digital cinema</li> <li>• The consumer process, Hollywood, and the global market</li> <li>• The re-shaping of class, gender, and identity roles</li> </ul> <p>We will also examine Dennis Giles’ “Conditions of Pleasure,” along with other theorists’ propositions of how the viewing pleasure of cinema operates.</p> <p><b>Texts</b></p> <p>READER will contain selections from:</p> <ul style="list-style-type: none"> <li>• <i>East Asian Cinemas: Exploring Transnational Connections on Film</i> by Leon Hunt and Leung Wing-Fai</li> <li>• <i>Korean Film: History, Resistance, and Democratic Imagination</i> by Eungjun Min, Jinsook Joo, and Han Ju Kwak</li> <li>• <i>New Digital Cinema</i> by Holly Willis</li> <li>• <i>East Asian Cinema</i> by David Carter</li> <li>• <i>Seoul Searching: Culture and Identity in Contemporary Korean</i></li> </ul>
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	<p><i>Cinema</i> by Frances Gateward</p> <ul style="list-style-type: none"> <li>• <i>The Remasculinazation of Korean Cinema</i> by Kyung Hyun Kim</li> </ul> <p>There will be six quizzes and two essays throughout the term. The quizzes will be given on Mondays each week, except for our first quiz, which will be given on Friday of that week. Details on our essay assignments are listed below.</p> <p><b>Midterm: Due Monday, Week 4</b></p> <p>A five-page paper discussing one of the films we have seen up to this point. Please be sure to address one of the perspectives we have discussed thus far—economics, censorship, technological tools, or identity.</p> <p><b>Final: Due Monday, Week 6</b></p> <p>Write a ten-page paper on a film you would create in a respective foreign or native region in the relative present or distant past. Some possible questions to address could be: What would your theme be? How do you feel the current economic climate must be addressed in your budget? What cameras/technology would you incorporate and why? What type of acting styles would you combine? What about your editing or sound design choices? How will each of your choices address your themes or style? What is your desired effect on your viewers? How would you market or gain financing for this film?</p>										
PREREQUISITE	None.										
COURSE REQUIREMENTS											
GRADING POLICY	<p><b>Assessment</b></p> <table data-bbox="622 1500 1197 1836"> <tr> <td><b>Participation and attendance</b></td> <td><b>15%</b></td> </tr> <tr> <td colspan="2">This includes punctuality, preparedness, and attention.</td> </tr> <tr> <td><b>Quizzes (6)</b></td> <td><b>15%</b></td> </tr> <tr> <td><b>Paper One</b></td> <td><b>30%</b></td> </tr> <tr> <td><b>Paper Two</b></td> <td><b>40%</b></td> </tr> </table>	<b>Participation and attendance</b>	<b>15%</b>	This includes punctuality, preparedness, and attention.		<b>Quizzes (6)</b>	<b>15%</b>	<b>Paper One</b>	<b>30%</b>	<b>Paper Two</b>	<b>40%</b>
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Eungjun Min, Jinsook Joo, and Han Ju Kwak

- *New Digital Cinema* by Holly Willis
- *East Asian Cinemas: Exploring Transnational Connections on Film*  
Edited by Leon Hunt and Leung Wing-Fai
- *Seoul Searching: Culture and Identity in Contemporary Korean Cinema* by Frances Gateward
- *The Remasculinization of Korean Cinema* by Kyung Hyun Kim



### **Piروز Kalayeh – Writer/Director/Producer**

#### INSTRUCTOR'S PROFILE

Piروز Kalayeh received an MFA in Creative Writing from the Jack Kerouac School of Disembodied Poetics. He has been published in *Looking Back* (New Brighton Books, 2003); was granted a Zora Neale Hurston Award (Naropa University, 2002) and has published work in *Wigleaf*, *Ducts*, *Past Simple*, *Horseless Press*, and *No Tell Motel*. He is the founding member and proprietor behind the musical group, The Slipshod Swingers, and the records *Orange Lamborghini* (2006) and *Transistor Radio* (2008). He has also served as an Associate Producer and Post Production Coordinator with Weller Grossman Productions. Some of the television programs he has worked on include STRICTLY SEX WITH DR DREW (DISC), CRAFTLAB (DIY), and LOOK WHAT I DID (HGTV). In 2009, Kalayeh produced and co-directed THE HUMAN WAR (2011) into a full-length feature for Sangha Films. SHOPLIFTING FROM AMERICAN APPAREL (2011) is Kalayeh's second feature and first solo directorial feature released under his personal label [ILIKENIRVANA](#). Kalayeh is currently working on a documentary about Buddhist teacher Brad Warner, entitled BRAD WARNER: THE ENLIGHTENIZER (2013), along with several other narrative features, including the monster spoof, DEATH TO ALL MONSTERS. He lives with his wife in Los Angeles and South Korea. He interviews various entertainers and artists on his blog, Shikow.

**[WEEKLY SCHEDULE]**

WEEK (PERIOD)	WEEKLY TOPIC CONTENTS	COURSE MATERIAL & ASSIGNMENTS
1 (06.28 ~ 07.02)	The Language of a Transnational Cinema	Reading: “Remaking Seven Samurai in World Cinema” edited by David Desser “The Conditions of Pleasure” by Dennis Giles  Film: Seven Samurai (1954) Godzilla (1954)
2 (07.05 ~ 07.09)	Race, Gender, and Postcolonial Identity	Reading: “Race, Gender, and Postcolonial Identity in Address Unknown” by Myung Ja Kim “Hunting for the Whale” by Kyung Hyun Kim “Transgressing Boundaries...” by Diane Carson  Film: Whale Hunter (2003) In the Mood for Love (2000) Address Unknown (2001)
3 (07.12 ~ 07.16)	Creating and Erasing Identity	Reading: “Salute to Mr. Vengeance...” by Nikki Lee “Asiaphilia, Asianisation, and the Gatekeeper Auteur” by Leon Hunt “Remaking East Asia...” by Gary Xu  Film: Princess Mononoke (1997) Crouching Tiger, Hidden Dragon (2000) Old Boy (2003) Kingdom of War (2005)
4 (07.19 ~ 07.23)	All Hail the Blockbuster	Reading: “The Language of the Blockbuster...” by Rayma Denison  Film: The Host (2006) Shiri (1999) Hero (2002)
5 (07.26 ~ 07.30)	New Waves of Consumption on the Digital Waterfront	Reading: “Infernal Affairs and Kung Fu Hustle...” Leung Wing-Fai “New Digital Cinema” by Holly Willis  Films: Kung Fu Hustle (1993) Infernal Affairs (1994) Nura: Rise of the Yokai Clan (2010) Narruto Shippudin (2008)
6 (08.02 ~ 08.06)	New Asian Cinema	Reading: “Scream and Scream Again...” by Chris Berry “Contemporary South Korean Cinema...” by Chris Howard  Film: Man from Nowhere (2010) 13 Assassins (2010) I Saw the Devil (2010)

