# KOREAN CINEMA

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<tr>
<td>INSTRUCTOR</td>
<td>Pirooz Kalayeh</td>
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<td>TBA</td>
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<td>OFFICE HOURS</td>
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<td>CLASSROOM LOCATION</td>
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<td>E-MAIL</td>
<td><a href="mailto:pkalayeh@amda.edu">pkalayeh@amda.edu</a></td>
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## [COURSE INFORMATION]

This course is designed to give students knowledge and insight into the process of Korean cinema. Over the course of six weeks we will look at 12 films with the intention of understanding:

- The historical and socioeconomic effects of the country and its relation to filmmaking
- The effects of new technologies—digital cinema
- The consumer process, Hollywood, and the global market
- The re-shaping of class, gender, and identity roles

We will also examine Dennis Giles’ “Conditions of Pleasure,” along with other theorists’ propositions of how the viewing pleasure of cinema operates.

### Texts

READER will contain selections from:

- *Korean Film: History, Resistance, and Democratic Imagination* by Eungjun Min, Jinsook Joo, and Han Ju Kwak
- *New Digital Cinema* by Holly Willis
- *Seoul Searching: Culture and Identity in Contemporary Korean Cinema* by Frances Gateward
- *The Remasculinazation of Korean Cinema* by Kyung Hyun Kim

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.

**Midterm: Due Monday, Week 4**

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.

**Final: Due Monday, Week 6**

Write a ten-page paper on a film you would create in Korea. 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 would you use? What type of acting styles would you combine? What about your editing choices? What would you like to address in your theme or stylistic choices? What is your desired effect by these choices? How would you market or gain financing for this film?

**PREREQUISITE**

None.

**COURSE REQUIREMENTS**

**GRADING POLICY**

**Assessment**

- **Participation and attendance** 15%
  
  This includes punctuality, preparedness, and attention.

- **Quizzes (6)** 15%

- **Paper One** 30%

- **Paper Two** 40%

**TEXTS & REFERENCES**

READER will contain selections from:

- *Korean Film: History, Resistance, and Democratic Imagination* by Eungjun Min, Jinsook Joo, and Han Ju Kwak
- *New Digital Cinema* by Holly Willis
- *Seoul Searching: Culture and Identity in Contemporary Korean Cinema* by Frances Gateward
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INSTRUCTOR’S PROFILE

Pirooz Kalayeh – Writer/Director/Producer

Pirooz M. 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. His comic book Golden Ashtray recounts the author’s adventures living in Los Angeles. He is the founding member and proprietor behind the musical group, The Slipshod Swingers, and the records Orange Lamborghini (2006) and Transistor Radio (2008). In 2009, Kalayeh produced and directed THE HUMAN WAR into a full-length feature with Sangha Films. The film was released in January 2011. SHOPLIFTING FROM AMERICAN APPAREL is his second feature released under his personal label ILIKENIRVANA. He is currently working on a documentary about Buddhist teacher Brad Warner, entitled BRAD WARNER: THE ENLIGHTENIZER, 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

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<tr>
<th>WEEK (PERIOD)</th>
<th>WEEKLY TOPIC CONTENTS</th>
<th>COURSE MATERIAL &amp; ASSIGNMENTS</th>
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| 1             | Golden Age of Korean Cinema (1960-1970) | Reading:  
“Korean Cinema: Philosophical Foundations and Theoretical Frameworks” by E. Min, J. Joo, and H. Kwak  
Film: The Stray Bullet (1960)  
The Housemaid (1960) |
| 2             | The Depression Era | Reading:  
“Hunting for the Whale” by Kyung Hyun Kim |
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