

# Pirooz M. Kalayeh

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## EDUCATION

### **European Graduate School, Saas Fee, Switzerland.**

September 2015—August 2018. PhD in Media and Communication (Literature, Music, and Visual Thought), Magna Cum Laude. Cumulative GPA: 4.0. Instructors included Terrence Mallick, Wim Wenders, and Barbara Hammer.

Dissertation: *Allowing and Denying Accidents: The Hybrid Cinema of Abbas Kiarostami and Caveh Zahedi*

Thesis Advisor: Mike Figgis

### **Naropa University, Boulder, Colorado.** July 2001—May 2003.

MFA in Writing and Poetics with a concentration in prose.

Cumulative GPA: 4.0.

### **University of Delaware, Newark, DE.** September 1994—January 2001.

Bachelor of Arts degree in English with emphases on literature and modern authors. Dean's list, E52 Theater Company, Harrington Theater Arts Company.

### **Oxford Training Seminars, CAL STATE – Los Angeles, CA.** November

– December 2006. 60 hour TESOL/TESL Teacher Training Certification.

### **Governor's School for Excellence, Newark, DE.** July – August 1992.

Acting under the guidance of Jamie Cunningham.

## WORK EXPERIENCE

**European Graduate School, Visual Director.** Produce and film all the [university's lectures, interviews, and promotional material](#), along with heading the social media campaigns and website content for the program. In addition to my production duties, I also serve as a Faculty Fellow, advising PhD and Master's students in their course study, and also serve as a reader for Master's dissertations. My involvement also includes serving as a liaison for partnerships with other cinema programs for joint study and using my contacts within the film world to bring in master workshops by such luminaries, such as Rick Alverson (THE COMEDY), Caveh Zahedi (THE SHEIK AND I), and others. October 2018—Present.

[European Graduate School](#), Faculty, Valetta, Malta. Co-taught [CLASS ABOUT THE CLASS](#) with [Caveh Zahedi](#), where students created a 12-part web series that documents the class to learn camera and editing skills (C100 and Premiere Pro), how to make proper camera address, sound recording and mixing, how to create memoir cinema by questioning the education of that very thing itself, and to have a finished 12-part doc series. October 2018.

[Monroe Community College](#), Assistant Professor, Cinema Studies and Video Production (Tenure-Track), Rochester, NY. Taught cinema studies and video production courses at the School of Visual and Performing Arts. Courses include: Scriptwriting, Video Production I, Video Production II, Techniques of Television I, Cinema Drama, Introduction to Film, Visual Storytelling, Cinema Comedy, and Topics in Cinema. Duties include formation and execution of syllabus, evaluating weekly papers, scripts, pre-production budgets, storyboards, films, and in-class discussions of writing, new media trends, distribution, navigating film festival markets, cameras, lighting, digital workflows, and research and editing techniques. January 2016—October 2018.

[Woosong University](#), Assistant Professor, Media and Communication Arts, Daejeon, South Korea. Taught theory and production courses at The Sol International Media Arts Department. Courses included: Visual Storytelling, Post Production, Applied Media Aesthetics, Video Production, and Advanced Video Production. Duties include formation and execution of syllabus, evaluating weekly papers, scripts, pre-production budgets, storyboards, films, and in-class discussions of writing, new media trends, distribution, navigating film festival markets, cameras, digital workflows, and research and editing techniques. March 2015—January 2016.

[UCLA Extension](#), Entertainment Studies Faculty, Los Angeles, CA. Taught Making Your First Short Film (Online) and Making Webisodes—a hands-on course that explores the creative and logistic challenges of writing, producing, and filming a successful narrative episodic television series. Duties included formation and execution of syllabus, evaluating weekly papers, scripts, pre-production budgets, storyboards, films, and in-class discussions of writing, grammar, new media trends, Web distribution, navigating film festival markets, cameras, digital workflows, and research and editing techniques. September 2012—March 2015.

[Yonsei University](#), YISS, Professor, Seoul, Korea. Taught Introduction to Theatre, East Asian Cinema, and Korean Cinema during summer program. Discussions centered around the historical and socioeconomic effects of each region and its relative effects on respective filmmaking, and the effects of new technologies—digital cinema, the consumer process, Hollywood, and the global market. Duties included formation and execution

of syllabus, evaluating weekly papers, and in-class discussions. July 2012—August 2012.

**The American Musical and Dramatic Academy, Camera and Critical Studies Faculty, Hollywood, CA.** Taught History of Independent Cinema, Science Fiction Cinema, Acting for the Camera 1-3, Short Film, Media for the Actor, Cultures of Horror and Fear, Composition I, Great Performances, and Creative Writing. Duties included formation and execution of syllabus, evaluating weekly papers, scripts, pre-production budgets, storyboards, films, and in-class discussions of writing, grammar, new media, cameras, digital workflows, and research and editing techniques. October 2010—March 2015; October 2018—present.

**Yonsei University, YISS, Professor, Seoul, Korea.** Taught Introduction to Theatre during summer program. Topics included: Internet & Theater, Hamlet, Shakespeare, Beijing Opera, and Theatrical Impulses. Duties included formation and execution of syllabus, evaluating weekly papers, and in-class discussions of theatrical design, acting, and direction. July 2010—August 2010.

**ILIKENIRVANA, Producer/Director.** Responsibilities include execution of marketing plan including formulation of brand strategy, creation of communication objectives, writing and designing ads for national print and television campaigns; managing actors, staff, and funds; and overseeing on-set and off-set productions. Production on [THE HUMAN WAR](#) was completed in January 2010. The film premiered at the Beloit International Film Festival and was released to select theaters in December 2013 and on [Filmin](#) and VOD in January 2014. [SHOPLIFTING FROM AMERICAN APPAREL](#) was released to select theaters across America on December 7<sup>th</sup>, 2012. [BRAD WARNER'S HARDCORE ZEN](#) was released on October 12, 2013 at the Buddhist Film Festival in Amsterdam. [ZOMBIE BOUNTY HUNTER M.D.](#) was released on VOD on October 31, 2015. September 2008—Present.

**Yonsei University, Full Time Lecturer, Seoul, Korea.** Served as an instructor of English. Duties included formation and execution of syllabus, evaluating weekly papers, and in-class discussions of grammar, phonics, and writing modalities. March 2008—March 2009.

**Duksung Women's University, English Instructor, Seoul, Korea.** Served as an instructor of Advanced Writing, Film, General English, Dynamic English, and held the title of *Foreign Teacher's Liaison*. January 2007—February 2008.

**Baker College, Online Instructor, General Education Department, Flint, Michigan.** Served as an online instructor of Creative Writing,

Composition I, and Workplace Communication. Duties included formation and execution of syllabus, evaluating weekly reader response papers, and in-class workshopping of writing exercises. July 2007—February 2008.

**Corinthian Colleges, Inc., Online Instructor, General Education Department.** Served as an online instructor of Compositions I & II, Basic English, and Introduction to American Literature. Duties included formation and execution of syllabus, evaluating weekly papers, and in-class discussions of writing modalities. January 2007—July 2014.

**Associate Producer, [Craftlab](#), Screen Door Entertainment, North Hollywood, CA.** Assisted Supervising Producer with research, script writing, promotions, and organization. July 2005—April 2006.

**Post Production Coordinator, *Look What I Did*, *Chefography*, and *UFO*, [Weller Grossman Productions](#).** Supervised editing teams and served as liaison between Supervising producer, project team, and network executives. April 2006—July 2006.

**Associate Producer, *Look What I Did*, [Weller Grossman Productions](#), North Hollywood, CA.** Assisted Supervising Producer with research, promotions, and organization. December 2005—April 2006.

**Adjunct Faculty, Writing & Poetics Department, Naropa University, Boulder, Colorado.** Taught creative writing to non-writing majors. Duties included formation and execution of syllabus, evaluating weekly reader response papers, and in-class workshopping of creative writing exercises. January 2003—May 2003.

## SELECTED PUBLICATIONS

Kalayeh, Pirooz, and Loren Goodman. [Shitting on Elves & Other Poems](#). New Michigan Press, 2020.

Kalayeh, Pirooz, and Loren Goodman. "[My Edits](#)." *New Orleans Review*, 18 Oct. 2019, Web. Oct. 2019.

Books in Conversation, [Tony Leuzzi with Pirooz Kalayeh](#), Brooklyn Rail, May 1, 2018. Print and Web.

"Quddus" *Nervelantern*. (2014): n. pag. Print.

["During Credits."](#) *Clearly Stated*. N.p., 7 Dec. 2012. Web. 26 Sept. 2014.

Naughton, Alexandra. "[I Love It When I'm Walking](#)." *Clearly Stated*. Arranged by Pirooz Kalayeh. N.p., 13 Jan. 2013. Web. 26 Sept. 2014.

[The Whopper Strategies](#). New York City: DirtE, 2013. Print.

"How to Create a Haiku." *The Lab* (2009): n. pag. Print.

["The Party."](#) *Wigleaf*. Wigleaf Magazine, Mar. 2008. Web. 26 Sept. 2014.

["-----"](#) *Past Simple*. Past Simple, 4 Feb. 2008. Web. 26 Sept. 2014.

"Quality Love Control (excerpt)." *Opium Magazine* May 2007: n. pag. Print.

"Dino." *No Tell Motel*. N.p., July 2007. Web. 26 Sept. 2014.

"I Am Being Poisoned." *Past Simple*. Past Simple, Sept. 2006. Web. 26 Sept. 2014.

["12 Days of Christmas."](#) *Iranian.com: Pirooz M. Kalayeh, 12 Days of Christmas*. Iranian.com, 15 Aug. 2006. Web. 26 Sept. 2014.

"The Whopper Strategies, Part 1." *Ellipsis Serial Magazine* Jan. 2006: 77-85. Print.

"The Whopper Strategies, Part 2." *Ellipsis Serial Magazine* Feb. 2006: 45-57. Print.

"The Whopper Strategies, Part 3." *Ellipsis Serial Magazine* March 2006: 55-67. Print.

"The Whopper Strategies, Part 4." *Ellipsis Serial Magazine* April 2006: 84-96. Print.

"The Whopper Strategies, Part 5." *Ellipsis Serial Magazine* May 2006: 77-85. Print.

"The Whopper Strategies, Part 6." *Ellipsis Serial Magazine* June 2006: 42-54. Print.

"The Whopper Strategies, Part 7." *Ellipsis Serial Magazine* July 2006: 47-54. Print.

"The Whopper Strategies, Part 8." *Ellipsis Serial Magazine* Aug. 2006: 59-66. Print.

"The Whopper Strategies, Part 9." *Ellipsis Serial Magazine* Sept. 2006: 6-12. Print.

"Golden Ashtray." Shikow, (2005). Graphic Novel.

"The Saint." *Ducts.org*: [The Saint](#). Ducts.org, n.d. Web. 26 Sept. 2014.

"Assembly Line." *Feed Me Seymour* (2005): 67-68. Print.

"500 Big Mac." *American Drive Review* 1.4 (2005): 17-20. Print.

"For Her Presents." *Ancient Heart Magazine* (Winter 2005). Magazine.

"Onion Take Away the Smell." *Sliding Uteri* (Winter 2005). Journal.

"Havah's Silence." *Spire Press* (Fall 2004). Magazine.

"The Waterfall." *Sliding Uteri* Summer 2004. Journal.

"Doctor Jones and the One Percent Solution." [Looking Back: Stories of Our Mothers and Fathers](#). ed. Rebecca Wecks. (New Brighton Books, 2003)

"Boxes" *3:2 Literary Journal* October 2002.

Kalayeh, Pirooz. "Introduction." Introduction. *Waking Blind*. By Aquiles Legrave. Boulder: Mallet, 2001. N. pag. Print.

"Quddus." *Nervelantern* 2 (2002): 1-83. Journal.

"500 Big Mac." *3:2 Literary Journal* (May 2003). Journal.

"Hall of Monsters." Newark: Yah Boogah, 1999. N. pag. Print.

## **RECORDINGS:**

The Slipshod Swingers. [Transistor Radio](#). Pirooz Kalayeh, 2008. CD.

The Slipshod Swingers. [Orange Lamborghini](#). Pirooz Kalayeh, 2007. CD.

The Slipshod Swingers. Woes & Hail Mary's. Pirooz Kalayeh, 2006. CD.

Kalayeh, Pirooz. *Fear Moves*. Perf. Sonny Mishra, Mark Parsia, and Kevin Tarzanin. Cecil's Water. Michael Comstock, 1997. CD.

*Rosetta Stone Compilation*, Cecil's Water. Zowie Records, 1996. CD.

*Sincerely Yours*, Cecil's Water. Lookout Records, 1996. CD

## FILMS:

[STORIES BETWEEN IRAN & AMERICA](#). Dir. Pirooz Kalayeh. Written by Pirooz Kalayeh. Perf. Pirooz Kalayeh, Shahin Talai, Hooshmand Kalayeh. ILIKENIRVANA Productions, 2020. Web Series.

[CTRL ALT DEL](#) Dir. Pirooz Kalayeh. Written by Pirooz Kalayeh. Perf. Pirooz Kalayeh, Nick Rutkaus, Alexandra Naughton, Jayinee Basu, Nick Ryan, Brad Warner. ILIKENIRVANA Productions, 2018. DVD. Narrative Feature.

[ZOMBIE BOUNTY HUNTER M.D.](#) Dir. Pirooz Kalayeh. Written by Pirooz Kalayeh. Perf. Pirooz Kalayeh, Brad Warner, and Hannah Pierce. ILIKENIRVANA Productions, 2015. DVD. Narrative Feature.

[BRUNCH ON THE FOURTH OF JULY](#). Dir. Pirooz Kalayeh. Screenplay by Aaron Dowell and Pirooz Kalayeh. Perf. Pirooz Kalayeh, Brad Warner, and Sohee Kalayeh. ILIKENIRVANA Productions, 2013. Short Film.

[BRAD WARNER'S HARDCORE ZEN](#) Dir. Pirooz Kalayeh. Written by Pirooz Kalayeh. Perf. Brad Warner. ILIKENIRVANA Productions, 2013. DVD. Documentary Feature.

[THE HUMAN WAR](#) Dir. Pirooz Kalayeh and Thomas Henwood. Written by Pirooz Kalayeh and Thomas Henwood. Perf. James Roehl and Keith McAleer. ILIKENIRVANA Productions, 2013. DVD. Narrative Feature.

[SHOPLIFTING FROM AMERICAN APPAREL](#) Dir. Pirooz Kalayeh. Written by Pirooz Kalayeh. Perf. Jordan Castro, Brad Warner, Tao Lin, and Pirooz Kalayeh. ILIKENIRVANA Productions, 2012. DVD. Narrative Feature.

## SELECTED PRESS AND INTERVIEWS

Quinn, Holly. "From Hockessin to Hollywood: Pirooz Kalayeh Returns with Film 'CTRL ALT DEL'." *Technical.ly Philly*, 17 Apr. 2018, [technical.ly/delaware/2018/04/17/hockessin-hollywood-pirooz-kalayeh-returns-film-ctrl-alt-del/](http://technical.ly/delaware/2018/04/17/hockessin-hollywood-pirooz-kalayeh-returns-film-ctrl-alt-del/).

Walker, Seth M. "[Revolutionizing the Revolution: Brad Warner's Hardcore Zen - Nomos Journal](#)." *Nomos Journal*. Nomos Journal, 4 Feb. 2014. Web. 26 Sept. 2014.

Quinn, Megan. "[Zen Bad Boy Brad Warner Translates into Film](#)." *Boulder Daily Camera*. Daily Camera, 11 Jan. 2014. Web. 26 Sept. 2014.



Baysa, Heather. "[Tao Lin's Shoplifting From American Apparel is Now a Movie About Malaise, Stealing, and Tao Lin.](#)" *Runnin' Scared*. Village Voice, 17 Dec. 2012. Web. 26 Sept. 2014.

Bravo, Kistina. "[Shoplifting from American Apparel Director Pirooz Kalayeh Discusses His New Meta-Film and Its Unique Distribution Process.](#)" *LA Weekly*. LA Weekly, 7 Dec. 2012. Web. 26 Sept. 2014.

Lelievre, Benoit. [Movie Review : Shoplifting from American Apparel \(2012\)](#) *Dead End Follies*, 28 Nov. 2012. 26 Sept. 2014.

Brown, Jeffrey. "[Interview with Jeffrey Brown: May 21st - June 7th.](#)" Interview by Pirooz Kalayeh. Web log post. *Shikow*. ILIKENIRVANA Productions, 21 May 2011. Web. 26 Sept. 2014.

Luthern, Ashley. "[Crew Films 'arrest' for Movie.](#)" *Vindy.com*. The Vidicator, 15 June 2011. Web. 26 Sept. 2014.

Spilker, Josh. [Q&A: Pirooz Kalayeh, director of Shoplifting from American Apparel.](#)" *Impose Magazine*, 7 April 2012. 26 Sept. 2014.

Saroyan, Aram. "[Interview with Aram Saroyan: October 5th - November 10th, 2007.](#)" Interview by Pirooz Kalayeh. Web log post. *Shikow*. ILIKENIRVANA Productions, 7 Oct. 2007. Web. 26 Sept. 2014.

Lin, Tao. "[Interview with Tao Lin: Feb 23 - March 7, 2007.](#)" Interview by Pirooz Kalayeh. Web log post. *Shikow*. ILIKENIRVANA Productions, 7 March 2007. Web. 26 Sept. 2014.

Zahedi, Caveh. "[Caveh Zahedi, Sainthood & Artistry: July 23-31.](#)" Interview by Pirooz Kalayeh. Web log post. *Shikow*. ILIKENIRVANA Productions, Aug. 2005. Web. 26 Sept. 2014.

## SELECTED PERFORMANCES AND READINGS

**Beloit International Film Festival, [The Making of THE HUMAN WAR.](#)** Pirooz Kalayeh, one of the directors of BIFF 2014's official selection "[The Human War](#)," presents a look into the benefits and challenges of independent film by discussing the making of some of his feature films. **Sun, Feb 23, 2014** – 12:00 pm — La Casa Grande.

**University of Southern California, Poetry – Mixed Genres, Carol Muske Dukes.** Guest instructor for PhD course on mixed genres and discussion of Lee, Chang-Dong's film *POETRY*. October 25, 2012.

**Yonsei University, YISS 2012.** *Hollywood, Independent Cinema, and the*



*Webisode*. Faculty Forum Presentation. July 23, 2012.

**Yonsei University, YISS 2010.** *THE HUMAN WAR: Evolution of a Film*. Faculty Forum Presentation. July 21, 2010.

**Naropa University, Department of Writing and Poetics** Student Arts Concert, Boulder, Colorado. Co-emcee. October 11—12, 2001.

**Naropa University, Summer Writing Program.** Student Readings and Salons Co-emcee. Student panel chair: “Contemplative Arts and Writing.” June—July 2002.

**Interview with Bobbie Louise Hawkins**, Summer Writing Program, Naropa University, Boulder, Colorado. Interviewer. June 2002.

**Featured artist readings:** Jack Kerouac School of Disembodied Poetics (2003), Boulder Museum of Contemporary Art (2003), University of Colorado's Four by Four Poetry Series (2003), Boulder Visiting Writer Series (2002), Zora Neale Hurston Scholarship Reading (2002), and Newark Arts Alliance (2001).

**Musical Performances:** lead vocalist/ guitarist/ songwriter in *Cecil's Water* from 1996-2001. Featured billing at such venues as The Pontiac Grill, Trocadero Theater, Route One South Music Conference, Stone Balloon, The Big Kahuna, East End Café. Shared billing with such acclaimed artists as The Caulfields, The Toasters, Grinch, Ruder Than You, Blacklight Rainbow, Spindrift, The Verge, and others.

## HONORS & AWARDS

Official Selection, ZOMBIE BOUNTY HUNTER M.D., [On Vous Ment Film Festival 2016](#), Lyon, France.

Official Selection, SHOPLIFTING FROM AMERICAN APPAREL, [Fandependent Films 2016](#).

Official Selection, BRUNCH ON THE FOURTH OF JULY, Beloit International Film Festival 2015

[Best Screenplay Award, THE HUMAN WAR, Beloit International Film Festival 2014](#)

Official Selection, BRAD WARNER'S HARDCORE ZEN, [Buddhist Film Festival Europe 2013](#)

Guest Editor, *Past Simple* 7, 2009.

Finalist Speakeasy Prize in Poetry (The Loft, 2004)

Spire Press Fiction Finalist, 2004.

Candidate *Best New American Voices 2004* (Harcourt and Brace, 2004)

Graduate Assistant, Naropa University, 2003.

Zora Neale Hurston Award, Summer Writing Program, Naropa University, 2002.

## **MEMBERSHIPS**

Film Independent

Modern Language Association

International Documentary Association

Independent Film Finance Group

The Association of Writers & Writing Programs

## **TEACHING RECORD**

**Techniques of Television I** - Introduction to the basic aspects of technical and production techniques of television and related audio systems used in the medium. Emphasis will be placed on theory and use of television equipment, direction, lighting, television graphics, scripting, basic engineering, distribution systems, and studio personnel. In addition to the student-produced and directed assignments, members of the class will participate in production crews. Two class hours, two laboratory hours. 3 Credits.

### **Goals & Objectives:**

Each class member will understand production roles and jargon needed to communicate between positions, differentiate between various cables, jacks, and plugs, perform basic camera moves and compositions, understand and produce a string of basic shots into a meaningful sequence, recall definitions of basic media production terminology, understand and operate a variety of microphones under various conditions, audio tape recorders/players, compact discs, monitors, and headsets, demonstrate basic understanding of video switchers, character generators, audio mixers, lighting equipment and 3-point lighting,

demonstrate an elementary ability to coordinate (direct) a video production which involves giving commands to a crew (which includes camera persons, VTR, technical direction, floor manager, talent, lighting, audio, etc.), and demonstrate an elementary understanding of editing.

[Syllabus](#) • [Student Work Examples](#) • [Evaluations](#)

**Video Production II** - This is a hands-on course that focuses on the building blocks of media aesthetics: lighting, composition, framing, color, space, time, sound, motion, and editing. The course will be composed of lectures, class projects in studio, and take home assignments. Students will work individually or in class-created groups to explore each week's theme with their respective photography, film, sound, or lighting projects. Participants may use any camera, sound recording device, or editing software to complete assignments. All created media will be privately uploaded with links and passwords via weekly Dropbox folders.

**Goals & Objectives:**

Each class member will learn how lighting, composition, framing, color, space, time, sound, motion, and editing can be used to illustrate a narrative for any media related project. Students will work individually or in production **groups** to complete ten creative assignments during the semester that put weekly, learned concepts into practice.

[Syllabus](#) • [Student Work Examples](#) • [Evaluations](#)

**Scriptwriting** - Review and practice of the requirements for writing professionally formatted scripts used in shorts, feature films, and web series. Emphasis will be placed on writing a short-form script and a webisode pilot. Three class hours. 3 Credits.

**Goals & Objectives:**

Each class member will discuss the key elements that comprise the structure of dramatic writing, demonstrate a sense of story-telling through the cinematic tradition, explain the parts of a good story and script and how they work together, review and analyze films and scripts to detail where they succeed and where they fail, confidently write a synopsis, outline, treatment and short dramatic script, and correctly use the proper scriptwriting format as it conforms to industry standards

[Syllabus](#) • [Student Work Examples](#) • [Evaluations](#)

**Applied Media Aesthetics** - This is a hands-on course that focuses on the building blocks of media aesthetics: lighting, composition, framing, color, space, time, sound, motion, and editing. The course will be composed of lectures, class projects in studio, and take home assignments. Students will work individually or in class-created groups to explore each week's theme with their respective photography, film, sound, or lighting projects. Participants may use any camera, sound recording device, or editing software to complete assignments. All created media will be privately uploaded with links and passwords via weekly Dropbox folders.

**Goals & Objectives:**

Each class member will learn how lighting, composition, framing, color, space, time, sound, motion, and editing can be used to illustrate a narrative for any media related project. Students will work individually or in production **groups** to complete ten creative assignments during the semester that put weekly, learned concepts into practice.

[Syllabus](#) • [Student Work Examples](#)

**Creative Writing** - This course offers performing artists a dynamic creative writing workshop to explore, develop, structure and present their written expression. By reading some of the most inspired creative works and comparing the fundamental structure of various texts, such as poetry, the short story, one-act play and screenplay, students will write and present their own material based on multiple formats. Prerequisite: English Composition.

Course Goals:

- Analyze a range of written genres and texts
- Identify and create various constructs and literary conventions used in written formats, monologues, the short story, one-act play and screenplay
- Explore and develop dynamic personal themes for expression
- Write texts which adhere to accepted structures and formats of specific genres and styles
- Present their written material for peer review, feedback and possible video archiving and/or live performance

[Syllabus](#) • [Student Work Examples](#) • [Evaluations](#)

**Composition I** - This course provides instruction and practice in expository writing and emphasizes grammatical and mechanical accuracy

and proper essay form. Emphasis is placed on clarity, logical organization, unity, and coherence of central ideas and supporting material.

#### Course Objectives

1. Apply the stages of critical thinking and writing.
2. Construct writing free of grammatical, mechanical, and usage errors.
3. Compose paragraphs emphasizing unity and coherence.
4. Apply the writing process to selected genres.
5. Adhere to proper citation guidelines during document development.
6. Apply the writing process to biographical essays.
7. Develop research material into unified, coherent paragraphs.
8. Apply the writing process to a business letter.
9. Use eTextbook successfully.
10. Implement an academic success plan.

[Syllabus](#) • [Student Work Examples](#) • [Additional Work](#) • [Evaluations](#)

**Composition II** - This course provides instruction and practice in expository writing and emphasizes grammatical and mechanical accuracy and proper essay form. Emphasis is placed on clarity, logical organization, unity, and coherence of central ideas and supporting material.

#### Course Objectives:

1. Apply the stages of critical thinking and writing.
2. Construct writing free of grammatical, mechanical, and usage errors.
3. Compose paragraphs emphasizing unity and coherence.
4. Apply the writing process to selected genres.
5. Adhere to proper citation guidelines during document development.
6. Apply the writing process to biographical essays.
7. Develop research material into unified, coherent paragraphs.
8. Apply the writing process to a business letter.
9. Use eTextbook successfully.
10. Implement an academic success plan.

[Syllabus](#) • [Student Work Examples](#) • [Evaluations](#)

**Cultures of Fear and the Horror Film** - This course is a broad survey of the historical power and construction of films that have defined the “horror” genre. As a class we will critically examine the major tenets and staples of this genre and how these films draw various influences throughout the world.

Course Objectives: To analyze the history and the major themes of horror films in relation to fear, the international realm and ultimately dive

headlong into “what is scary” and what is fear?

[Syllabus](#) • [Student Work Examples](#) • [Evaluations](#)

**East Asian Cinema** - 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:

- The historical and socioeconomic effects of each region and its relative effect on respective 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

[Syllabus](#) • [Student Work Examples](#) • [Additional Work](#) • [Evaluations](#)

**Great Performances** – An in-depth study of the greatest performances in the 20<sup>th</sup> and 21<sup>st</sup> Century. Discussions will center on the work of James Dean, Marilyn Monroe, Marlon Brando, Spencer Tracy, Sydney Poitier, Meryl Streep, and others. We will look at outside/inside acting, Stanislavski, and other techniques, as well as the directors and films, which have made many of these stars household names.

[Syllabus](#)

**History of Sci-fi Cinema** - Sci-Fi is a rich, diverse, and sometimes elusive genre, even more so than many other established ones. We will examine its evolution, component parts (the semantic elements) and major thematic implementations (the syntactic elements), how they interrelate, and where they may be pointing to what's next for the genre which, frankly seems to be stagnating and recycling at present. As ever, we will ground our study in the socio-cultural trends of the times of these films conceptions and seek to understand the needs and anxieties they seem to be addressing and, again, what that may mean for the future of the genre.

Course Objectives: To encourage students to improve their skills by learning through example and analysis. Additional goals: To expose students to screenings, the art, the design, and the themes of Sci-Fi cinema, of theoretical concepts, life experiences, and a range of emotions which will assist them in referencing and applying these things to their work. To expose students to the history, context, and evolution of the Science Fiction genre in ways that can be applied to their work.

[Syllabus](#)

**Independent Cinema** - This course is a broad survey of the historical power and presence of independent cinema across the scope of

legendary and current filmmakers, actors and the studios that brought about the love of the independent film. We will survey how the term independent has change throughout the course of this “style” of film making including the birth of “Hollywood” which was in and of itself a independent endeavor and how the term has radically shifted up to the current landscape of modern cinema. Through discursive and analytical discussions and writing as a class we will examine the concepts (loss, distrust, reality bending, thriller, irksome behaviors and oft non-linear narratives, etc.) that these films explore and how those concepts apply to our understanding of films and how we ourselves understand these qualities in our every day existence.

Course Mission: To analyze the history of independent cinema by focusing on several decades, including landmark films throughout the history of cinema. We will also examine how these films get made, where the money comes from and how they arrive before our eyes. We will also examine the independent film festival circuit to understand how many major figures in Film have come be known and beloved.

[Syllabus](#) • [Evaluations](#)

**International Cinema** - This course is a broad survey of international cinema. As a class we will view critical films that have influenced the course of cinematic history. We will also discuss the different acting techniques, directorial styles, lighting choices, pacing and many other facets of these unique films. You will be asked to dissect these films as both viewers and artists. I encourage you to get outraged, to swoon, to be aggravated, to champion a film you love. Bring your opinions. Bring your ideas as to what works in these films and what doesn't. Consider why these films are important and as an American audience always keeping in mind how these films may differ from the current landscape of “Hollywood” films.

Course Mission:

To analyze the history of international cinema by focusing on several regions, including landmark films from Germany, France, Scandinavia, and Italy, as well as films from around the globe that were influenced by European cinematic movements.

[Syllabus](#) • [Student Work Examples](#)

**History of Entertainment Business** – A survey course to help students understand the evolution of Hollywood from its early beginnings through talkies and into the new millennium. We will review classics of the canon and their contribution to the medium and profession. Essay assignments will delve into the mechanics of the medium, directing and acting



performances, and reflections on how present day multimedia artists are creating new work within this tradition.

[Syllabus](#)

**Introduction to Theater** - Introduction to Theater is a three-credit course that offers knowledge and insight into the process of theatre. Students will be expected to read and analyze plays, view and respond to live performances, and explore possibilities in theatrical design, acting, and direction.

[Syllabus](#) • [Student Work Examples](#) • [Evaluations](#)

**Korean Cinema** - 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.

[Syllabus](#) • [Student Work Examples](#) • [Additional Work](#) • [Evaluations](#)

**Making Your First Short Film (Online)** - Always wanted to make your own short film and thought you had no experience and no money? In this class, get started using your own pocket camera, iPhone, or whatever similar tool you have at your disposal. You learn how to write, produce, direct, and edit a 3-5-minute short fiction film. Emphasis is placed on maximizing the on-screen value of the project using available resources. The first part of the class is devoted to the pre-production process, highlighting the role of the story, and provides an overview of affordable shooting equipment and editing technologies. You then develop and write your project, which is filmed outside of class. Instruction includes a primer on the fundamentals of shooting and directing actors, as well as the basics of editing and outputting the projects to DVD. The completed films are screened and discussed during at the last class.

[Syllabus](#) • [Student Work Examples](#) • [Evaluations](#)

**Media for the Actor - Course Description:** This class offers students a broad spectrum of introductory elements of current media. The course is structured in 3 "modules" for the semester. Students will start by learning a

brief history of the evolution and vocabularies related to current media and technologies; emphasizing how they are used within contemporary society. The exploration will then lead to important information relating to how current media is most used by actors and performing artists (slates, reels, auditions, websites, etc.). The final module will focus on creating sample “content” as often used by actors to promote themselves and their artistic projects.

Course Mission: To provide historical reference and practical skills in using media as a viable relevant resource for working actors.

[Syllabus](#) • [Student Work Examples](#) • [Additional Work](#) • [Evaluations](#)

**Making Webisodes (Hybrid)** - For the low-budget filmmaker or aspiring producer, this hands-on course explores the creative and logistic challenges of writing, producing and filming a successful narrative episodic television series. You work individually or in groups to write, produce, and edit a 3-5-minute webisode for Internet distribution. Instruction focuses on the building blocks of story development, producing, casting and directing, post-production elements involved with editing and audio, and the distribution and monetization of webisodes on various sites, including You Tube. All produced pilots are webcast. Refined audio and video equipment is not necessary--a basic digital camera or phone and built-in mic are acceptable.

[Syllabus](#) • [Student Work Examples](#) • [Evaluations](#)

**Short Film** - The creation of a short film (or films) from start to finish. Students will be given specific guidelines within which they will write individual screenplays for short films. Once the films are written, there will be a selection process and one or more of the films will be produced. Students will then serve as actors and crew for the shooting of the film(s). A viewing of the final product is anticipated.

Course Mission: To write a well-structured, well-written screenplay that adheres to criteria set forth at the beginning of the course. To experience acting and crewing as directed in an original short film.

Course Goals:

Students who successfully complete this class will be able to:

- Format their screenplays properly
- Understand how to write under strict criteria in order to make their screenplays producible
- Understand the elements of dramatic structure.
- Write and revise a well-structured screenplay with compelling characters in dramatic situations, while incorporating personal truth.

- Tell a story visually and learn to write with the notion of taking your idea from script to screen
- Perform as cast and directed in an original short film.
- Understand post-production needs as related to an original short film.

[Syllabus](#) • [Student Film Examples](#) • [Script Examples](#)

\*Additional student work examples, teaching evaluations, syllabi, publication excerpts, and press clippings available in [ADDITIONAL SUPPLEMENTARY MATERIAL](#).

[MEDIA PORTFOLIO](#), [REFEREES](#), and other materials listed below. Highlighted links can be selected to download letters, stills, and other materials.

## CONTACT

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