The Mission
The mission of the Akira Kurosawa School of Film is to provide students with a quality online Master of Fine Arts degree in Digital Filmmaking. Through this program, students acquire the knowledge, skills, and ethics needed to produce media content in an ever-shifting landscape of production, distribution and exhibition. The curriculum reflects the variety of production practices involved in today’s complex entertainment and artistic realms – from film, video and gaming to festivals, YouTube and other online platforms, and to innovating into areas yet unknown. Through Anaheim University’s rich learning experiences and state of the art approach, students both new to digital filmmaking and looking to expand their filmmaking horizons will gain a greater appreciation for the history, theory and range of cinematic practices in global contexts, along with a full background in the most recent technologies of pre-production, production and post-production. Students will have the opportunity to experience aspects of Hollywood production practices through video interviews and real-time interactions with experts in various components of studio filmmaking, as well as interactions with those involved in other aspects of content production and distribution.

In the spirit of Akira Kurosawa, perhaps the most influential filmmaker of all time, the Akira Kurosawa School of Film endeavors to provide a solid grounding in all aspects of artistic creation and film appreciation through its MFA in Digital Filmmaking program.

About Akira Kurosawa
One of the most celebrated filmmakers in history, Akira Kurosawa had a career that spanned the Second World War to the early nineties, standing as a monument of artistic and personal achievement. His best-known films remain his samurai epics Seven Samurai and Yojimbo, but his intimate dramas, such as Ikiru and High and Low, are just as compelling. The first serious phase of Kurosawa’s career came during the postwar era, with Drunken Angel and Stray Dog, gritty dramas about people on the margins of society. Kurosawa would subsequently gain international fame with Rashomon, a breakthrough in nonlinear narrative and sumptuous visuals. In the late sixties, Kurosawa expanded his dark brand of humanism into new stylistic territory, with films such as Kagemusha and Ran – visionary, colorful, epic ruminations on modern man and nature.

Kurosawa and his work influenced and inspired nearly every filmmaker of his time. Many of Kurosawa’s movies and screenplays were remade by other filmmakers with similar plots and characters. Seven Samurai inspired The Magnificent Seven and A Bug’s Life, Yojimbo led to A Fistful of Dollars and Last Man Standing, and Hidden Fortress was a source of inspiration for Star Wars.

George Lucas who, along with Francis Ford Coppola, co-produced Kurosawa’s Kagemusha, stated, “It’s no secret that I’m a fan of Kurosawa’s work, and that his films were a source of inspiration for my own Star Wars saga.... I have no doubt his work will continue to inspire for generations to come. He had a tremendous influence on my life, on my work, and on my sensitivity to visual story telling.” Steven Spielberg, who produced Kurosawa’s Dreams, said, “From his very first film Sugata Sanjiro to his last film Madadayo, Akira Kurosawa has been a maestro to my entire generation and to every generation of filmmakers who watch movies, are inspired by movies, and learn from movies.... The time I spent with Kurosawa has been reflected in my own work as all of the time I spent with Kurosawa’s films has done so much to inspire me to be a better filmmaker.... I have learned more from him than almost any filmmaker on the face of the Earth.”

Sources: Criterion Collection, Tokyo Journal
The MFA in Digital Filmmaking Student
The Master of Fine Arts in Digital Filmmaking degree is for individuals living around the world who wish to obtain a quality education from professors based in Hollywood and other leading film markets without having to relocate during their period of study. The target market includes recent college graduates, as well as those who have pursued other professions but have a deep interest in filmmaking and a future filmmaking career.

Work Full Time & Study Online
The AU MFA in Digital Filmmaking degree program allows you to study online while working full time and fulfilling your personal responsibilities. All courses are taught 100% online.

Educational Objectives
Upon completion of the Master of Fine Arts in Digital Filmmaking program, students will be able to:

• Situate film and media in a continuum of artistic endeavors drawn from a variety of national traditions.
• Understand the central place that Akira Kurosawa occupies in world cinema.
• Be able to produce critical works on film and media in the language of the field and with an understanding of the critical theories that are most appropriate to cinematic and media texts.
• Produce creative works that reflect timeless stories of interior and exterior journeys of understanding of the self and the world around.
• Summarize significant research findings in film to develop a depth of knowledge ranging from the historical to the leading edge.
• Develop creative writings that reflect the professional standards demanded of the film and media industries.
• Have a grasp of the techniques and technologies for the production of creative digital media.
• Discern the variety of cinematic texts and the variety of ways they are produced, distributed and consumed.
• Acquire the overall intellectual and professional background needed to prepare for both the applied and academic film worlds.

Message from Dr. David Desser, Dean
Akira Kurosawa School of Film

"Hello and welcome to the Akira Kurosawa School of Film at Anaheim University. In the spirit of the great artist and craftsman of the cinema, we are pleased to offer an innovative MFA in Digital Filmmaking. Taking advantage of our proximity to Hollywood—the center of global film production—our unique access to major filmmakers, craftspeople, studio personnel and others in the media production and distribution industry, and unique and exclusive video content, our program offers students an unparalleled opportunity to experience and learn the varieties of film, video and game production. A highly-trained and experienced faculty make distance learning an opportunity for students around the world to interact in real-time yet still take advantage of their own cultural specificities. We are excited to offer this opportunity to students worldwide who want to obtain an MFA that will provide a meaningful exposure to the art of the cinema and train them in its multi-faceted craft and complex business practices."

Dr. David Desser is Dean of the Anaheim University Akira Kurosawa School of Film. Holding a Ph.D. from the University of Southern California (USC) in the Cinema program, with a minor in Japanese, he is Professor Emeritus of Cinema Studies, University of Illinois, where he was Professor of Cinema Studies, Comparative and World Literatures, East Asian Languages and Cultures and Research Professor of Communication. He has taught at the University of Michigan, Kansai University in Japan, Hong Kong Baptist University, the University of Pennsylvania, UCLA, Chapman University and the University of Southern California (USC). He has authored “The Samurai Films of Akira Kurosawa,” “Eros Plus Massacre: An Introduction to the Japanese New Wave Cinema,” and “American Jewish Filmmakers.” In addition, he has served as Editor of “Ozu’s Tokyo Story” and Co-editor of “The Cinema of Hong Kong: History, Arts, Identity,” “Reframing Japanese Cinema: Authorship, Genre, History,” “Cinematic Landscapes: Observations on the Visual Arts of China and Japan,” “Hollywood Goes Shopping” and “Reflections in a Male Eye: John Huston and the American Experience.” He has published more than fifty essays in scholarly collections and journals and created DVD commentary for the Criterion Edition of “Tokyo Story” and “Seven Samurai.” He is former editor of “Cinema Journal,” and co-editor of “The Journal of Japanese and Korean Cinema.”
Message from Vikram Channa, Associate Dean
Akira Kurosawa School of Film

“It’s very exciting to be part of the launch of an online film school that takes the life work of a genuine master of filmmaking as it’s starting point. Akira Kurosawa was ahead of the curve; the original globalist. He strived to push the universal language of cinema into more robust visual directions. Just look at the way he approached movement in each of his shots to strikingly communicate the purpose of the scene. Simple and elegant, every Kurosawa shot used that old bedrock of filmmaking craft - beginning, middle and end to build his epic ideas step by step. His ability to so naturally ‘motivate’ a scene by generating ‘momentum’ in truly visual and visceral ways was original. It made his cinema borderless and yet so rooted in a Japanese context. These very qualities are the driving force of the Akira Kurosawa School of Film and behind a truly unique MFA program, so relevant for the ‘glo-cal’ world we work and play in.”

Discovery Networks Asia-Pacific Vice President of Production and Development, Vikram Channa serves as Associate Dean of the Anaheim University Akira Kurosawa School of Film. Vikram, who in addition to having a Masters in Film and Television Production and a Masters in History, earned his MBA from the University of Chicago and brings strategic thinking to the film set and innovation to the classroom. At Discovery Networks Asia-Pacific, he is responsible for the production of all original Discovery content out of Asia-Pacific. Based in Singapore, he works closely with Discovery Networks Asia-Pacific’s (DNAP) senior management and country heads to provide editorial direction. Vikram and his team produce approximately 100 hours of programming every year across DNAP’s portfolio of eight channel brands. Vikram first joined Discovery in 1995. He has taken on various roles within the company from on-air promotions to programming and production. Together with his team, he executive produced over 500 documentaries, several of which garnered accolades at events such as the Asia Television Awards, New York Festival, Omni Intermedia, and the Academy Awards. Vikram began his working career in India as an independent producer of short films.

Message from Professor Lily Alexander

“Welcome! I look forward to exploring with you the power of storytelling on screen and the techniques of great masters, as well as reading your imaginative screenplays.”

Dr. Lily Alexander is the author of the book on film and screenwriting, Fictional Worlds. She completed two doctoral programs at the University of Alberta, Canada in “Modern Languages and Comparative Cultural Studies: Emphasis on Film Narratology, Visual Semiotics, Theories of Culture” and “Anthropology: Emphasis on Communication, Storytelling and Performance.” A recipient of international academic fellowships and awards, she has been teaching screenwriting, film, literature, folklore, media, and communication for fifteen years, including the last ten years at New York University and City University of New York. She has been a Visiting Research Scholar at University of California, Los Angeles and Hebrew University in Jerusalem, a visiting scholar at Columbia University, and an Adjunct Professor at the New School University in New York. She has lectured at universities across the United States, Canada, UK and Israel, and she has given presentations in France, Netherlands, Russia, Italy and Spain. Dr. Alexander’s diverse experiences have included traveling and studying narrative cultures in thirty countries on four continents; experimenting with directing; writing for the media; and conducting research in the fields of symbolic anthropology and international media. Her website is: storytellingonscreen.com.
Message from Professor Ryan Daniel McKinney

“Welcome to Anaheim University’s Akira Kurosawa School of Film! I am excited to share my knowledge and experience in film production with you, and to see all of your hard work come to fruition in your own personal film and video projects. We are going to explore the concepts and techniques in all facets of filmmaking to ensure that after your education concludes, you will be a well-rounded filmmaker who is ready for the professional world.”

Ryan Daniel McKinney is an award-winning director and producer based out of Los Angeles, CA. His narrative films have screened at festivals in New York, Los Angeles, Houston, Kansas City, Orlando and Melbourne. He has directed numerous music videos in multiple genres and languages, as well as fashion lifestyle and brand videos and product commercials. Ryan graduated with distinction from National University’s Master of Fine Arts in Digital Cinema program.

Message from Professor Raphael Raphael

“Welcome to the Akira Kurosawa School of Film. Inspired by master craftsman Akira Kurosawa, we invite you to participate in the living history of film and explore new directions in storytelling and emerging media. This unique program blends innovation and tradition. Create your own professional and creative path, while guided by the past, in the world’s newest film school.”

Raphael Raphael (Ph.D., University of Oregon; MFA, Plymouth University; Masters, Teachers College, Columbia University) is a film and media scholar who also lectures at the University of Hawai‘i at Mānoa. His work frequently looks at making connections between genre, culture and disability. His most recent book, Transnational Horror Cinema: Bodies of Excess and the Global Grotesque (2017), with Sophia Siddique, looks at intersections of the horror genre, disability and trauma across borders. Other writing includes Transnational Stardom: International Celebrity in Film and Popular Culture (2013) with Russell Meeuf and contributions to the Encyclopedia of American Disability History. He currently serves as Associate Editor of Creative Works and Multimedia for the Review of Disability Studies. Raphael’s work on pedagogy also includes writing on teaching film and disability studies in Modern Language Association’s Teaching Film (2012) and social media learning in Let's Get Social: The Educator’s Guide to Edmodo, with Ginger Carlson (2015). He has coordinated and directed educational technology programs with institutions in Asia, Europe and the United States. His scholarship in film, technology and media is also informed by his own practice as transmedia artist, and he has exhibited his work, including augmented reality and found footage installations as well as short films, in the United States and Europe. He is currently working on a book making connections between disability studies and film studies.

Message from Professor Billy Budd Vermillion

“I am very excited about having the opportunity to work with students in the new MFA in Digital Filmmaking program at Anaheim University. There is much to explore in what Maxim Gorky called “the Kingdom of Shadows,” the myriad worlds that have appeared on screens large and small for over a hundred years. I look forward to teaching about the history of the moving image, to sharing my love of cinema with you, and to learning from all of you as well.”

Billy Budd Vermillion earned his Ph.D. from the University of Wisconsin-Madison in 2011. His dissertation examines the influence of Marxist humanist thought and the legacy of Socialist Realism on art films produced in East-Central Europe between 1956 and 1981. He has also published articles on silent romantic comedy and on the nature documentary “Microcosmos.” He has taught at the University of Wisconsin-Madison, Ripon College, the University of Illinois at Urbana-Champaign, and Northwestern University.
## Required Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>MFA 500</td>
<td>The Cinema of Akira Kurosawa in Global Context</td>
<td>4</td>
</tr>
<tr>
<td>MFA 510</td>
<td>Film Aesthetics</td>
<td>4</td>
</tr>
<tr>
<td>MFA 520</td>
<td>Intro to Digital Filmmaking</td>
<td>4</td>
</tr>
<tr>
<td>MFA 530</td>
<td>Advanced Digital Filmmaking*</td>
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<tr>
<td>MFA 540</td>
<td>Advanced Screenwriting</td>
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</tr>
<tr>
<td>MFA 550</td>
<td>History of World Cinema</td>
<td>4</td>
</tr>
<tr>
<td>MFA 560</td>
<td>Film Theory</td>
<td>4</td>
</tr>
<tr>
<td>MFA 570</td>
<td>The International Film Business</td>
<td>4</td>
</tr>
<tr>
<td>MFA 580</td>
<td>Concepts of Post-Production: Sound and Editing</td>
<td>4</td>
</tr>
<tr>
<td>MFA 600</td>
<td>Thesis Project**</td>
<td>4</td>
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</table>

*Students must complete MFA 520 Intro to Digital Filmmaking in order to take this course.

**Students begin their thesis project after all other course work is completed; the thesis project can be completed in approximately two terms.

## Electives — Group A (select two or three)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>MFA 590</td>
<td>Documentary Film – History and Theory**</td>
<td>4</td>
</tr>
<tr>
<td>MFA 591</td>
<td>Documentary Film Production**</td>
<td>4</td>
</tr>
<tr>
<td>MFA 592</td>
<td>Animation – History, Theory, Practice</td>
<td>4</td>
</tr>
<tr>
<td>MFA 593</td>
<td>Producing for the Web</td>
<td>4</td>
</tr>
<tr>
<td>MFA 594</td>
<td>Game Design – Theory and Practice</td>
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</tr>
<tr>
<td>MFA 595</td>
<td>Story Structure</td>
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</table>

**Students may take either MFA 590 or MFA 591

## Electives — Group B (select one or two)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>MFA 598</td>
<td>Transnational Film Genre</td>
<td>4</td>
</tr>
<tr>
<td>MFA 599</td>
<td>Major World Directors</td>
<td>4</td>
</tr>
</tbody>
</table>

## Total number of units

10 core courses (incl. thesis), 4 electives, and a one-week residential 56 units

### Method of Instruction:
- **Online Learning:** Reading of textbooks, analysis of films and submission of written and video assignments; weekly 90-minute real time online classes and discussion forums with professor and students
- **Residential Session:** A one-week, in-person presence at an appropriate facility in Hollywood, California or Tokyo, Japan where students will attain hands on experience with professional-grade motion picture and HD video equipment and learn the following from industry professionals: the technology and art of feature-film or television post-production, distribution and marketing; the business of screenwriting; and video-game development and marketing. Seminars from those professionally involved in these areas will be complemented by tours of facilities and classroom-style lectures. This capstone experience will come at the end of the student’s coursework.

### Course Duration: Each course is nine weeks long. Courses begin every ten weeks.

### Degree Program Duration: The MFA in Digital Filmmaking degree program will take approximately three years to complete. The maximum time allotted to complete the program - four years from date of matriculation. Students may be granted an extension to their program at the discretion of the Dean.

## Study Suggestions

Students are responsible for the information contained in the course syllabus and course grading rubrics. Each course is worth 4 units, or 180 hours of study (approximately 20 hours a week). To help you allocate your time, each course guide contains a weekly program break-down. The course guides are meant as a suggestion only, but one that students are advised to adhere to as closely as possible to keep up with the demanding schedule of the courses. Below is a sample taken from a course that has a film project as its final assignment:
### Program Overview

1. Complete the set reading, making notes to prepare for the real-time online class. (2.5 hours)
2. Film viewing assignment; take notes in preparation for the real-time online class. (2.5 hours)
3. Written Assignment (2 hours, selected weeks)
4. Discuss the weekly assigned topic with other students via the online discussion forum. (3 hours)
5. Take part in the weekly real-time online class. (1.5 hours)
6. Review the transcript of the real-time online class and make notes (1.5 hrs)
7. Journal entries throughout the week (1 hour)
8. On-going work on the planning, shooting and editing of the rough cut and final video project (6 hours)

### Required Equipment
Camera capable of shooting 1920x1080/24fps.
- **DSLR:** Canon 5DMII, 5DMIII, 7D, 60D, Rebel T2i, T3i, Nikon D800, D90, D3200, etc.; Black Magic Pocket Camera;
- **Mirrorless**: Panasonic GH2, Sony A7, etc.

**Lens(es)**
- Focal length: 24-105mm. Often the DSRL and mirrorless cameras listed above come with a stock zoom lens that will cover this focal range.

**Digital sound recorder with XLR inputs**
- Tascam DR-40; Zoom H4N; Rode shotgun microphone and XLR cable

**Basic Continuous Lighting Equipment.**
- Inexpensive brands: Impact, Manfrotto, Genaray
- More expensive: Arri lighting kits, Kino-flo

**Non-linear editing software**
- Final Cut Pro, Adobe Premiere Pro

### MFA in Digital Filmmaking Program Fees

<table>
<thead>
<tr>
<th>Fee Type</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application fee (Non-Refundable after 7 days)</td>
<td>$75</td>
</tr>
<tr>
<td>Registration fee (Non-Refundable after 7 days)</td>
<td>$100</td>
</tr>
</tbody>
</table>

#### Per Course Fees

<table>
<thead>
<tr>
<th>Fee Type</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition fee ($375 per credit x four credits):</td>
<td>$1500/course taken</td>
</tr>
<tr>
<td>Records fee</td>
<td>$200/term</td>
</tr>
</tbody>
</table>

#### Per Course Fee Total

| Amount | $1,700 |

#### Additional Fees

<table>
<thead>
<tr>
<th>Fee Type</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Residential fee*</td>
<td>$2,200</td>
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<tr>
<td>Thesis fee**</td>
<td>$450</td>
</tr>
<tr>
<td>Transfer credit fee (optional)</td>
<td>$75/course</td>
</tr>
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### End of Program Fees

<table>
<thead>
<tr>
<th>Fee Type</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original transcript</td>
<td>No cost</td>
</tr>
<tr>
<td>Additional transcript (optional)</td>
<td>$25</td>
</tr>
<tr>
<td>Diploma</td>
<td>No cost</td>
</tr>
<tr>
<td>Replacement diploma (optional)</td>
<td>$100</td>
</tr>
</tbody>
</table>

#### Total Fees and Charges

| Amount | $26,825*** |

### Residential Sessions (Residentials)

Attendance at a one-week, in-person residential at an appropriate facility in Hollywood, California or Tokyo, Japan is a requirement for graduation from the MFA program. At the residential, students will attain hands-on experience with professional-grade motion picture and HD video equipment, learn from industry professionals, and have the opportunity for students to work together on filmmaking projects. The residential session adds a comprehensive, applied layer to the program to complete the final objective: “Acquire the overall intellectual and professional background needed to enter the cinematic marketplace.” The tuition for the Residential Session is included in the total program price, but students must pay for their own travel, room and board. The Residential Session typically alternates between California and Asia.

*The residential fee does not include housing, meals or transportation; costs vary depending on the originating location of the student and the chosen accommodations. Anaheim University endeavors to find housing at a reasonable cost for students. Any students traveling to the residential should have travel insurance, and any local students should have medical emergency insurance.**

**The thesis course requires an additional one-time payment of $450. A thesis student will pay the $200 records fee for each term s/he is working on the thesis until it is submitted for examination (the above table reflects the average thesis completion time of two terms).

***Assumes completion in 15 terms.

Payments can be made by check, credit card (Visa, MasterCard, American Express or Discover), money order or bank transfer. Tuition may be paid on a course-by-course basis. The application fee must be paid at the time of application, and prior to beginning the first term, students must pay the registration, tuition, and records fee. For the remaining terms, students must pay the tuition and records fee.

Pay for only one course at a time, or receive a 10% discount on tuition by paying 100% of program fees at the time of enrollment.

From January 1, 2006, those who have served their government through either diplomatic or military service may be eligible for a 10% discount. US Military: Anaheim University is approved to train veterans and eligible persons.

Anaheim University makes certain provisions in order to provide access to library resources and library services for all students enrolled directly through Anaheim University. However, students enrolled in Anaheim University’s online graduate degree programs are required to have an additional reserve fund to be used for the purchase of journals and research materials that will aid them in their studies by providing information specific to their unique areas of interest and research - and to provide access to software and other resources that may help them in the completion of their studies. The research reserve fund is $1,500 for masters students to be used over the duration of their program. Students are not required to spend the entire research fund - only that amount necessary in order to carry out their research.

Some courses require the submission of an original film project; production expenses are also the responsibility of the student and are not included in the MFA program fees.
Core Courses

**MFA 500 The Cinema of Akira Kurosawa in Global Context**
An examination of selected films of Akira Kurosawa from the point of view of their origins in global culture and their impact on international film culture, in turn. The course will focus on those films that clearly interact with world culture(s) and which have been overtly or in some sense remade, concentrating on theoretical issues of transnational culture, intertextuality and reception. Viewing of films, critical and source readings, and response and research papers are required.

**MFA 510 Film Aesthetics**
This course provides an in-depth analysis of the particular aesthetic features of film, with some consideration given to television and video. Aspects such as mise-en-scene (lighting, camera position and movement, sets, props, costumes), editing, sound, and narrative structure are considered.

**MFA 520 Intro to Digital Filmmaking**
This course gives the beginning filmmaker a fundamental understanding of the digital filmmaking process, starting from preproduction and going through production to post-production and delivery. Through lectures, screenings and hands-on practical learning, the students will learn the jobs and responsibilities of each member of a film crew, with proper on-set procedures and protocols, and understand the fundamentals of screenwriting, casting, working with actors, camera techniques, directing and editing. Over the course of the class, each student will take a film project from inception to completion by applying the techniques learned throughout the course. This course will combine practical with theoretical learning in helping students gain a solid foundation in digital filmmaking.

**MFA 530 Advanced Digital Filmmaking**
This course is designed to build upon the skills and tools that the student filmmaker acquired in their Introduction to Digital Filmmaking course and give them a more advanced understanding of the digital filmmaking process. Through lectures, screenings and practical work, student filmmakers will gain a comprehensive understanding and experience in all phases of digital filmmaking: development, preproduction, production and post-production. Students will take the concepts discussed in class to plan, develop, shoot and edit a final narrative project.

**MFA 540 Screenwriting**
Over the last thirty years, there have been major changes in the role of the media in culture and society. Successful media practitioners have an opportunity to launch fascinating careers, produce works of high artistic quality, and positively impact society or societies (in the globalization era, media arts are increasingly transcultural). This introductory course prepares MFA students -- future creative artists, filmmakers, writers, and videogame designers – for productive careers in the media and screen arts, including designing, developing and promoting their own projects as independent entrepreneurs. This course offers an introduction to the principles of screenwriting, with special attention given to traditional cinematic narrative, dramatic plot and structure, scene design, and character development. The method combines lectures and intensive workshops. Students learn by reading assigned texts; analyzing and discussing relevant short films and scenes and their peers’ screenplay pitches and first drafts; participating in screenwriting exercises; and completing a short screenplay. Students will take part in critical analysis of their own and their classmates’ creative work.

**MFA 550 History of World Cinema**
This course introduces students to the history of world cinema, from the invention of the medium to the present day. We will focus most of our attention on films made outside of the Hollywood system, though we will also explore how international cinema has interacted with and reacted to the American motion picture industry. We will examine the impact of industrial, economic, technological, and social change on world cinema, and we will study how various national cinemas have contributed to the development of cinematic storytelling over the past century.

**MFA 560 Film Theory**
What is the relationship between film and reality? What distinguishes film from the other arts? Is cinema a kind of language? How is pleasure derived? This course is a survey of critical methods used by scholars to answer such questions, and many more, through the close study of cinematic texts. The course will engage with the major issues and debates surrounding varied methodologies, including: genre theory, authorship, psychoanalysis, semiotics, feminism, Marxism, Cultural Studies, reception studies, and post-colonialism.

**MFA 570 The International Film Business**
Given the intertwined nature of filmmaking, media companies and the variety of business models possible outside of major conglomerates or specialized companies, it is imperative to give film and video makers a sense of how the business side of the equation operates.

**MFA 580 Concepts of Post-Production: Sound and Editing**
Once production ends, the art and craft of finishing a film begins. This course will examine both theoretical and practical approaches to post-production with emphasis on sound and editing.
Electives

**MFA 590 Documentary Film – History and Theory**
Debates around and concepts of documentary/non-fiction cinema are the intensive focus of this course. It will trace both the history of documentary production and the critical and theoretical writings that have arisen in response. The course will examine the major filmmakers and film movements within the non-fiction film canon, including Flaherty, Grierson, Vertov, Riefenstahl, Maysles, Wiseman, Moore. Students will choose one documentary not chosen for class analysis and examine it in-depth from the point of view of how it highlights debates within the field.

**MFA 591 Documentary Film Production**
In this course, students learn the fundamentals of documentary production: mode, style, technical and practical logistics, and aesthetic choices. Through lectures, screenings, readings, discussions and hands-on practical learning, the students will learn the process and techniques of non-fiction video production and then apply these techniques to their own short documentaries. The students will be required to research, develop, produce, shoot, edit and deliver a short documentary project by the end of the class.

**MFA 592 Animation – History, Theory, Practice**
An examination of concepts, characters, and storyboards for basic animation production. Emphasis is on creating movement and expression, utilizing traditional or electronically generated image movement.

**MFA 593 Producing for the Web**
This course gives students a comprehensive understanding of how to properly use and navigate the developments in web technology to create videos for online distribution. Through lectures, screenings, assigned readings and practical work, students will learn the history of streaming video, web video production techniques, creating proper aesthetics, editing for the web, compression and technical considerations for uploading, and social media and online marketing. Students will take the concepts discussed in class and apply them to create multiple online video projects.

**MFA 594 Game Design – Theory and Practice**
This course provides students a practical foundation in game design, with a focus on concept development, design decomposition, and prototyping. Using game design theory, analysis, physical prototyping, playtesting, and iteration, students learn how to translate game ideas, themes, and metaphors into gameplay, game pitches, and design documents. Students will analyze and recognize play that exists in important games, stories, and other media.

**MFA 595 Story Structure**
Story Structure is an advanced level course building on introductory screenwriting skills and elements. During the course students will develop original narrative screenplays for film, television and/or digital programming. The focus will be on developing the elements of a script, including the hook, the first act, the first plot point, inciting event and key event, the second act, the mid-point, the third act, the climax, and the resolution. Students will learn to define and use vocabulary pertinent to the analysis and construction of film and television screenplays; identify and explain the structural elements of a half-hour sit-com, one-hour drama, feature-length film, and digital short; and create an original short film screenplay that adheres to industry standards. Critical readings and film viewings will aid in the appreciation of the elements that adhere to original, engaging works.

**MFA 598 Transnational Film Genre**
This course will introduce students to the latest theoretical models of genre theory, transnationalism, and cultural flows as demonstrated by an in-depth analysis of a single global genre. Possible topics include: Melodrama, Horror, Neo-Noir, Action, Youth, and the Road Movie.

**MFA 599 Major World Directors**
Authorship—the demonstrable qualities of an individual filmmaker in terms of his/her preferred style: approach to narrative; use of actors; and the recurrences of characters, motifs, themes and issues presented in the films over the course of a career. It is likely that the course in any given semester will focus on one or perhaps two filmmakers drawn from the ranks of globally important directors.

**Final Project**

**MFA 600 Thesis Project**
This "capstone course" will not only demonstrate a command of the learning outcomes of the writing and production courses, but it will also provide an opportunity to work on a project that may be submitted to a film festival or otherwise used to show creativity, imagination and solid cinematic construction. Length, genre or other aspects will be determined by the student in consultation with the thesis advisor. The thesis project can be completed in approximately two terms.
Online Resources

**AU Online Classrooms**
Anaheim University MFA students meet in real-time interactive online classes with their professors and fellow students for ninety minutes every week during each of the courses. Transcripts of all online classes are recorded and are made available as soon as the class has been completed. This allows the students to stay focused on the live discussion during the class, and the opportunity to review the class discussion afterwards. For the schedule of the 90-minute online class times, please see the University website.

**AU Online Discussion Forum**
The Online Discussion Forum is an electronic bulletin board and e-mail list facilitating lively communication and interaction among students and their professor. When a student posts a message to the Forum, the message is automatically redistributed to the professor and all other students in the course, allowing students to discuss the week's readings in their free time. A weekly Student Host directs students to perform certain tasks as outlined in the online Course Guide. The Online Discussion Forum plays an integral part in AU’s online programs by facilitating the out-of-class interaction between students necessary for an effective exchange of ideas. The AU Online Discussion Forum ensures that learning and interaction do not end when the real-time class does.

**Online Bookstore**
The Online Bookstore is the one-stop source for textbook and course material needs. Designed for students to buy textbooks based on their course schedule, track their textbook orders, and sell their textbooks back from a previous semester, the Online Bookstore offers money-saving used books, multiple shipping options, and access to hundreds of academic items related to your studies. In an effort to provide additional savings, textbooks or course materials may be available for purchase in an electronic format. Purchases will be subject to the refund policy of the bookstore.

**Library**
Anaheim University requires all of its students to make extensive use of library facilities and resources over the course of their program. The University’s online resources provide a major boost in assisting and supporting a student’s academic work. The login ID and password provided by the University to the student upon enrollment will provide the student access to the online resources.

**AU Alumni Association**
Upon completion of their chosen programs of study, AU graduates have the privilege of becoming part of the university’s Alumni Association. The AU Alumni Association is a highly regarded online network established to ensure that an AU graduate’s learning never ends. The Alumni Association is an excellent way to network with other professionals in your field and keep abreast of recent developments. Members have access to the most recent updates regarding the latest news from the field, important events, suggested readings, cutting edge information and professional career opportunities.

**Student Services and TechSupport**
The policy of Student Services is “Students First, Always,” and Anaheim University’s Student Services staff is committed to providing students with the administrative services they need for course registration, textbook ordering, graduation, etc. Technical issues are addressed by the TechSupport Division of the University.

**Graduation Store**
Alumni of Anaheim University have the opportunity to show Anaheim pride by ordering Anaheim University graduation rings and diploma frames online.
As President, it is my pleasure to welcome you to the Anaheim University global online learning community.

At Anaheim University, we offer relevant, application-based programs designed to help you, the student, make an immediate difference in your current employment or future career. If you want an affordable, high quality experience in a globally connected setting, and a diverse faculty deeply engaged in their fields and with lifetime connections to invigorate your drive for success, you are at the right place.

With our experienced faculty and staff, interactive learning environment, and the integration of traditional and innovative learning methods, Anaheim University’s mission is to provide exceptional learning opportunities to students who wish to benefit from a proven learning process. Upon completion of your academic program, you will join the worldwide Anaheim University Alumni Association with the many benefits it has to offer.

On behalf of the faculty and staff of Anaheim University, I wish you success in your chosen program of study.

Welcome to Anaheim University.

Andrew Honeycutt, DBA
President

About Andrew Honeycutt

Dr. Andrew E. Honeycutt, President of Anaheim University and former Dean of the Anaheim University Akio Morita School of Business, received a Doctor of Business Administration degree in Marketing from Harvard University and a Masters in Business Administration degree in Organizational Behavior from Boston University. Dr. Honeycutt has served as Dean of the College of Business and Technology of Argosy University Atlanta, Vice Chairman of Edgenics, Inc. and Senior Partner of the Center for Collaborative Learning and Coaching. As a business professor and school of business administrator, he has been instrumental in the development of cooperative relationships with major companies - Colgate Palmolive, Dupont, Gulfstream Corporation, Savannah Foods, Simmons First National Bank, SC Johnson Wax, and others. His much utilized business expertise is evidenced by his service on business and governmental advisory boards and boards of directors. He has also served on the advisory boards of the Winthrop Rockefeller Foundation (Small Business Strategic Planning), the Ewing Marion Kauffman Foundation (Entrepreneurship Education) and the National Board of Directors of SCORE.
Mission
Anaheim University was established as a unique, innovative and sustainable institution of higher learning to meet the educational needs of a diverse and global student body through academic programs of the highest quality. Dedicated to a student-centered philosophy, Anaheim University makes higher education accessible to qualified students worldwide through interactive and real-time courses conducted 100% online.

Anaheim University Objectives
Taking advantage of the newest technological innovations, Anaheim University is designed to be a sustainable global institution with a multicultural perspective, with programs designed to meet the needs of its diverse student population. To accomplish this, Anaheim University has the following objectives:

• Excellence of academic instruction through the guidance and expertise of dedicated faculty
• Utilization of the newest technologies
• Deployment of technology-based learning resources
• Development of interactive learning environments in both synchronous and asynchronous settings
• Meeting the educational needs of our students by offering instructional programs otherwise unavailable because of access, cost, or work schedule
• Provision of an instructional environment where students can take an active role in their own learning
• Support of an academic environment where professors are able to deliver the highest quality educational programs and take advantage of the University’s learning resources
• Regular course and program assessments and evaluation to constantly improve our offerings
• Development and maintenance of a University alumni support system to advance alumni professional skills, knowledge, and expertise and help them realize their lifelong educational goals
• Development of University culture and programs promoting sustainability

About Us
Anaheim University was founded in Orange County, California in 1996. The University is accredited by the Distance Education Accrediting Commission (DEAC). The DEAC is listed by the U.S. Department of Education as a nationally-recognized accrediting agency. Anaheim University and its programs have been examined and found to meet the educational and business ethics standards set by the DEAC. The DEAC is recognized by the Council for Higher Education Accreditation (CHEA).

The University also operates under the full approval of the State of California in accordance with the requirements set forth by the Bureau for Private Post-Secondary Education. “Approval to operate” means that the Bureau has determined and certified that the institution meets minimum standards established by the Bureau for integrity, financial stability and educational quality, including the offering of bona fide instruction by qualified faculty and the appropriate assessment of students’ achievements prior to, during, and at the end of each program. The University is authorized to grant graduate degrees at the masters and doctoral level under the degree-granting authority of the Bureau for Private Post-Secondary Education.

Policies and Procedures
Click here to download the university’s policies and procedures: http://www.anaheim.edu/downloadable-documents/AU-policiesandprocedures-1701.pdf
Andrew E. Honeycutt, DBA  
President

Dr. Andrew E. Honeycutt, President of Anaheim University and former Dean of the Anaheim University Akio Morita School of Business, received a Doctor of Business Administration degree in Marketing from Harvard University and a Masters in Business Administration degree in Organizational Behavior from Boston University. Dr. Honeycutt has served as Dean of the College of Business and Technology of Argosy University Atlanta, Vice Chairman of Edgenics, Inc. and Senior Partner of the Center for Collaborative Learning and Coaching. As a business professor and school of business administrator, he has been instrumental in the development of cooperative relationships with major companies - Colgate Palmolive, Dupont, Gulfstream Corporation, Savannah Foods, Simmons First National Bank, SC Johnson Wax, and others. His much utilized business expertise is evidenced by his service on business and governmental advisory boards and boards of directors. He has also served on the advisory boards of the Winthrop Rockefeller Foundation (Small Business Strategic Planning), the Ewing Marion Kauffman Foundation (Entrepreneurship Education) and the National Board of Directors of SCORE.

Peter Langenburg, J.D.  
Chancellor and Government Affairs Liaison

Peter Langenberg, J.D. serves as the Chancellor and Government Affairs Liaison for Anaheim University. He graduated from Princeton University summa cum laude with an A.B., and the University of California, Hastings College of Law with a Juris Doctorate. Peter Langenberg lived in Japan for a number of years, speaks Japanese fluently, and is former Chair of the Los Angeles Nagoya Sister City Affiliation. Mr. Langenberg was admitted to the California Bar in 1977 and serves as Hughes, Hubbard & Reed Senior Counsel. His areas of concentration include General Commercial and Business Law; Corporate Law; Intellectual Property (Trademarks, Copyrights, Licensing); and Employment Law.

Rod Ellis, Ph.D.  
Vice President of Academic Affairs  
Doctor of Education in TESOL Program Designer  
Senior Professor, Graduate School of Education

Dr. Rod Ellis is a world-renowned thought leader in the field of Second Language Acquisition. Prof. Ellis received his Doctorate from the University of London and his Master of Education from the University of Bristol. A former professor at Temple University both in Japan and the US, Prof. Ellis has served as the Director of the Institute of Language Teaching and Learning at the University of Auckland and has taught in numerous positions in England, Japan, the US, Zambia and New Zealand. Dr. Ellis, who is known as an expert in Second Language Acquisition, is author of the Oxford University Press Duke of Edinburgh Award-Winning Classic “The Study of Second Language Acquisition”, as well as numerous student and teacher-training textbooks for Prentice Hall and Oxford University Press, Prof. Ellis’s textbooks on Second Language Acquisition and Grammar are core textbooks in TESOL and Linguistics programs around the world.

Kate Strauss, MA  
Vice President of Administrative Affairs

Kate Strauss is the Administrative Director at Anaheim University. Ms. Strauss holds a BA in English from Princeton University, and an MA in English from the University of California, Irvine. Ms. Strauss brings over 10 years of experience in the human relations and marketing fields, and has won numerous civic awards in her role as Marketing Director for One Colorado in Old Pasadena, CA for her innovative contributions to cultural life and leadership. She has also enjoyed success using her communication skills as a teacher and training professional for the Orange County Human Relations Council.

Robert Robertson, Ph.D.  
Dean Emeritus of the Akio Morita School of Business and Professor

Dr. Robert Robertson has more than 15 years of experience in academia as a Vice President of Academic Affairs, Dean of Business and MBA program director. He holds a Ph.D. in Management and Organization (Stirling University, Scotland); Master of Studies in Law (Vermont Law School); Master of Public Administration (Dalhousie University, Canada); a Master of Arts (Eastern Kentucky University) and a Bachelor of Science (East Tennessee State University). Dr. Robertson was selected by the United States Department of State Bureau of Educational and Cultural Affairs to the Fulbright Specialist Program. He has served as the Chief Academic Officer and Research Fellow at the University of Phoenix’s Center for Workforce Diversity, Central Florida campus in Orlando, Florida. He is an invited speaker on international business, strategy, online education and workforce training; and he regularly lectures in China, Taiwan, Vietnam, Kazakhstan, Europe, Brazil and the United States. In the public sector, he has more than 20 years of management experience including serving as the City Manager for the City of Hamilton, Ontario in Canada with more than 8,500 employees and a budget in excess of one billion dollars.
David Nunan, Ph.D.  
President Emeritus  
Designer, MA in TESOL Program  
Director, David Nunan TESOL Institute

David Nunan, President Emeritus, has been with the California-based institution since its founding in 1996, when he played a central part in the development of the University’s ground-breaking interactive online learning system. Dr. Nunan is a world-renowned linguist and best-selling author of English Language Teaching textbooks for Cambridge University Press, Oxford University Press, and Thomson Learning. His ELT textbook series “Go For It” is the largest selling textbook series in the world with sales exceeding 2.5 billion. In 2000, David Nunan served as President of TESOL, the world's largest language teaching association. David Nunan has served as Chair and Professor of Applied Linguistics at the University of Hong Kong since 1994 and has been involved in the teaching of graduate programs for such prestigious institutions as Columbia University, the University of Hawaii, Monterey Institute for International Studies, and many more. In 2002 Dr. Nunan received a congressional citation from the United States House of Representatives for his services to English language education through his pioneering work in online education at Anaheim University, and in 2003 he was ranked the 7th most influential Australian in Asia by Business Review Weekly.

Hayo Reinders, Ph.D.  
Director, Ed.D. in TESOL Program

Holding a Ph.D. in Language Teaching and Learning from the University of Auckland, Dr. Hayo Reinders is also Professor of Education and Head of Department at Unitec in Auckland, New Zealand. His previous positions include Head of Learner Development at Middlesex University in London, Director of the English Language Self Access Centre at the University of Auckland in New Zealand and associate professor at RELC in Singapore. He has worked with teachers from a large number of countries worldwide and has been visiting professor in Japan, Thailand, Mexico and the Netherlands. Dr. Reinders edits the journal ‘Innovation in Language Learning and Teaching’ as well as a book series on ‘New Language Learning and Teaching Environments’ for Palgrave Macmillan. He is Editor of Innovation in Language Learning and Teaching, and Convenor of the AILA Research Network for CALL and the Learner. Dr. Reinders’ interests are in technology in education, learner autonomy, and out-of-class learning, and he is a speaker on these subjects for the Royal Society of New Zealand. His most recent books are on teacher autonomy, teaching methodologies, and second language acquisition.

Luke Plonsky, Ph.D.  
Master or Arts in TESOL Program Director


David Desser, Ph.D.  
Dean, Akira Kurosawa School of Film

Dr. David Desser is Dean of the Anaheim University Akira Kurosawa School of Film. He is also Professor Emeritus of Cinema Studies, University of Illinois, where he was Professor of Cinema Studies, Comparative and World Literatures, East Asian Languages and Cultures and Research Professor of Communication. He has taught at the University of Michigan, Kansai University in Japan, Hong Kong Baptist University, the University of Pennsylvania, UCLA, Chapman University and the University of Southern California (USC). He received his Ph.D. from USC in the Cinema program with a minor in Japanese.
Yukuo Takenaka, CPA
Executive Strategy Advisor

Yukuo Takenaka is Chairman, CEO and President of the Takenaka Partners Group. Prior to forming The Takenaka Partners Group in 1989, he was a partner and National Director of KPMG Peat Marwick’s Japanese practice. He also served as Chairman of Project Japan for the parent company, KPMG. A graduate of the University of Utah, Mr. Takenaka is recognized for his expertise in cross-border M&A and joint venture transactions. On both sides of the Pacific, he serves as senior advisor to companies in a wide range of industries including high technology, electronics, manufacturing, financial services and real estate. He is the author of the Japanese best seller, Merger and Acquisition Strategy.

David R. Bracey
Distance Learning / Development

David Bracey works to develop and promote the University's programs worldwide and to ensure that students of Anaheim University receive quality care and attention. A major in International Communications and Psychology, Mr. Bracey has over 18 years of experience working in Japan.

Elizabeth Mays, MM
Director of Student Services and Admissions

Holding a Master’s degree from Azusa Pacific University and a Bachelor’s degree from University of Redlands, Elizabeth Mays is the Student Services & Admissions Director at Anaheim University. In this role, she oversees Anaheim University’s various student services tasks from admissions through graduation. Prior to joining Anaheim University, Ms. Mays held management positions at technology firms and a faculty position at APU, where she founded the Master’s of Music Handbell performance program. She has also volunteered for various nonprofit organizations including the Handbell Musicians of America and Habitat for Humanity.

Andrea Anzalone, MLIS
Online Librarian

Andrea Anzalone manages the university’s online library and is responsible for the ongoing development of library resources and services. She holds a master’s degree in Library and Information Studies from the University of California, Berkeley, and a bachelor’s degree in English Literature from UCLA. She brings over 25 years of experience in the library field and has worked in a variety of educational institutions, including Woodbury University, Phillips Graduate Institute, Getty Research Institute, and Los Angeles Public Library.

Garnet E. Birch, Ph.D. (1935 - 2013)
Chancellor Emeritus

Dr. Garnet E. Birch had over forty years’ experience in higher education in multiethic and multicultural settings. He also had vast experience in both traditional and non-traditional, adult and continuing education. Holding a Ph.D. in Higher Education Administration from the University of Arizona and an MA in Asian Studies and History from the University of Hawaii, Dr. Birch was the former Vice-Chancellor of National University’s Los Angeles campus and Dean of Curriculum and Standards at the San Diego Campus. Following his work with National University, he went on to become the Director of the Los Angeles Center of United States International University. Dr. Birch was the third President of Anaheim University before becoming Chancellor.
How to contact Anaheim University

<table>
<thead>
<tr>
<th>Position</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>President</td>
<td><a href="mailto:president@anaheim.edu">president@anaheim.edu</a></td>
</tr>
<tr>
<td>Dr. Andrew Honeycutt</td>
<td></td>
</tr>
<tr>
<td>Managing Director of Development</td>
<td><a href="mailto:online@anaheim.edu">online@anaheim.edu</a></td>
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<tr>
<td>Vice President of Administrative Affairs</td>
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<td>Registrar</td>
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</tr>
<tr>
<td>Technical Support</td>
<td><a href="mailto:techsupport@anaheim.edu">techsupport@anaheim.edu</a></td>
</tr>
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</table>

Anaheim University Office of Admissions

Hours of operation: Monday - Friday 9 a.m. to 6 p.m. (Closed major U.S. holidays)

1240 S. State College Blvd., Room 110
Anaheim, CA 92806-5150
USA

Toll-Free: 1-800-955-6040
Tel: 714-772-3330
Fax: 714-772-3331
Email: admissions@anaheim.edu

Officers: Anaheim University, Inc.

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
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<tbody>
<tr>
<td>Andrew Honeycutt, DBA</td>
<td>CEO, Director</td>
</tr>
<tr>
<td>Elaine Parker-Gills, Ph.D.</td>
<td>Secretary, Director</td>
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<tr>
<td>David Bracey</td>
<td>CFO, Director</td>
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Film Advisory Council

<table>
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<tr>
<th>Name</th>
<th>Position and Experience</th>
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<tbody>
<tr>
<td>Dr. Hiroshi Tasaka</td>
<td>Former special advisor to Japan Prime Minister Naoto Kan, Sophia Bank President, Tama University Professor, Japan Social Entrepreneur Forum President &amp; Japan Research Institute founding researcher</td>
</tr>
<tr>
<td>Mitsuhiko Kawamura</td>
<td>Tokyowebtv Representative Director; Tokyo-based film and television professional of over 30 years</td>
</tr>
<tr>
<td>Kimo Friese</td>
<td>Friese Frame Films Producer &amp; international magazine film expert and editor.</td>
</tr>
<tr>
<td>Shin Koyamada</td>
<td>Japanese Hollywood actor known for major role in The Last Samurai as well as numerous Hollywood productions including several Disney Channel productions</td>
</tr>
<tr>
<td>David Bracey</td>
<td>Anaheim University Managing Director of Development/Chief Communications Officer</td>
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Board of Trustees

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<th>Name</th>
<th>Role</th>
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<tr>
<td>Elaine Parker-Gills, Ed.D.</td>
<td>Chair/Voting Member</td>
</tr>
<tr>
<td>Andrew E. Honeycutt, DBA</td>
<td>Voting Member</td>
</tr>
<tr>
<td>Robert E. Garrity, M.S.</td>
<td>Voting Member</td>
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Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at P.O. Box 980818, West Sacramento, CA 95798-0818. Phone: (916) 431-6959. Fax: (916) 263-1897. Website: www.bppe.ca.gov. Questions may also be directed to the Distance Education Accrediting Commission (DEAC) at www.deac.org.