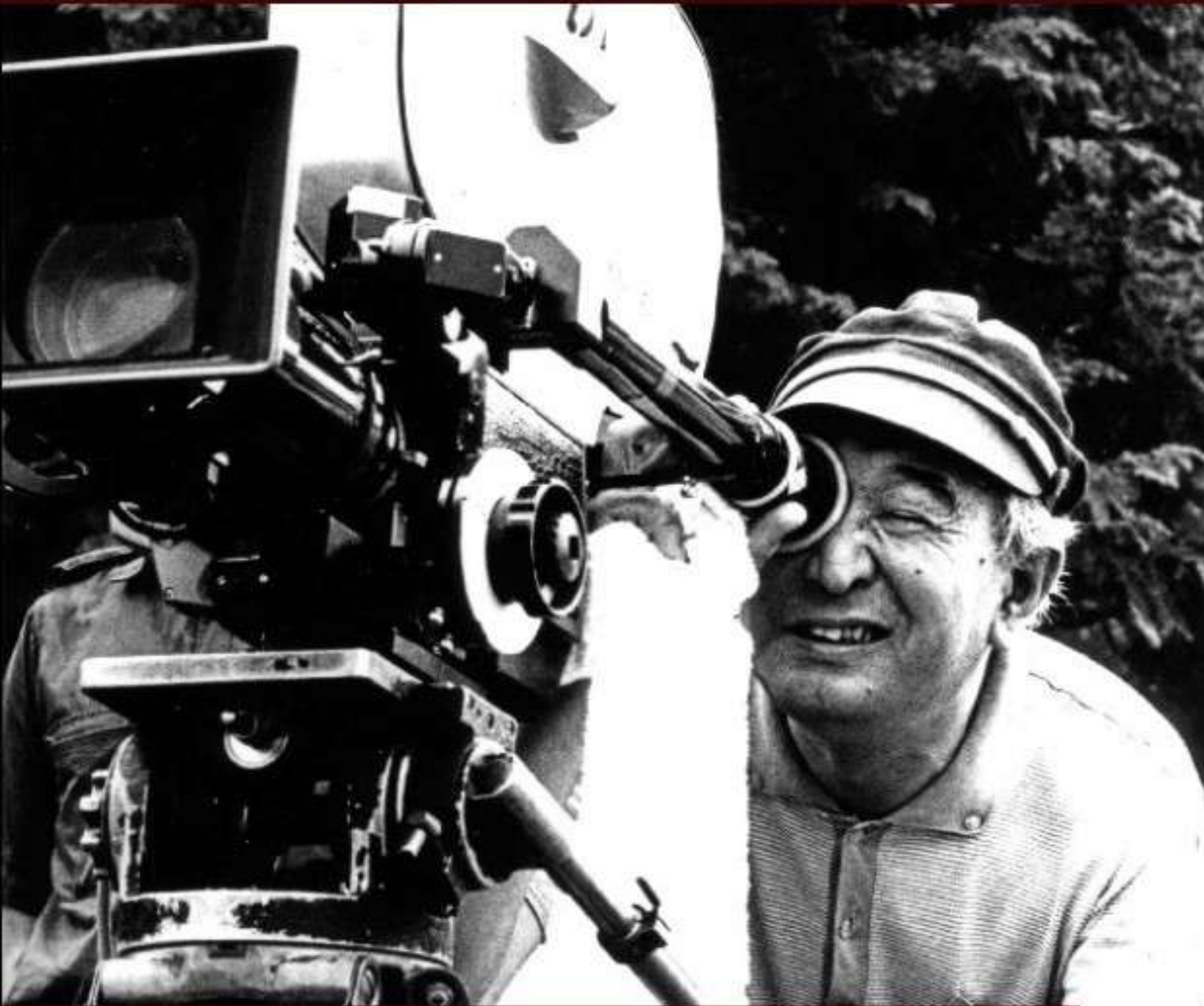


Online Master of Fine Arts in Digital Filmmaking

January 1 – December 31, 2024



Anaheim University
Akira Kurosawa School of Film

ANAHEIM UNIVERSITY 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 both online and on-campus study.

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:

- Meeting the educational needs of our students by offering instructional programs otherwise unavailable because of access, cost, or work schedule
- Excellence of academic instruction through the guidance and expertise of dedicated faculty
- Provision of an instructional environment where students can take an active role in their own learning
- Utilization of the newest technologies
- Deployment of technology-based learning resources
- Development of interactive learning environments in both synchronous and asynchronous settings
- 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 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 is a private institution of higher learning that 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 recognized accrediting agency and recognized by the Council for Higher Education Accreditation (CHEA). Anaheim University is also approved to operate by the California Bureau for Private Post-Secondary Education. "Approval to operate" means that Anaheim University operates in compliance with state standards as set forth in the California Education Code and the California Code of Regulations.

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 Sanjuro* 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

AKIRA KUROSAWA SCHOOL OF FILM

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.

Standard Occupational Classification (SOC) Code: 27-2012

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 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 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.

FROM THE FOUNDING DEAN OF THE 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."

David Desser, Ph.D.

Founding Dean & Professor Emeritus, Akira Kurosawa School of Film Anaheim University

MFA IN DIGITAL FILMMAKING OVERVIEW

The MFA in Digital Filmmaking through Anaheim University's Akira Kurosawa School of Film allows working professionals to obtain an MFA degree while working full time no matter where they reside. Anaheim University's cutting-edge online infrastructure provides an interactive and intercultural learning environment matched by no other. During each of the 12 nine-week courses, students must participate in weekly real-time online classes. During the entire term, students interact with each other and their professor through the University's Online Discussion Forum, discussing responses to questions regarding their assigned readings and projects. Finally, students must submit assignments based on the weekly topics.

Interactive

Students study in a highly interactive online program by attending weekly real time online meetings per course with their professor and / or expert guest speaker and interacting daily with their fellow students by discussing weekly topics in their free time.

Networking Opportunities

Students from around the world interact with each other and their professors through the online Forum.

Experienced Faculty

Students have the opportunity to learn from highly qualified professors who have extensive experience in various fields of film.

Residential

Students will attend one 7-day Residential session during their program for additional hands on experience and interaction with their peers and professors.

Culturally Diverse Program

AU students have the opportunity to come into contact with individuals from around the world, providing a rich and culturally diverse environment in which to study. Students broaden their cultural perspective while at the same time remaining in touch with their own cultural identity.

Achieve Success

Anaheim University faculty and staff are committed to helping every student succeed. Students benefit from small class sizes and direct access to professors.

Online Resources

Students have access to digital resources including journals, articles, and video interviews, lectures and seminars.

For Working Professionals

The online system allows students the opportunity to complete an MFA while at the same time holding down a full- time job.

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.

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.

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 the date of matriculation. Students completing their thesis must remain enrolled each term until their program requirements have been completed in their entirety and they have received final written approval that they have met all academic requirements for the completion of their degree program. Students may be granted an extension on the four-year program length limit only after receiving written approval from the Program Director, the Office of the Registrar, and the Office of Financial Affairs.

FACILITIES, EQUIPMENT, AND TECHNOLOGICAL REQUIREMENTS

Anaheim University is an online institution, and all instructional equipment and materials must be provided by the student. Equipment includes: access to a computer and internet.

The course management system used by Anaheim University is Moodle. Moodle 4.05 is compatible with any standards-compliant web browser, including Google Chrome, Mozilla Firefox, Safari, and Microsoft Edge. Moodle is also available on mobile device browsers through MobileSafari and Google Chrome.

Please note that older “legacy” browsers have compatibility issues with Moodle 4.05. These older browsers include Internet Explorer 10 and below, and Safari 7 and below. For the best experience and optimum security, we recommend that you keep your browser up-to-date. <https://whatbrowser.org>

Graduate-level students attend their live classes using the software Zoom. To attend the Zoom live sessions, students will need access to the following:

- Computer or mobile device. To find out the system requirement to operate Zoom, please follow the link below:
 - <https://support.zoom.us/hc/en-us/articles/201362023-Zoom-system-requirements-Windows-macOS-Linux>
- An internet connection – broadband wired or wireless (3G or 4G/LTE)
- Speakers and a microphone – built-in, USB plug-in, or wireless Bluetooth
- A webcam or HD webcam - built-in, USB plug-in, or:
 - An HD cam or HD camcorder with a video-capture card
 - Virtual camera software for use with broadcasting software like OBS or IP cameras.

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

Application fee (Non-Refundable after 7 days)	\$ 75
Registration fee (Non-Refundable after 7 days)	\$ 100
Per Course Fees	
Tuition fee (\$500 per credit x four credits):	\$ 2,000/course taken
Records fee	\$ 200/term
STRF fee* (Non-Refundable, CA Residents Only)	\$ 83
Per Course Fee Total	\$ 2,200
Additional Fees	
Residential fee attending in person*	\$ 2,200
Residential fee attending online	\$ 1,500
Transfer credit fee (optional)	\$ 75/course
End of Program Fees	
Original transcript	No cost
Additional transcript (optional)	\$ 25
Diploma	No cost
Replacement diploma (optional)	\$ 200
Replacement cover (optional)	\$ 75
Official completion letter (optional)	\$ 35
Total Fees and Charges (in-person residential)	\$33,175
Total Fees and Charges (online residential)	\$32,475

Note: The list of program fees does not include textbook fees, film viewing fees, equipment or CITI certification fees. Textbooks and film viewing average approximately \$100 - \$200 per course, and equipment fees average \$2,200 for the program. Students may wish to check with retailers to inquire about educational pricing. Anaheim University can provide proof of enrollment upon request.

Affordable Pay-As-You-Learn System: Pay for only one course at a time.

Please see refund policy in the Policies and Procedures catalog.

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 nineteen terms, students must pay the tuition and records fee.

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.

* The Student Tuition Recovery Fund (STRF) is administered by the California BPPE and applies only to California residents. The STRF fee is currently two dollars and fifty cents (\$2.50) per one thousand dollars (\$1,000) of institutional charges. The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition. You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program.

**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.

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.*

MFA IN DIGITAL FILMMAKING CURRICULUM

Anaheim University's Online Master of Fine Arts in Digital Filmmaking degree program is comprised of 14 courses (9 weeks each). Students complete nine core courses, three elective courses, and a two-course thesis project. Each course is 4 units for a total of 56 required units to complete the program.

Core Courses

- MFA 500 The Cinema of Akira Kurosawa in a Global Context
- MFA 510 Film Aesthetics
- MFA 520 Intro to Digital Filmmaking
- MFA 530 Advanced Digital Filmmaking*
- MFA 540 Screenwriting
- MFA 550 History of World Cinema
- MFA 560 Film Theory
- MFA 570 The International Film Business
- MFA 580 Concept of Post Production: Sound and Editing
- MFA 600 Thesis Project**

**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 consists of a two-term project.*

Electives – Group A (select 2)

- MFA 590 Documentary Film – History and Theory*
- MFA 591 Documentary Film Production*
- MFA 592 Animation – History, Theory, Practice
- MFA 593 Producing for the Web
- MFA 594 Game Design – Theory and Practice
- MFA 595 Story Structure

**students may take either MFA 590 or MFA 591*

Electives – Group B (select 1)

- MFA 598 Transnational Film Genre
- MFA 599 Major World Directors

PROGRAM REQUIREMENTS AND SATISFACTORY ACADEMIC PROGRESS

The MFA in Digital Filmmaking program consists of 12 courses and 2 Research Portfolio or Thesis terms, for a total of 14 terms, or 56 units (14 courses, 4 units each). Students must maintain a 3.0 grade point average (GPA) throughout the MFA in order to graduate from the program. Any student whose GPA falls below a 3.0 will be put on Academic Probation and given two terms to bring his/her GPA back to a 3.0 level. Students who earn a grade lower than an 80% (a "C," "D," or "F") on any given course must repeat the course. All required courses must be completed prior to beginning the thesis project.

The MFA schedule is set each year and typically announced in the Fall. Failure to take an available course when one is offered may prevent a student from completing his/her program in the allotted time. The maximum time allotted for completion of the MFA program is 4 years. Students who have not completed their programs within the maximum allotted time are subject to academic dismissal. Students may be granted an extension to their program only after receiving written approval from the Program Director, the Office of the Registrar and the Office of Financial Affairs.

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 and learn from industry professionals. The tuition for the Residential Sessions is included in the total program price, but students must pay for their own travel, room and board.

PROGRAM 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:

Each week the student will:

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)

Total: 20 hours for a 9-week course

COURSE DESCRIPTIONS

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

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. Thesis students are required to complete the Collaborative Institutional Training Initiative (CITI) Social-Behavioral- Educational (SBE) Foundations certificate, which is a web-based human research protection education program.

ONLINE LEARNING 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 does 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 in 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. Anaheim University makes certain provisions in order to provide access to library resources and library services for all students enrolled directly through Anaheim University.

AU ONLINE LEARNING COMMUNITY

AU's online learning community is a global network of students, graduates, faculty, researchers, and Global Learning Partners. The diversity of the student body adds to the richness of the learning experience and the global network of graduates provides for a world of possibilities. Numerous collaborations and a wide range of opportunities have resulted from this global network through which students are able to exchange information about the markets in which they live and work.

STUDENT SERVICES AND TECH SUPPORT

The policy of Anaheim University 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 Tech Support 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.

AKIRA KUROSAWA SCHOOL OF FILM FACULTY

DAVID DESSER, PH.D.

FOUNDING DEAN OF THE AKIRA KUROSAWA SCHOOL OF FILM AND PROFESSOR EMERITUS

Dr. David Desser has taught at the University of Southern California (USC), University of California Los Angeles (UCLA), University of Pennsylvania, University of Michigan, Kansai University in Japan, Hong Kong Baptist University and the University of Illinois where he is Professor Emeritus of Cinema Studies. He received his Ph.D. from USC in the Cinema program with a minor in Japanese. As Founding Dean of the Anaheim University Akira Kurosawa School of Film, Dr. Desser oversaw the Master of Fine Arts (MFA) in Digital Filmmaking.

- He is the author of *The Samurai Films of Akira Kurosawa* and *Eros Plus Massacre: An Introduction to the Japanese New Wave Cinema*
- Co-author of *American Jewish Filmmakers*
- Editor of *Ozu's Tokyo Story* (Cambridge Film Handbooks)
- 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*.
- Published more than fifty essays in scholarly collections and journals
- Created DVD commentary for the Criterion Edition of *Tokyo Story* and *Seven Samurai*.
- Former editor of *Cinema Journal*, and the co-editor of *The Journal of Japanese and Korean Cinema*.

VIKRAM CHANNA, MASTER'S IN FILM & TELEVISION PRODUCTION

ASSOCIATE DEAN OF THE AKIRA KUROSAWA SCHOOL OF FILM AND PROFESSOR

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 Master's in Film and Television Production and a Master's 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.

RAPHAEL RAPHAEL, PH.D.

CARRIE HAMILTON ENTERTAINMENT INSTITUTE DIRECTOR AND PROFESSOR

Raphael Raphael (Ph.D., University of Oregon; MFA, Plymouth University; Master's, 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. Dr. Raphael tweets on issues in film and technology @raphaelspeak.

HENRYK CYMERMAN, MFA
PROFESSOR

Henryk Cymerman was born in Poland and immigrated to New York in his mid-teens. He moved to Jerusalem to study sculpture at Bezalel Academy of Fine Arts and Design. Henryk discovered his interest in film through his exploration of mixed media art which prompted him to pursue his Masters in film at Tisch School of the Arts. After graduation, he made the transition into feature films as a Director of Photography and earned a spot in the International Cinematography Guild. In 1993, he moved with his family to Los Angeles to continue his work in feature productions. His films include, but are not limited to the following titles: "April Rain," "Brothers Three an American Gothic," "Scared," "Soap Girl," "Placebo Effect," (for which he won an award) "Home Fries" [Second Unit,] "To the Limit," "Dream Boat," "Star Trek First Contact" [Second Unit.] Kodak, In Camera, and Fujifilm profiled him over the years. He traveled all over the world to visually record testimonials of over 300 Holocaust survivors for Steven Spielberg's "Survivors of the Shoah, Visual History Foundation." Henryk's professional teaching career started after graduate school when he was recruited by Dr. Annette Insdorf (Director of the Columbia University Graduate School of Film). This initial teaching experience prompted his future endeavors in university settings. The creativity and independence he fosters in his students fuels his love of teaching. Today Henryk lives in Los Angeles with his wife and children.

DALLAS KING, MFA
PROFESSOR

Holding an MFA in Directing / Production from the University of California Los Angeles (UCLA), Dallas King is an award-winning director, producer and experienced film instructor. Dallas has directed, written, and produced, and completed two feature films, *KISS KISS*, a hyper-stylized action thriller that premiered in Los Angeles and is available on every major platform including Amazon and iTunes. Following this, *INK & RAIN*, a sci-fi fantasy feature premiered in Beijing, China and is exclusively available on China's largest web network, iQiyi. Dallas produced the award-winning feature film documentary, *THE BILL MURRAY EXPERIENCE*, available on iTunes and Amazon and he completed the EDM TV Pilot, *PLUR*, which was funded and will be distributed by Fusion TV. His two award-winning short action films, *LITTLE SOLDIER & MOST WANTED*, made during his early years in film school still gross sales today and are available on Amazon and Walmart under the title, *DEMON*. Along the way, he directed a 10-episode docu-series, *BWFC*, for Banpresto Japan, owners of the Dragon Ball-Z franchise. His third narrative feature, *U.Z.L.A.* a horror film he directed and wrote, starts its film festival run in Winter 2022. His recent projects include a feature film thriller, *SWAP*, and an Indonesia-based horror film, *NOT FOR SALE*.

ALISON MAREK, MFA
PROFESSOR

Alison Marek (MFA, New York University) started telling stories with words and images on paper: She wrote and illustrated a graphic novel called "Desert Streams," which was published by Piranha Press, an imprint of DC Comics. A second book, "Sparrow," followed the next year. She wrote and illustrated a comic strip, "Fido Kaplan," that was published by Fairchild Publications in "Travel Today!" At Hunter College in New York City, Alison studied writing with the playwright Tina Howe and memoirist Louise DeSalvo, and was her class Valedictorian. She then went on to New York University's prestigious film directing program. Alison's short films, web series and PSAs have been broadcast, become festival favorites and have won grants and awards, including a Showtime Networks Inc. production grant, Sloan Foundation grant, a local Emmy nomination, and a Gold Aurora. Alison has worked as an associate field producer at Magical Elves and PivotTV, where she helped shape stories during development and post-production.

RYAN DANIEL MCKINNEY, MFA
PROFESSOR

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.

ROBERT JONES, MFA
PROFESSOR

Robert Jones has been teaching and making award-winning films for over 50 years. He has an MFA in Film Producing from UCLA, as well as an MS in Film Production and a BA from Boston University. He has taught film at Loyola Marymount University and California State University Northridge, in Los Angeles, and at the University of Central Florida, Orlando, FL. His films can be seen at vimeo.com/manage/videos/410748357

BILLY BUDD VERMILLION, PH.D.
PROFESSOR

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.

MESSAGE FROM THE PRESIDENT

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 Master 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.

ANAHEIM UNIVERSITY ADMINISTRATORS AND ADVISORS

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 distinguished professor 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 a Second Language Acquisition specialist, 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.

ROBERT ROBERTSON, PH.D. DEAN 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 distinguished linguist and author of English Language Teaching textbooks for Cambridge University Press, Oxford University Press, and Thomson Learning. 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.

GRADUATE SCHOOL OF EDUCATION CHAIR OF RESEARCH

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.

GRADUATE TESOL PROGRAM DIRECTOR

Luke Plonsky (Ph.D., Michigan State University) specializes in three main areas of applied linguistics and TESOL: second language acquisition, language pedagogy, and research methods. Recent and forthcoming work in these and other areas can be found in virtually all major journals in the field including Annual Review of Applied Linguistics, Applied Linguistics, Language Learning, Modern Language Journal, Second Language Research, and Studies in Second Language Acquisition and in book chapters published by Cambridge, De Gruyter, Routledge, and Wiley-Blackwell. Luke has also co-authored or edited four books including the 4th edition of Second Language Acquisition: An Introductory Course. In addition to an accomplished scholarly record, Luke has taught courses in applied linguistics/TESOL as well as English and Spanish as a second language in Spain, The Netherlands (National Graduate School of Linguistics), Puerto Rico (Caribbean University), and in the US at Michigan State University, Arizona State University, and Northern Arizona University.

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 book, *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.

KATYA SHTRACHMAN

DIRECTOR, STUDENT SERVICES & ADMISSIONS

Katya Shtrachman is the Director of Student Services and Admissions at Anaheim University. In this role, she oversees the school's various student services tasks from admissions through completion. Prior to joining Anaheim University, Ms. Shtrachman had successfully managed programs in the higher education, not-for-profit and public administration arenas, including positions in regulatory and governing bodies in Ontario, Canada. She uses her leadership, communication, program development and policy analysis skills in her role at Anaheim University. Katya holds a Bachelor of Arts in Psychology from York University and an Honors Diploma with a Business specialization from Seneca College in Toronto, Canada.

POLICIES AND PROCEDURES

All administrative policies and procedures are contained in the Policies and Procedure Catalog. Click here to download the university's policies and procedures

<https://anaheim.edu/images/catalogs/AU-policiesandprocedures-1701.pdf>

DISCLOSURES

As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.

English Proficiency Requirements

English language services are not provided. Non-native English speakers must demonstrate college-level proficiency in one of the following ways.

- Degree from an accredited institution where English is the primary language of instruction.
- Transcript from an accredited institution indicating completion of at least 30 semester hours of credit where the language of instruction was English ("B" average for Ed.D, Masters, Graduate Programs & Graduate Certificates; "C" average for TESOL Certificate, Teaching English to Young Learners Program or TESOL Undergrad).
- Transcript from an accredited institution indicating a "B" or higher in an English composition class (Ed.D, Masters, Graduate Programs & Graduate Certificates); "C" or higher for TESOL Certificate, Teaching English to Young Learners Program or TESOL Undergrad.
- A minimum TOEFL score of 550 PBT / 213 CBT/ 80 iBT (Ed.D); 530 PTB / 197 CBT / 71 iBT (Masters, Graduate Programs & Graduate Certificates); 500 PBT / 173 CBT / 61 iBT (TESOL Certificate, Teaching English to Young Learners Program or TESOL Undergrad).
- A minimum TOEIC score of 800 (Ed.D, Masters, Graduate Programs & Graduate Certificates); 625 (TESOL Certificate, Teaching English to Young Learners Program or TESOL Undergrad).
- A minimum IELTS score of 6.5 (Ed.D, Masters, Graduate Programs & Graduate Certificates); 6.0 (TESOL Certificate, Teaching English to Young Learners Program or TESOL Undergrad).
- A minimum PTE (Pearson Test of English Academic Score Report) of 58 (Ed.D); 50 (Masters, Graduate Programs & Graduate Certificates); 44 (TESOL Certificate, Teaching English to Young Learners Program or TESOL Undergrad).
- A minimum BULATS Level 3 (60), accepted only for Cultura Inglesia in Brazil.
- A minimum grade of Level 3 on the ACT COMPASS's English as a Second Language Placement Test.
- A minimum grade of Pre-1 on the Eiken English Proficiency Exam.
- A minimum B1 English proficiency level identified within the Common European Framework of Reference (CEFR) Standards and assessed through various ESOL examinations, including the University of Cambridge.

The language of instruction at Anaheim University is exclusively English.

Notice Concerning Transferability of Credits and Credentials Earned at our Institution

The transferability of credits you earn at Anaheim University is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the Master of Fine Arts degree you earn in the Anaheim University Akira Kurosawa School of Film is also at the complete discretion of the institution to which you may seek to transfer. If

the credits or degree that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason, you should make certain that your attendance at this institution will meet your educational goals.

This may include contacting an institution to which you may seek to transfer after attending Anaheim University to determine if your credits or degree will transfer.

Acceptance of Credits Earned at Other Institutions

Anaheim University will accept up to two (or three, for a DBA) graduate semester classes or the equivalent in units (6 units for an MBA or ME, 8 units for MA TESOL, MFA or Ed.D, 9 units for a DBA) awarded by another institution toward a Masters or Doctoral degree at Anaheim University. The entering student will be required to clearly demonstrate the equivalency of a transfer course through relevant documents (syllabus, catalog, course outline) and justify its acceptance through petition. No course will be considered for transfer with a grade lower than a "B" or its equivalent. Petitions are directed to the specific Dean or Director for the affected program. There is a fee of \$75 per graduate course, and the overall program cost will be adjusted to reflect credit for the approved class(es). All petitions for transfer credit must be submitted as part of the student's initial application to the University. Credits awarded as part of another degree will not be accepted for transfer. Anaheim University has not entered into an articulation or transfer agreement with any other college or university.

Experiential Credit

Anaheim University will not extend credit for prior experiential learning to any student.

Attendance

Anaheim University students participate in a weekly discussion forum in which they must contribute regular substantive posts to the discussion questions. In addition, all degree students must participate in the scheduled Real-Time Online Classes for each course. Business courses include two online classes within the six-week term; students are expected to attend both sessions and must make arrangements with the professor for make-up work if they are unable to attend a session. TESOL and MFA degree courses include eight online classes within the nine week term; students are expected to attend at least six of the sessions. Students are expected to utilize their webcams during their live classes regularly throughout their program. In addition to providing a more interactive learning environment, use of webcams will also allow Anaheim University to complete student identity verification in line with accreditation requirements. Periodically during the program, Anaheim University will request a student to turn on his/her webcam for this purpose. In addition to the assigned course assessments, students are graded on participation in the discussion forum and online classes. A student is considered to have dropped a course if s/he fails to attend classes for a three-week period or fails to submit three consecutive lessons.

Continuous Enrollment

All degree, diploma, and certificate students are required to keep active status from the date of commencement of their first course through the final course in their program by being enrolled and meeting all academic requirements, and financial obligations. Students are required to enroll in a course every time a course that is needed for their program completion is offered. Students completing theses, research portfolios, final capstone projects, or dissertations must remain enrolled each term until their program requirements have been completed in their entirety and they have received final written approval on the completion of their thesis, research portfolio, final capstone project, or dissertation.

Any student who discontinues their studies with the University for one or more terms may be dismissed from their program. Students who have been dismissed from a program and wish to resume their studies at a later date must re-apply for admission to the program. Prior enrollment does not guarantee acceptance to any

program and will require permission from the Office of Academic Affairs, the Registrar's Office, and the Office of Financial Affairs. Students re-enrolling will go through the entire enrollment process again and may be subject to new entrance, financial and academic requirements as well as a review of their progress to date. Enrollment limitations as well as new policies and procedures could result in the student not being accepted, or affect the length and cost of the program.

The above policy does not apply to students who are on active military duty or who are on approved Medical Leave of Absence. Students on active military duty who have to temporarily suspend their studies due to service requirements will not incur any financial penalties during their leave or upon their return. Students who are deployed during their program will need to provide Student Services with a confirmation of their deployment and their planned return date. If students need to take a short-term leave due to service requirements during a course, they should contact their course professor and Student Services for appropriate accommodations.

Final Grades

Final Grades are submitted two weeks after the final day of the course. Students are notified of their final grades by email once the grades have been submitted. Students who have been approved for an extension will be notified of their final grades once all terms of the extension have been met.

Visa Status

Anaheim University does not provide visa services but can provide a letter verifying a student's active status upon request. For MFA students attending the short residential sessions, it is the student's responsibility to ensure that they have taken care of proper visa procedures, if required. Anaheim University can provide a letter of invitation to present to authorities should a student need it to travel outside of his or her country for the residential.

Housing

As Anaheim University programs are conducted online, regardless of where the student resides, the University does not have dormitory facilities under its control and does not provide housing or dormitory facilities.

State Licensure

The programs at Anaheim University are not designed to lead to positions requiring licensure in this state.

Placement Services

Anaheim University does not offer placement services.

Graduate Employment Data

Anaheim University Master of Fine Arts students self-report that they are employed in the following fields: Animation Media Specialist, Media Specialist, Film Production Company Owner, Film Professor

Financial Aid

Anaheim University does not participate in federal or state financial aid programs.

Student Tuition Recovery Fund

It is a state requirement that a student who pays his or her tuition is required to pay a state-imposed assessment for the Student Tuition Recovery Fund (STRF).

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss

suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program.

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, (916) 431-6959 or (888) 370-7589. To be eligible for STRF, you must be a California resident or enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.

You were enrolled at an institution or a location of the institution within the 120 day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120 day period before the program was discontinued.

You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.

The institution has been ordered to pay a refund by the Bureau but has failed to do so.

The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.

You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.

You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans. To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF. A student whose loan is revived by a loan holder or debt collector after a period of noncollection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law. However, no claim can be paid to any student without a social security number or a taxpayer identification number.

Medical Leave of Absence

The Petition for Medical Leave form must be submitted within 30 days from the start of the course for which

the medical leave is being applied. The maximum period of a leave of absence is one (1) term per leave. Students may apply for a maximum of four (4) leaves of absence for medical reasons throughout their degree program, and students in non-degree programs may apply for a maximum of one (1) leave of absence for medical reasons. Each leave of absence equals one (1) term and requires a separate petition which must be approved by the University's administration. Only students in good academic and financial standing will be considered for approval of leave. Medical issues requiring more than four (4) leaves of absence must be approved in writing by the university's administration. Students taking a medical leave of absence during the dissertation, thesis, research portfolio, or capstone project phase, will not have access to advisor/professor resources until they resume their studies. Program structure and requirements for completion are subject to change during the period of medical leave. The [Petition for Special Medical Leave of Absence Form](#) can be downloaded from the University website and requires a licensed physician's signature.

Student Cancellation, Withdrawal, and Refund Rights

The student has the right to cancel an enrollment agreement in any manner through the first day of the course, or the seventh day after signing the enrollment agreement, whichever is later (the "Cancellation Period"), and obtain a full refund of all monies paid. Students canceling after the seven-day Cancellation Period will receive a refund of all amounts paid, less the non-refundable registration fee of \$100 and the non-refundable application fee of \$75 (for graduate programs) or \$50 (for undergraduate programs).

The written notice of cancellation may be given by e-mail, fax, or postal service (in which case, the effective date begins when the letter is deposited in the mail properly addressed with postage prepaid). The "Official Notice of Withdrawal" form can be downloaded from the University website. For the purposes of determining the student's obligation for the time attended, the student will be considered to have withdrawn from the program when any of the following occurs, unless the Dean or Program Director determines a different course of action:

- The student notifies the school of the withdrawal.
- The school terminates the student's enrollment.
- The student fails to attend classes for a three-week period. In this case, the date of withdrawal will be the last date of attendance.
- The student fails to submit three consecutive lessons or fails to submit a completed lesson required for home study or correspondence within 60 days of its due date.
- The student has not responded to communication in any form from the University for four months.
- Students who have been withdrawn from their program for any of the above reasons may be required to submit a new application (and all applicable fees) if they wish to continue. Tuition for all courses is refunded based on the number of weeks completed.

For Courses Lasting from 7 – 10 Weeks	Percentage of Refundable Tuition	Sample Calculation
		Based on \$2,200 tuition for a 7 – 10 Week course
Week 1 (days 0 -7)	100% of tuition refunded	Refund: \$2,200 (100% of \$2,200)
Week 2 (days 8 – 14)	80% of tuition refunded	Refund: \$1,760 (80% of \$2,200)
Week 3 (days 15 – 21)	60% of tuition refunded	Refund: \$1,320 (60% of \$2,200)
Week 4 (days 22 – 28)	40% of tuition refunded	Refund: \$ 880 (40% of \$2,200)
Week 5 (days 29 – 35)	20% of tuition refunded	Refund: \$ 440 (20% of \$2,200)
Week 6 (days 36 – 42)	0% of tuition refunded	Refund: \$0

If a student obtains a loan to pay for an educational program, the student will have to repay the full amount of the loan plus interest, less the amount of any refund, and if the student receives federal student financial aid funds, the student is entitled to a refund of the moneys not paid from the federal financial aid funds. If the student paid for his/her entire program at the time of enrollment and received the 10% tuition discount for payment in full, the regular course tuition will be used in the calculation of the refund since the discount will no longer apply. All monies due the student will be refunded within 30 days of the notice of cancellation.

If the student has been approved for a monthly payment plan, Anaheim University will calculate the total amount of tuition and fees owed to the University based on the number of courses taken, and compare this amount with the total amount the student has paid up to the date of their withdrawal. Any amount paid over the total amount of tuition and fees will be refunded to the student. If there is a balance due, the student will be responsible for the remaining amount.

For the Residential portion of the MFA program, students are entitled to a refund of the 40-hour Residential session as follows:

Hours Completed for the 40-hour MFA Residential	Percentage of Refundable Tuition	Sample Calculation Based on \$2,200 for 40 hours of instruction
Up to 4 hours (10% of total hours)	90% of residential fee	Refund: \$1,980 (90% of \$2,200)
5 – 10 hours (25% of total hours)	75% of residential fee	Refund: \$1,650 (75% of \$2,200)
11 – 20 hours (50% of total hours)	50% of residential fee	Refund: \$1,100 (50% of \$2,200)
More than 20 hours	0% of residential fee	Refund: \$0

Student Privacy

Anaheim University makes every effort to protect student privacy. Student records are stored in secure, locked, fire-proof facilities which have restricted access and a motion sensor alarm security system. The university's online course management system maintains strict data security protection in addition to user authentication and virus scanning. Cloud storage of back-up records is protected by a two-step verification process in addition to the highest standards in SSL browser encryption.

All transcripts are issued in compliance with the Family, Educational Rights and Privacy Act of 1974 (section 438 of Public Law 93-380), and information contained in the transcript is not released to a third party without the written consent of the student. If a student requests the release of any information from his/her file, the student must submit the request in writing to the Registrar.

Retention of Student Records

Student records are stored in secure, locked, fire-proof facilities which have restricted access and a motion sensor alarm security system. The university's online course management system maintains strict data security protection in addition to user authentication and virus scanning.

Cloud storage of back-up records is protected by a two-step verification process in addition to the highest standards in SSL browser encryption. Anaheim University retains all student records and transcripts indefinitely. A student or graduate can request information by contacting the University at its offices.

Student Grievance Procedures

Anaheim University places great emphasis on putting the educational experience of its student body as the first priority of its administration, faculty, and staff. In line with this “Students First, Always” policy, the University seeks to continuously improve the educational experience of its students, including the quality of academics, learning resources, online learning system, and Student Services. Students may always provide feedback, seek assistance, and express grievances in person, in writing, by phone, by email, or by live chat/Skype sessions. Formal grievances/complaints must be submitted in writing, either by mail or email, to Student Services. Written complaints may be sent by email to support@anaheim.edu or mailed to Anaheim University Admissions Office, 1240 S. State College Blvd Rm 110, Anaheim, CA 92806, USA.

Anaheim University defines a complaint as a formal statement made in writing that outlines a specific grievance which is interfering with the student’s perceived ability to succeed in their chosen program of study. Once a complaint is received, it will be directed to the appropriate department and the individual responsible for overseeing that department. Grievances that cannot be resolved by the department will be referred to the Vice President of Administrative Affairs or the Office of the President. All formal grievances/complaints will receive a response within 10 days of the University receiving the complaint.

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling 888-370-7589, or by completing a complaint form, which can be obtained on the Bureau's internet Web site: www.bppe.ca.gov.

Any questions or problems concerning this school which have not been satisfactorily answered or resolved by the school should be directed to the Bureau for Private Postsecondary Education at P.O. Box 980818, West Sacramento, CA 95798-0818. Phone: (888) 370-7589. Fax: (916) 263-1897, or the Distance Education Accrediting Commission (DEAC) at <https://www.deac.org/Student-Center/Complaint-Process.aspx>

Bankruptcy Code Disclosure

Anaheim University does not have a pending petition in bankruptcy, nor has it filed a petition within the preceding five years. Anaheim University is also not operating as a debtor in possession, and it has not had a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code.

HOW TO CONTACT ANAHEIM UNIVERSITY

President Dr. Andrew Honeycutt	president@anaheim.edu
Chief Communications Officer	online@anaheim.edu
Vice President of Administrative Affairs	vpadmin@anaheim.edu
Student Services	ausupport@anaheim.edu
Registrar	registrar@anaheim.edu
Technical Support	techsupport@anaheim.edu

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.

Andrew E. Honeycutt, DBA	CEO, Director
Elaine Parker-Gills, Ed.D.	Secretary, Director
David Bracey	CFO, Director

FILM ADVISORY COUNCIL

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Robert E. Garrity, M.S.	Voting Member

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.

(888) 370-7589 or by fax (916) 263-1897

(916) 574-8900 or by 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

Anaheim University Office of Admissions

1240 South State College Blvd. Room 110 Anaheim, CA 92806 USA

Tel: 714-772-3330

Fax: 714-772-3331

E-mail: admissions@anaheim.edu

www.anaheim.edu

Anaheim University is accredited by the Distance Education Accrediting Commission (DEAC)

1601 18th St. NW, Suite 2, Washington D.C. 20009 USA (202) 234-5100 <http://www.deac.org>