RIT | College of Art and Design

College Curriculum Committee Handbook

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School Curriculum Committee Representative

Each School Director in the College of Art and Design will appoint a **School Curriculum Committee Representative** to serve on the College of Art and Design Curriculum Committee (graduate or undergraduate)

Below is a description of duties and responsibilities for the College of Art and Design Curriculum Committee Representative (graduate or undergraduate). Each school may have additions, from this description based on the school's unique needs. These would be addressed in the School Curriculum Committee Representative's plans of work.

- Attend all scheduled School and College curriculum meetings

- Understand the procedures that the Curriculum Committee is required to follow with respect to information and document flow

- Work with the school directors and undergraduate/graduate program directors to facilitate movement of curriculum changes through the committee

- Work with the scheduling officer/curriculum coordinator to ensure that course outlines, minors, immersions, and program tables are submitted digitally **correctly** and in **completed form**:
  - Course outline(s)/table(s) with revisions using track changes in Word
  - Approved Action Routing Signatures:
    - Undergraduate Program Director/Graduate Director
    - School Curriculum Committee Chair
    - School Director

- Prior to scheduled College curriculum meetings, review relevant documentation before each meeting (e.g., course outlines, minor proposals, proposed program changes, tables)

- Become familiar with the content areas and format of course outlines and tables

- Consider proposals and new initiatives coming before the committee in terms of their impact on the college and university, not only on the initiating program (i.e., electives, minors, etc.)

- Consider proposals and new initiatives coming before the committee in terms of their potential impact on other programs related to shared courses

- Identify and eliminate redundancies in programs by looking for synergies among and between programs and options

- Present curriculum changes from their School to the College curriculum committee

- Participate in committee discussions about the curricular items in review

- Communicate the outcomes of the College curriculum committee determinations to school personnel: School Directors, faculty, facilities and Student Services

- In addition, **Undergraduate** School Curriculum Committee Representatives:
  - Review RIT policies and guidelines regarding Writing Intensive, General Education, and Honors requirements and their effects on the course outline
  - Review submissions made by person proposing changes to Writing Committee, General Education Committee, and Honors Advocate and Honors Council Representative. Remain in touch with these committees, and communicate their outcomes to the Curriculum Committee and School

Curriculum Change Workflow

PROGRAM
Faculty Initiate Changes

UNDERGRADUATE PROGRAM DIRECTORS/GRADUATE DIRECTORS
Support and Make Changes

SCHOOL CURRICULUM COMMITTEE
Approves Changes with Support of the School Director

SCHOOL CURRICULUM COMMITTEE REPRESENTATIVE
Emails Approved Changes to the College's Scheduling Officer

SCHEDULING OFFICER
Uploads Approved Changes to the College Curriculum Committee Folders

COLLEGE CURRICULUM COMMITTEE
Approves Changes with Support of the College's Associate Deans

SCHOOL CURRICULUM COMMITTEE REPRESENTATIVE
Reports Approved Changes Back to the School Director and Faculty

All changes are also located online on insideCAD, under Curriculum revisions.

CAD Presentation of New and/or Revised Curriculum

The **School Curriculum Committee Representative** will present a visual presentation
(approx. 20 minutes) that addresses the following:

- Introduction – Title of Program and College

- Current Curricular Design of Program *(for existing programs)*

- New/Revised Curricular Design of Program that clearly identifies changes to:
    - Target student population
    - Course titles, names, course numbers
    - Credit hour distribution, total program credit hours
    - School curriculum tables
    - Pre-requisites and co-requisites

- Rationale
    - Verify no redundancy/duplication of course content

- Impact
    - Students, faculty workloads, resources, advising, cross-listed courses/programs, facilities, budget
    - Accreditation: NASAD, NYSED, Middle States

Additional Material
- The completed NYSED form completed by the program director with the substantive changes
- Side-by-side Table comparisons (existing vs revision)

Attendees: CAD Curriculum Committee, CAD Curriculum Coordinator, School Director, Student Services Rep, Facilities Rep

RIT Curricular Action Approval Process

Link to RIT Curricular Action Approval Process

Template for Course Descriptions

Structure of a Course Description:

1. **Overview:** This course will (introduce/examine/focus on, etc.) _____.

2. **Course Content:** Course content will cover _____, _____, and _____.

3. **Key Activities:** Students will (assess/create/design/etc.) _____.

4. **Learning Outcomes:** At the completion of this course, students will be able to _____.

5. **Optional Statement:** This course has an additional research component, lab fee, etc.

SAMPLE: Course Description

This course will examine the evolution of the publishing industry in response to changes in technology and social habits. Course content will cover various forms of books, periodicals, and their role from both historical and contemporary perspectives. Students will explore topics related to trend recognition, promotion and marketing, copyright issues, and innovations in publishing. At the completion of this course, students will gain an understanding of various publishing structures and publication types through the analysis of audience and content.

Sample Course Descriptions for Capstones and Theses

SAMPLE: Capstone I Course Description

This is the first of two courses designed to advance a student towards completion of their capstone. This course will guide students from their capstone proposal toward the completion of a capstone project. Students will work toward a meaningful and significant capstone in their relevant discipline. At the completion of this course, students will present/exhibit their creative work-to-date.

SAMPLE: Capstone II Course Description

This is the second of two courses designed to advance a student towards completion of their capstone. Students will complete a meaningful and significant capstone in their relevant discipline. At the completion of this course, students will present/exhibit their creative work.

SAMPLE: Thesis Preparation Course Description

This course will focus on developing a written proposal for an MFA Thesis. The thesis will provide the backbone of a candidate's completion of MFA creative work and the supporting written document. Students must identify a thesis chair and form a thesis committee. This course will prepare students to present and defend their thesis before a faculty committee seeking approval of the proposal.

SAMPLE: Thesis I Course Description

This is the first of two courses designed to advance a student towards completion of their thesis. Students will work independently on their approved plan of work for their thesis while meeting on a regular basis with their committee chair. Students are required to meet at least twice with their full committee during the semester.

SAMPLE: Thesis II Course Description

This is the second of two courses designed to advance a student towards completion of their thesis. Students will work independently on their approved plan of work for their thesis while meeting on a regular basis with their committee chair. Students are required to meet at least twice with their full committee during the semester and defend their MFA creative work in a public exhibition, complemented by written documentation.

SAMPLE: Continuation of Thesis (SOFA)

This course will provide MFA students additional semester(s) to complete their thesis research and supporting documents. Taking Continuation of Thesis before a Thesis film is screened needs to have the approval of the Graduate Director.

Sample Course Descriptions for Experiential Learning

SAMPLE: Internship Course Description

An internship will provide students the option to work in the (insert program name) field. Students must obtain permission from their program director and complete the Internship Permission Form to enroll.

REQUIRED: Co-op Course Description

Cooperative Education will provide (insert program name) students with hands-on experience in their field, directly related to a student's major with an established studio or related business. Students will need to apply for co-ops, and interview as part of the selection process, based on available positions posted by the Co-op and Career Services Office, or found through the students' own research. In programs where co-op is a degree requirement, students must obtain permission of their program or graduate director prior to enrollment. Co-ops are typically paid work experience, with 480+ hours within the fall/spring term and 400+ hours for a summer term. Co-ops may be one or two consecutive terms - fall, spring, or summer – with department permission.

REQUIRED: Part-time Co-op Course Description

Cooperative Education will provide (insert program name) students with hands-on experience in their field, directly related to a student's major with an established studio or related business. Students will need to apply for co-ops, and interview as part of the selection process, based on available positions posted by the Co-op and Career Services Office, or found through the students' own research. In programs where co-op is a degree requirement, students must obtain permission of their program or graduate director prior to enrollment. Part-time co-ops are typically paid work experience with 210-479 total hours within the fall/spring term and 180-399 hours for a summer term. Co-ops may be one or two consecutive terms - fall, spring, or summer – with department permission.

Bloom's Taxonomy of Measurable Verbs

Verbs that demonstrate ==*Critical Thinking*==

KNOWLEDGE	COMPREHENSION	APPLICATION	ANALYSIS	SYNTHESIS	EVALUATION
					Appraise
				Arrange	Argue
			Analyze	Assemble	Assess
		Apply	Appraise	Collect	Choose
		Complete	Categorize	Combine	Compare
	Compare	Construct	Compare	Comply	Conclude
			Contrast	Compose	Estimate
	Describe	Demonstrate	Debate	Construct	Evaluate
List	Discuss	Dramatize	Diagram	Create	Interpret
Name	Explain	Employ	Differentiate	Design	Judge
Recall	Express	Illustrate	Distinguish	Devise	Justify
Record	Identify	Interpret	Examine	Formulate	Measure
Relate	Recognize	Operate	Experiment	Manage	Rate
Repeat	Restate	Practice	Inspect	Organize	Revise
State	Tell	Schedule	Inventory	Plan	Score
Tell	Translate	Sketch	Question	Prepare	Select
Underline		Use	Test	Propose	Support
				Setup	Value

CAD Elective Courses

IDEA course code
A course with no prerequisites that is open for all RIT students to take.

ITDI course code
A course that may have some prerequisites that is open to College of Art and Design students.

Cross-listed Courses

- No more than 20% of the courses (lecture or lecture/lab) taken in a master's level degree program can be graduate courses that are cross-listed with undergraduate courses. Cross-listed studio courses do not count towards this limit. In certain cases, the Provost may allow exceptions to this rule provided there is sufficient justification

- If an undergraduate and graduate course is to be cross-listed, the undergraduate course must be at the 500 level or higher and the graduate course must be at the 600 level.

- Additional **advanced level learning outcomes** and educational experience designed expressly **for graduate students** (content, instruction, and workload) **are required in any graduate level course that is dual-listed** with an undergraduate course

- Cross-listed courses should carry the same credit hour designation, same contact hours, and same components (lecture, lecture/lab, studio)

Minors

https://www.rit.edu/academicaffairs/policiesmanual/d011

Institutional Parameters
- Minors may be discipline-based or interdisciplinary
- Only matriculated students may enroll in a minor
- At least nine semester credit hours of the minor must consist of courses not required by the student's home program
- Students may pursue multiple minors. A minimum of nine semester credit hours must be designated towards each minor; these courses may not be counted towards other minors
- The residency requirement for a minor is a minimum of nine semester credit hours consisting of RIT courses (excluding "X" graded courses)
- Posting of the minor on the student's academic transcript requires a minimum GPA of 2.0 in each of the minor courses
- Minors may not be added to the student's academic record after the granting of the bachelor's degree
- Pre-requisites on minor courses must be consistent in SIS

RIT Minimum Class Size Targets

Class Type	Minimum Class Size
Undergraduate 100-level courses	16
Undergraduate 200- or 300-level courses	12
Undergraduate 400-level courses	8
Graduate courses	6
Cross-listed Courses (Grad and Undergrad)	10

RIT Assignment of Credit Hours

https://www.rit.edu/academicaffairs/academicprogrammgmnt/related-curriculum-topics/credit-hour-guidance

- **Lecture courses** = (1:1) one hour of credit represents one hour each week of the term in class

Lecture Only Courses	Minimum Contact / Week	Minimum Homework / Week
3 credit Lecture Course	**165** minutes (approx. 3 hours)	**330** minutes
4 credit Lecture Course	**220** minutes (approx. 4 hours)	**440** minutes

- **Studio/lab courses** = (1:1.5) a minimum of 1.5 hours per week for each credit granted

- **Mixed Format** (Lecture and Lab)

For a **3-Credit** Course	Minimum Contact / Week	Minimum Homework / Week
1 credit Lecture	**55** minutes	**110** minutes
2 credit Studio	**220** minutes	**110** minutes
3 total credit hours (in Lecture and Lab or Studio combined)	**275** minutes	**220** minutes

NASAD | Awarding Credit

https://nasad.arts-accredit.org/accreditation/standards-guidelines/handbook/

In lecture/discussion courses requiring outside preparation, **1 hour of credit represents 1 hour** each week of the term in class, and **2 hours of work outside class.**

In studio/laboratory courses, **1 hour of credit represents 3 hours of studio/laboratory time** and space each week of the term: normally, studio classes led by an instructor **meet for a minimum of 1.5 hours per week for each credit granted**, and more often than not, for 2 hours per week; the remaining time is for studio/laboratory class preparation.

In all cases, faculty contact must be sufficient to ensure the development of knowledge and skills required by each course. Normally faculty contact is greater at the foundation or introductory level.

NASAD Handbook 2018-19: page 75

Faculty Contact

In studio and laboratory courses at the foundation or introductory level, where all or most of the work must be accomplished in the school's studios, faculty normally should meet with students for a minimum of two out of every three allotted hours.

NASAD Handbook 2018-19: page 225

NASAD MFA Curricular Structure (based on 60 semester hours)

Studio	Academic	Elective
65%	15%	10%
A minimum of 65% of the total credits for the degree shall be in studio. 50% of the total credits for the degree shall be in the major area.	A minimum of 15% of the total credits should be in academic studies concerned with visual media.	It is strongly recommended that at least 10% of the total program be reserved for electives.
39 credits Minimum of 39 credits equal 65% of the total studio credits for the MFA degree.	9 credits Minimum of 9 credits equal 15% of the total academic credits for the MFA degree.	12 credits equal 20%, and when combined with minimum studio and academic credits equal 60 semester hours.

NASAD Handbook 2018-19: page 146-147

NASAD BFA Curricular Structure (based on 120 semester hours)

Animation Structural Guidelines:

25 – 30%	Studies in animation including the final project
30 – 35%	Supportive courses associated with animation (e.g., visual arts, design, film/video, technologies, etc.)
10 – 15%	Studies in art/design/film and/or animation history and theory
25 – 35%	General studies

NASAD Handbook 2018-19: page 101-102

Ceramics Structural Guidelines:

25 – 35%	Studies in ceramics
20 – 30%	Supportive courses in art, design, and crafts
10 – 15%	Studies in art and craft history
25 – 35%	General studies

NASAD Handbook 2018-19: page 103

Digital Media Structural Guidelines:

25 – 35%	Studies in digital media
20 – 30%	Supportive courses in art, design, and film/video
10 – 15%	Studies in art history and film/video history and theory
25 – 35%	General studies

NASAD Handbook 2018-19: page 105

Film/Video Production Structural Guidelines:

25 – 30%	Studies in film/video production including the final project
30 – 35%	Supportive courses in film, art, and design
10 – 15%	Studies in art history and film/video history
25 – 35%	General studies

NASAD Handbook 2018-19: page 107

General Fine Arts Structural Guidelines:

25 – 35%	Studies in studio
20 – 30%	Supportive courses in art and design
10 – 15%	Studies in art history
25 – 35%	General studies

NASAD Handbook 2018-19: page 109

Glass Structural Guidelines:

25 – 35%	Studies in glass working
20 – 30%	Supportive courses in art, design, and crafts
10 – 15%	Studies in art and craft history
25 – 35%	General studies

NASAD Handbook 2018-19: page 110

Graphic (Communication) Design Structural Guidelines:

25 – 35%	Studies in communication design
20 – 30%	Supportive courses in design, related technologies, and visual arts
10 – 15%	Studies in art/design histories and theory
25 – 35%	General studies

NASAD Handbook 2018-19: page 121

Illustration Structural Guidelines:

25 – 35%	Studies in illustration
20 – 30%	Supportive courses in art and design
10 – 15%	Studies in art history
25 – 35%	General studies

NASAD Handbook 2018-19: page 111

Industrial Design Structural Guidelines:

30 − 35%	Studies in industrial design
25 − 30%	Supportive courses in design, related technologies, and visual arts
10 − 15%	Studies in art/design histories and theory
25 − 35%	General studies

NASAD Handbook 2018-19: page 125

Interior Design Structural Guidelines:

25 − 35%	Studies in interior design
20 − 30%	Supportive courses in art, design, and related technologies
10 − 15%	Studies in art/design histories and theory
25 − 35%	General studies

NASAD Handbook 2018-19: page 127

Jewelry/Metals Structural Guidelines:

25 − 35%	Studies in jewelry/metals
20 − 30%	Supportive courses in art and crafts
10 − 15%	Studies in art and craft history
25 − 35%	General studies

NASAD Handbook 2018-19: page 111

Painting Structural Guidelines:

25 – 35%	Studies in painting
20 – 30%	Supportive courses in art and design
10 – 15%	Studies in art and craft history
25 – 35%	General studies

NASAD Handbook 2018-19: page 112

Photography Structural Guidelines:

25 – 35%	Studies in photography
20 – 30%	Supportive courses in art and design
10 – 15%	Studies in art history
25 – 35%	General studies

NASAD Handbook 2018-19: page 113

Printmaking Structural Guidelines:

25 – 35%	Studies in printmaking
20 – 30%	Supportive courses in art and design
10 – 15%	Studies in art and craft history
25 – 35%	General studies

NASAD Handbook 2018-19: page 114

Sculpture Structural Guidelines:

25 – 35%	Studies in sculpture
20 – 30%	Supportive courses in art and design
10 – 15%	Studies in art and craft history
25 – 35%	General studies

NASAD Handbook 2018-19: page 115

Woodworking Structural Guidelines:

25 – 35%	Studies in woodworking
20 – 30%	Supportive courses in art, design, and crafts
10 – 15%	Studies in art and craft history
25 – 35%	General studies

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Undergraduate Program Learning Outcomes

Program Goals from Taskstream

Graphic Design BFA Program
1. Introduce and develop formal visual principles, terminology, processes, and competencies.
2. Apply critical thinking skills toward identifying problems, concept development and solutions in graphic design.
3. Integrate appropriate historical contexts into current graphic design philosophy and practice.
4. Develop and refine skills in implementing solutions with proper tools and methods.

Interior Design BFA Program
1. Explore, challenge, and enhance interior design abilities through problem solving.
2. Demonstrate knowledge of historical stylistic, theoretical, regional, and cultural design vocabularies.
3. Use materials, techniques and processes used in the built environment with a focus on sustainable design.
4. Conduct research and analyze information.
5. Introduce design theory, methodology, formal design elements, typology, and necessary technical skills to communicate concepts.
6. Examine business practices, regulations, standards and codes of interior design.

Industrial Design BFA Program
1. Utilize graphic visualization, technical drawing, model making and prototype development.
2. Develop the aesthetic sensitivity, technical competence, social and environmental awareness, and analytical thought to design solutions…
   to address social, economic, environmental and global needs.

New Media Design BFA Program
1. Design Development: Understand the research and interaction design principles needed to organize and display information and multimedia content.
2. Production/Technology: Develop skills and an understanding of processes to solve communication problems through the creation of digital imagery and design.
3. Communication: Identify and analyze the digital communications industry, best practices and individual roles within these collaborative workspaces.
4. History and Aesthetics/Artistic Development: Apply formal design theory, methodology and practice through the examination of contemporary and historical design.
5. Artistic Development: Provide experiential opportunities for innovative multi-disciplinary team-based collaboration.

3D Digital Design BFA Program
1. Demonstrate knowledge of theory and aesthetics.
2. Develop professional practice knowledge and skills.
3. Develop an individual style.
4. Develop technical skills.
5. Meet industry design standards.

Studio Arts with Options (STAR) BFA Program
1. Develop and apply techniques, processes, and technological literacies within the studio arts
2. Demonstrate knowledge of historical artworks and theoretical perspectives in relationship to contemporary artworks and theories
3. Develop an individualized approach to artistic skill and creativity that has the potential to make innovative contributions to the fields
4. Utilize business practices that are relevant to the studio arts in the pursuit of successful careers
5. Effectively communicate ideas that inspire all aspects of creative work and its place within a contemporary, historical & personal perspective

Illustration BFA Program
1. To prepare students for professional practice or for graduate study as disciplined, critical thinkers in their field.
2. To instruct students to apply effective visual, verbal, written, and technological literacy skills in their artistic discipline.
3. To prepare students to exhibit creative thinking and artistic ability in the field of visual communication . . . *to lead the profession in theory and practice.*
4. To provide students with the knowledge to recognize and engage in interconnected, global concepts in a constantly changing and diverse world.
5. To educate students to employ ethical practices, knowledge, and behaviors in the arts professions.
6. To inform students to apply freedom of thought, imagination, and inquiry to make original, unique, innovative contributions to the arts.

Medical Illustration BFA Program
1. Science Competencies

   Biology, human anatomy, and cellular and human physiology, histology, and embryology
2. Visualize scientific structure, processes, and concepts.
3. Solve complex communication problems . . . *with appropriate application of verbal and visual content, realism, symbolism, graphic conventions, and motion or interactive media.*
4. Utilize a variety of media and production techniques in appropriate applications and understand production processes . . . *sufficiently to communicate with pre-press companies, art directors, etc.*

5. Communicate effectively with clients, subject matter experts, co-workers, supervisors, and vendors in oral and written form.
6. Demonstrate knowledge of professional and ethical conduct.
7. Demonstrate awareness of established business and management practices.

Film and Animation BFA Program
1. Develop proficiency in the craft of motion picture production, including the proper use and application of tools and techniques.
2. Provide historical, theoretical, and ethical perspectives on all forms of cinema as art, communication and entertainment.
3. Develop communication and leadership skills that promote successful collaborations and efficient team dynamics.
4. Develop a creative vision which demonstrates the ability to translate ideas into narrative and abstract concept development for intended work.
5. Cultivate the understanding and practice of critical analysis of all forms of cinema.
6. Provide perspectives on potential impact of cinema and the responsibility of the filmmaker.

Motion Picture Science BS Program
1. Develop student proficiency in relevant technologies . . . *including but not limited to image capture devices, imaging physics, image processing, post-production workflows, and exhibition standards and equipment.*
2. Educate students in the professional crafts of filmmaking including the proper use and application of tools and techniques.
3. Train students to develop analytical engineering and problem-solving skills resulting from focus on scientific theory, concept derivation*.*
4. Develop communication and leadership skills that allow for successful collaboration and efficient team dynamics . . . *for working in a collaborative medium.*
5. Provide opportunity for students to explore the intrinsic interplay of image science and filmmaking, allowing for further specialization… *in focused aspects of either filmmaking technology or the creative arts.*
6. Deliver sufficient training and experience for graduates to be qualified for careers… *ranging from the research and development of motion picture technologies to the practice of technical film crafts such as digital color correction, visual effects and cinematography.*

Photographic and Imaging Arts BFA Program
1. Develop critical thinking and visual problem-solving skills that encompass a global perspective.
2. Acquire aesthetic, conceptual and technical experiences necessary to develop professional imaging practices.
3. Integrate aesthetic, historical, and theoretical perspectives . . . *which foster the development of best practices required for successful imaging careers.*

4. Develop appreciation and responsibility for the maintenance of ethical and moral standards required in professional practices.
5. Solve problems related to the application of imaging technology in a constantly changing world.

Photographic Sciences BS Program

1. Demonstrate professional-level problem solving required for challenging image-based subject matter.
2. Problem Solving in Imaging

   Apply professional-level imaging/photographic skills/scientific methodology to create solutions that provide adequate and accurate scientific data.
3. Foster Professional Practices

   To foster professional practices, with an emphasis on customer service as required for the efficient creation of digital imaging products, design and use of systems, and product services.
4. Professional Communications

   Demonstrate proficiency in visual, written, and spoken communication required to support scientific exploration, discovery, and distribution of relevant content.
5. Maintain High Legal and Ethical Standards in All Professional Practices

   Recognize responsibility for maintaining high legal and ethical standards in all professional practices for personal and societal integrity.

Graduate Program Learning Outcomes

Program Goals from Taskstream

Visual Communication Design MFA Program
1. Demonstrate an interdisciplinary approach for designing visual communications
2. To research, design, implement, and analyze visual communications solutions
3. To integrate critical and historical context of current design theory and practices

Industrial Design MFA Program
1. Obtain hands-on experience in graphic visualization, technical drawing, model making and prototype development
2. Develop the aesthetic sensitivity, technical competence, social and environmental awareness, and analytical thought to design solutions... to address social, economical, environmental and global needs.

Ceramics MFA Program
Furniture Design MFA Program
Glass MFA Program
1. Develop the means to engage in a successful career in the crafts as disciplined problem solvers and critical thinkers
2. Prepare students to adhere to the highest professional standards of critical creative thinking and artistic ability to lead the field in theory and practice.
3. Develop the ability to conceive, design and fabricate craftwork of the highest quality
4. Provide students with the knowledge to recognize and engage in interconnected global concepts in an ever-changing and diverse world
5. Perform professional responsibilities with the highest integrity and ethical practices
6. Develop the ability to apply freedom of thought, imagination, and inquiry to make original, unique, innovative contributions to the field
7. Articulate visually, verbally and in written form all aspects of their craftwork and put it in a contemporary, historical and personal perspective.
8. Develop a sophisticated and cohesive body of work and a written document in support of that work

Metals and Jewelry Design MFA Program
1. Develop the means to engage in a successful career in the crafts as disciplined problem solvers and critical thinkers
2. Develop the ability to conceive, design and fabricate craftwork of the highest quality
3. Prepare students to exhibit creative thinking and artistic ability in the field of Metals and Jewelry Design to lead the profession in theory and practice.
4. Provide students with the knowledge to recognize and engage in interconnected, global concepts in a constantly changing and diverse world

5. Develop the ability to articulate the ideas that inspire this work and put it in a contemporary, historical and personal perspective

6. Employ ethical practices, knowledge, and behaviors in the arts professions

7. Inform students to apply freedom of thought, imagination, and inquiry to make original, unique, innovative contributions to the arts

Fine Arts Studio MFA Program

1. To promote the mastery of skills and processes, along with the considered application of techniques and technologies of the visual fine arts

2. To prepare students to utilize business practices relevant to the visual arts

3. To prepare students to analyze, interpret, and critique contemporary visual art within the context of art and cultural history and in relation to individual directions.

4. Promote development of a cohesive body of work demonstrating productive, personal direction & individualized approach to artistic creativity

Visual Arts – All Grades MST Program

1. Prepare teachers who are competent in content and pedagogical knowledge and have caring professional dispositions enabling them to teach and promote the well-being of all P-12 students. (CAEP Standards One and Four)

2. Provide candidates rich and diverse experiences to continue studio practice and artistic growth advancing candidate content knowledge and dispositions through research, assignments, electives and state of the art technology and facilities leading to positive impacts on their P-12 students through clinical practice and as professional teachers beyond exit. (CAEP Standards One and Four)

3. Prepare teachers whose knowledge and disposition include a deep understanding and ability to differentiate, teach and assess through inclusive, culturally responsible and responsive methods and incorporate technology-based applications which positively impact all P-12 students. (CAEP Standards One and Four)

4. Prepare teachers as leaders and advocates of their discipline (art education) who also are lifelong learners that engage in professional practices and development, studio inquiry and reflective practice which ultimately enriches and impacts their P-12 students. (CAEP Standards One and Four)

5. Provide a diverse cross section of pragmatic experiences, which develop candidates' dispositions, professional and community engagement, responsibility and leadership skills and attributes which in turn leads to meaningful and positive impacts for P-12 learning. (CAEP Standards One, Two and Four)

6. Provide MST candidates and K-12 partners with rich, meaningful and high-quality clinical practice which develop content knowledge and dispositions and have positive impacts on all P-12 student's learning and development. (CAEP Standard Two)

7. Prepare and graduate highly qualified teacher candidates who meet or exceed all requirements for program completion, certification, and licensure. (CAEP Standard Three)

Film and Animation MFA Program

1. Prepare students to become masters of the use of sequences of images and sound to create the desired relationship with the audience
2. Prepare students to become masters of the tools and techniques of modern motion media production appropriate for their chosen individual specialization.
3. Provide historical, theoretical, and ethical perspectives on all forms of cinema as art, communication and entertainment
4. Prepare students to succeed within the collaborative realities of motion media production
5. Encourage the development of a unique creative vision and the ability to translate ideas into narrative and abstract concept development for the intended work

Photography and Related Media MFA Program

1. Prepare students to acquire critical thinking and visual problem-solving skills within a global perspective
2. Develop aesthetic, conceptual and technical knowledge required to create and refine a significant body of visual work supported by intellectual inquiry.
3. Develop historical, theoretical, and contemporary perspectives of Photography
4. Conduct scholarly research and communicate the results both verbally and in writing

Media Arts and Technology MS Program

1. Students will be able to apply knowledge of print, mobile, web, and social media workflows to solve communication problems
2. Students will be able to guide planned organizational change in an evolving media landscape
3. Students will be able to recognize new business opportunities that emerge from technological innovations
4. Students will be able to design and execute a research project that builds upon and contributes to the literature in graphic communications... and related fields.

Integrative Design MS Program

1. Integrate Design Processes and Methods
2. Utilize Design Thinking Skills
3. Describe the role of design in culture and commerce
4. Obtain technical and aesthetic competence

Taskstream: https://www.watermarkinsights.com/signon/

RIT Glossary of Acronyms

APR   Annual Program Review

COT   Continuation of Thesis

CPT   Curricular Practical Training (international students)

ELC   English Language Center

ERG   Enrollment Requirement Group

FTE   Full-time Equivalency

ILI   The Innovative Learning Institute

ISS   International Student Services

ITDI   Interdisciplinary Course Code

ITS   Information and Technology Services

LOA   Leave of Absence

NASAD   National Association of Schools of Art and Design

NYSED   New York State Education Department

OPT   Optional Practical Training (international students)

PLOAP   Program Learning Outcomes & Assessment Plan

PT   Part-time

SIS   Student Information System

SLOA   Student Learning Outcomes Assessment

THE   Thesis

WD   Withdrawal

Academic Areas at RIT

CAD   College of Art and Design

CET   College of Engineering Technology

CHST   College of Health Sciences and Technology

CLA   College of Liberal Arts

COS   College of Science

GCCIS   B. Thomas Golisano College of Computing and Information Sciences

GIS   Golisano Institute for Sustainability

KGCOE   Kate Gleason College of Engineering

NTID   National Technical Institute for the Deaf

SCB   Saunders College of Business

SOIS   School of Individualized Study

UE   University Exploration