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School Curriculum Committee

The School Curriculum Committee's mission is to approve new and revised course proposals before being submitted for review by the College Curriculum Committee(s). The School Curriculum Committee's responsibility is to ensure that:

- proposed courses follow the structure designated by university guidelines
- submitted course outline and/or topic form and cover form are correctly completed
- program learning outcomes listed in the course outline match the program's approved learning outcomes (see pages 17-22)
- redundancies are identified with approved, existing coursework
- proposed courses have facility or technology resources needs and share those with Facilities Management and CADTech

CAD policy link:

https://inside.cad.rit.edu/wp-content/uploads/2021/04/Policy_CAD_Curriculum_Committee_March2021-2.pdf

School Curriculum Committee Representative

Each School Director in the College of Art and Design will appoint a School Curriculum Committee Representative. This representative will:

- chair the School Curriculum Committee
- serve on the College Curriculum Committee (graduate or undergraduate)

Below is a description of duties and responsibilities for the 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 representative's plans of work.

- schedule and chair all School curriculum meetings
- attend all scheduled College curriculum meetings
- understand the procedures that the Curriculum Committee is required to follow with respect to information and document flow
- ensure that course outlines, minors, immersions, and program tables are submitted **correctly** and in **completed form**. This includes:
 - Course outline(s)/table(s) with revisions using track changes in Word
 - Signed [cover forms](#) or Topic Outline Form for Approved Shell Course
- prior to scheduled College curriculum meetings, review relevant documentation before each meeting (e.g., course outlines, minor proposals, proposed program changes, tables)
- consider proposals and new initiatives coming before the committee in terms of their impact on the college and university (shared courses), not only on the initiating program (i.e., electives, minors, etc.)
- 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
 - 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

CAD link:

<https://inside.cad.rit.edu/wp-content/uploads/2018/08/CAD-Curriculum-Rep-Responsibilities.pdf>

College Curriculum Committee (Undergraduate and Graduate)

The College Curriculum Committee facilitate the development of the curriculum by interacting with School Curriculum Committee Representatives during the development of curriculum proposals. In its review of proposals, the College Curriculum Committee seeks to carefully evaluate the rationale and impact of proposals from an institutional perspective. The College Curriculum Committee's principal objective is to review and evaluate the curricula of majors, minors, and other academic programs to ensure that they carry out the stated mission of the college.

Curriculum Committee Members*

School Curriculum Committee:

- shall be composed of one faculty member representing each school program, including graduate representation
- the faculty member who serves as the school representative on either the undergraduate or graduate college curriculum committee is to chair their school committee

College Curriculum Committee (Graduate and Undergraduate):

- shall be composed of an associate dean, the assistant dean of student services and/or an academic advisor, the scheduling officer, and one school representative from each School in CAD
- the CAD representatives serving on ICC, IWC (Institute Writing Committee), Honors Curriculum, and GEC (General Education Committee) are members on the undergraduate committee
- the Graduate Council college representative is a member on the graduate committee

* Committees will invite Ad-Hoc Rep from Facilities Management and CADTech as necessary

CAD policy link:

https://inside.cad.rit.edu/wp-content/uploads/2021/04/Policy_CAD_Curriculum_Committee_March2021-2.pdf

Curricular Deadlines for the CAD Scheduling Officer

Curricular Tables (Table 1a = Undergraduate Programs / Table 1b = Graduate Programs)	
Substantive Changes to Tables 1a/1b	Table 1a/1b/Minors/Immersion Changes
Due September 15th	Due February 15th
After the Dean's approval, substantive changes to currently registered programs, must be submitted to the CAD Scheduling Officer for the College's Undergraduate or Graduate Curriculum Committees to review. List of substantive changes	After the School Curriculum Committee approval, all table changes must be submitted to the CAD Scheduling Officer for the College's Undergraduate or Graduate Curriculum Committees to review
Effective for the entering class in FALL of next academic year (AY)	

Required Courses for Fall, Spring, Summer	
New Required Courses	Revisions to Approved Required Courses
Due September 15th	Due February 15th
After the School Curriculum Committee approval, the completed course proposals plus signed cover sheets must be submitted to the CAD Scheduling Officer for the College's Undergraduate or Graduate Curriculum Committees to review.	
Effective for the next academic year (AY)	

New Elective Course Proposals and Revisions to Existing Elective Courses	
Offered in SPRING/SUMMER TERM of current AY	Offered in FALL TERM (next AY)
Due September 15th	Due February 15th
After the School Curriculum Committee approval, the completed course proposals plus signed cover sheets must be submitted to the CAD Scheduling Officer for the College's Undergraduate or Graduate Curriculum Committees to review.	
Effective in SPRING and/or SUMMER of current academic year (AY)	Effective FALL of next academic year (AY)

Shell Courses	
Offered in SPRING/SUMMER TERM of current AY	Offered in FALL TERM (next AY)
Due September 15th	Due February 15th
After the School Curriculum Committee approval, the completed topic outline form must be submitted to the CAD Associate Deans to review. Note: A topic outline form cannot be submitted without an approved shell course in Catalog (SIS).	
Effective in SPRING and/or SUMMER of current academic year (AY)	Effective FALL of next academic year (AY)

CAD Curriculum 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.

Creating New Programs or Changing Existing Programs

For detailed information, visit the RIT links:

- [Creating New Programs](#)
- [Changing or Adapting a Registered Program](#)

Creating a Minor, Immersion, Advanced Certificate, Certificate

For detailed information, visit the RIT links:

- [Minor](#) (Undergraduate Only)
- [Immersion](#) (Undergraduate Only)
- [Advanced Certificate](#) (Graduate Only)
- [Certificate](#) (Undergraduate Only)

Creating an Honors, General Education (GE), Writing Intensive Course

For detailed information, visit the RIT link:

- [Honors](#)
- [CAD Honors Form](#)
- [General Education \(GE\)](#)
- [Writing Intensive \(WI\)](#)

Course Description Templates

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: Studio-based 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: Lecture-based Course Description

This course will examine the forms, styles, functions, and meanings of important objects and monuments dating from the European Renaissance through the beginning of the twentieth century. Course content will focus on how to look and how to describe and analyze what we see, and to use these skills to understand and explain how art visually expresses meaning. Students will consider works of art in their social, historical and cultural contexts. At the end of the term, students will have gained a foundational knowledge of the object, scope and methods of the discipline of art history. The knowledge obtained in this introductory course will also guide students in their own creative endeavors.

Capstones and Theses Course Descriptions

The **capstone** comes at the conclusion of a student's bachelor's (BS/BFA) degree or master of science (MS) degree program. It tests a student's critical thinking, research, interview, and analyzation abilities, among others, while allowing them to demonstrate their overall understanding of the material via a creative project.

The **thesis** is a research endeavor that serves as the final project before students complete their master of fine arts (MFA) degree. One of the primary differences between a thesis and a capstone is the scholarly nature of the thesis, which allows a student to contribute valuable research to their field of study.

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.

Experiential Learning (Co-op/Internship) Course Descriptions

A **co-op** is an off-campus experience where a student is immersed in the workplace. It is full-time (30 hours or more per week) and typically paid employment. A co-op should directly relate to a student's field of study. It is tuition-free and can be a single term to two consecutive terms in length.

An **internship** exposes students to a professional environment that is educational and meaningful for their short-term academic goals. Differing from a co-op, an internship is not always paid and will typically take up a student's summer time. An internship with RIT requires a final evaluation grade from a faculty advisor, documentation from the employer, and credit hours for completing an internship.

Fall, Spring, and Summer Terms		
Status	Number of Hours Per Week	Number of Weeks
Full-Time	30+ hours per week	10+ weeks*
Part-Time	10-20 hours per week **	10+ weeks*

**10 weeks is the minimum acceptable amount of time that gives students a valuable experiential learning experience, and ideally should fall within the semester start and end dates. Students are permitted to start as early as the first day of the break before their co-op term begins, and end by the first day of classes of the following semester/term.*

****FOR GRAD STUDENTS:**

Carrying a course load of 6-12 credit hours or registered for Continuation of Thesis + FTE (if applicable).

RIT Career Services and Co-op link:

<https://www.rit.edu/careerservices/>

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 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 30+ hours a week for a minimum of 10 weeks. 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 10-20 hours a week for a minimum of 10 weeks. Co-ops may be one or two consecutive terms - fall, spring, or summer – with department permission.

Fee Statements for Course Descriptions

For courses with a fee, add one of the following **statements** to the end of the course description in the course outline.

- **Courses that have a materials fee:** materials fees statements are included in the course descriptions to indicate that there will be an undetermined amount of money that they will need to spend to complete individual projects (paper, ink, pens...). Some of these fees will be purchasing materials outside of RIT; others could purchase individual materials from an RIT shop or lab (FabLab, woodshop). This fee is comparable to the purchasing of textbooks.
****Fee: A materials fee is required for this course****
- **Courses that have a fee via student account billing and no materials fee:** This is generally a fee associated with these courses that purchase supplies for the entire class (PAIT 201 or CCER 124).
****Fee: A course fee applied via student account****
- **If there is a materials fee and a fee via student account billing:**
****Fee: A materials fee is required for this course, and an additional course fee applied via student account****
- **Facilities Fee:** (often referred to as a cage fee in older course outlines) All CAD students pay a fee to use the cages in the college. This fee would be used in courses open to the full university (IDEA or Introduction to non-major courses)
****Fee: A facilities fee for non- CAD students is required for this course, in addition to materials fees.****

Repeat vs. Retake – What’s The Difference?

Repeating a course:

Refers to repeating an identical course in order to raise your grade. The last grade earned stands as final (even if it is lower than the first grade!) and replaces the initial credits earned. Students are encouraged to check with their academic advisors on how repeating a course will affect their path to degree completion.

Retaking a course:

Refers to courses (for example, some courses in Fine Arts Studio), where a student can take a class more than once for credit because they will continue to learn new skills and techniques. Students are encouraged to check with their academic advisors to find out if a course can be taken more than once for credit.

To learn more about the ability to repeat a course and what it means to you, please refer to:

- [D05.0 Grades Policy](#)

Repeat	Re-take
When an undergraduate student elects to repeat a course to obtain a better grade, usually an attempt to improve a GPA.	When a student is taking the same prefix and course number with a different topical area, or different experience.
The grade from the second time taking the class will stand as final, regardless if it is better or not.	Courses that “can be retaken” cannot be repeated for a better grade.
Automatic process if the course number is exactly the same.	A list of the courses that “can be re-taken” can be found with the Undergraduate Program or Graduate Director.
If the course number was changed by the department before the student repeated the course, a Repeat of Grade form must be submitted.	Specific courses can be looked up in SIS to see if it can be re-taken.
Courses taken at other institutions may not be considered as repeats. Credit earned by examination/experience may not be used to repeat previous course work.	
For graduate students, the grades of all courses attempted will count in calculating the program cumulative grade point average. This program cumulative grade point average shall average at least 3.00 ("B" average) as a graduation requirement. The dean of the college or his or her designee must approve all applications for graduate courses a student wishes to take a second time.	

Student Learning Outcomes and Assessment: Bloom's Taxonomy

KNOWING or REMEMBERING	COMPREHENDING or UNDERSTANDING	APPLYING	ANALYZING	SYNTHESIZING or EVALUATING	CREATING
Cite	Arrange	Adapt	Analyze	Assess	Adapt
Define	Associate	Apply	Appraise	Assemble	Anticipate
Draw	Classify	Compute	Detail	Build	Collaborate
Enumerate	Convert	Coordinate	Determine	Choose	Combine
Find	Describe	Demonstrate	Calculate	Compare	Communicate
Label	Discuss	Develop	Categorize	Construct	Compose
List	Explain	Dramatize	Classify	Debate	Construct
Locate	Exemplify	Employ	Compare	Estimate	Create
Match	Identify	Establish	Contrast	Formulate	Design
Memorize	Interpret	Examine	Correlate	Generate	Facilitate
Name	Locate	Extrapolate	Critique	Hypothesize	Forecast
Recall	Match	Illustrate	Defend	Integrate	Generate
Recite	Paraphrase	Implement	Detect	Judge	Initiate
Record	Report	Instruct	Dissect	Justify	Model
Recognize	Research	Interview	Distinguish	Manage	Negotiate
Select	Sort	Manipulate	Examine	Organize	Organize
State	Summarize	Modify	Inspect	Predict	Perform
Tabulate	Translate	Operate	Inventory	Prescribe	Plan
		Order	Research	Prepare	Produce
		Practice	Solve	Prioritize	Propose
		Predict	Summarize	Produce	Reconcile
		Prepare	Test	Propose	Revise
		Produce		Recommend	Resolve
		Utilize		Structure	Structure
				Synthesize	Substitute
Teaching Strategies	Teaching Strategies	Teaching Strategies	Teaching Strategies	Teaching Strategies	Teaching Strategies
Lecture	Questions	Practice	Problem solving	Projects	Simulations
Video	Discussion	Demonstrations	Case Studies	Problem solving	Critiques
Illustrations	Review	Presentations	Critical Incidents	Case studies	Complex case study
Examples	Test	Projects	Discussion	Plan development	Design/development
Visuals	Reports	Role play	Questioning	Constructing	Product generation
	Exercises	Micro-teach	Test	Simulation	Producing
Lower order thinking			Higher order thinking		

Anderson, L.W., Krathwohl, D.R., Airasian, P.W., Cruikshank, K.A., Mayer, R.E., Pintrich, P.R., Raths, J., Wittrock, M.C. (2001). A Taxonomy for Learning, Teaching, and Assessing: A revision of Bloom's Taxonomy of Educational Objectives. New York: Pearson, Allyn & Bacon.

Bloom, B.S. (Ed.). Engelhart, M.D., Furst, E.J., Hill, W.H., Krathwohl, D.R. (1956). Taxonomy of Educational Objectives, Handbook I: The Cognitive Domain. New York: David McKay Co Inc.

[RIT Course Design Bloom's Taxonomy link](#)

RIT Academic Term Codes

Year	Fall Term Code	Spring Term Code	Summer Term Code
2021	2211	2215	2218
2022	2221	2225	2228
2023	2231	2235	2238
2024	2241	2245	2248
2025	2251	2255	2258

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)

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

*There may be courses that require smaller class sizes based on the physical space, specialized equipment, software/hardware resources, etc. These constraints will be considered in making class cancellation decisions due to a lower-class size and if they are a required course.

Course Components and Contact Hours

Component	Definition	Contact Hours
Lecture (LEC)	In a lecture class, the instructor is the central focus of information conveyed to students about a particular subject. Lectures are common in college classes due to its convenience and ability to pass on information to a large group at one time. Practical work for students is assigned, followed by feedback from the instructor.	1:1 1 hour of credit represents 1 hour each week of the term in class, and 2 hours of work outside class.
Laboratory (LAB)	Most of lab time is hands-on work for which the student is responsible for completing their required work assignments. Lab sessions may be held in a computer lab (DTSU) or lab. Lab sessions may begin with a short lecture, but most of the work is hands-on and it is the student's responsibility for completing the required work assignments. These specialized labs include but may not be limited to video editing, 3D Design, 2D Design, and programming. Lab classes can be led by a graduate student (TA).	1:1.5 Studio/laboratory 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.
Critique (CRI)	A lecture class that allows the instructor and students the opportunity to carefully judge and "critically" discuss the good and bad parts of something, but not limited to; a piece of art, photograph, sculpture or literacy.	1:1 1 hour of credit represents 1 hour each week of the term in class, and 2 hours of work outside class.
Studio (STU)	Studio teaching is an approach that can be used to replace the standard lecture approach. Studio classes may or may not start with a short lecture. Instructors assign projects and are on hand as resources and emphasis is on cooperative and collaborative activities. The responsibility for learning is placed on the student. Projects include, but not limited to, discussions, debates, presentations, computer projects.	1:1.5 Studio/laboratory 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.
Thesis (THE)	In a thesis class a student declares what they believe in and what they intend to prove, referred to as the Thesis. In most thesis classes students work independently researching their subject to make a case and prove a point by using the facts researched.	Equivalent to 1:1 Meeting times are determined by the graduate program with an overall equivalency of 1 hour of credit represents 1 hour each week of the term in class.
Independent Study (IND)	A student and instructor agree on a specific topic for the student to research, with guidance of the sponsoring instructor for the agreed upon amount of credits.	Equivalent to 1:1 Meeting times are determined by the instructor with an overall equivalency of 1 hour of credit represents 1 hour each week of the term in class.

Revised December 17, 2019 for CAD as per conversation with NASAD

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 2020-21: page 146

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 2020-21: page 101

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 2020-21: 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 2020-21: page 104

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 2020-21: 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 2020-21: 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 2020-21: page 109-110

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 2020-21: 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 2020-21: page 110

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 2020-21: page 126

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 2020-21: 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 2020-21: 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 2020-21: 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 2020-21: 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 2020-21: 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 2020-21: 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

NASAD Handbook 2020-21: page 116

Undergraduate Program Learning Outcomes

RIT Educational Effective Assessment Office

<https://www.rit.edu/academicaffairs/outcomes/>

Program Goals from Taskstream: <https://www.watermarkinsights.com/signon/>

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

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, Furniture Design, 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

Programs, Plans, Sub-plans, CIP and HEGIS Codes

<https://www.rit.edu/academicaffairs/registrar/program-library>

Undergraduate Programs

Acad Prog	Acad Plan	Sub-Plan	Academic Plan Description	Credit Hours	CIP	HEGIS
UIAS	3DDG-BFA		3D Digital Design (BFA)	120	10.0304	10.09
UIAS	ART-UND		Art Exploration (UND)		50.0702	
UIAS	DESIGN-UND		Design Exploration (UND)		50.0401	
UIAS	DIGCIME-BS		Motion Picture Science (BS)	123	50.0602	10.10
UIAS	FILMAN-BFA	ANIMATION	Film and Animation - Animation (BFA)	120	50.0602	10.10
UIAS	FILMAN-BFA	PRODUCTION	Film and Animation - Production (BFA)	120	50.0602	10.10
UIAS	GRDE-BFA		Graphic Design (BFA)	120	50.0409	10.09
UIAS	IDDE-BFA		Industrial Design (BFA)	120	50.0404	10.09
UIAS	ILLM-BFA		Medical Illustration (BFA)	124	51.2703	12.99
UIAS	ILLS-BFA		Illustration (BFA)	120	50.0410	10.02
UIAS	INDE-BFA		Interior Design (BFA)	121	50.0408	10.09
UIAS	NMDE-BFA		New Media Design (BFA)	122	09.0702	06.05
UIAS	PHIMAG-BFA	PHADPH	Photographic and Imaging Arts - Advertising Photography Option (BFA)	122	50.0605	10.11
UIAS	PHIMAG-BFA	PHFA	Photographic and Imaging Arts - Fine Arts Option (BFA)	122	50.0605	10.11
UIAS	PHIMAG-BFA	PHPJ	Photographic and Imaging Arts - Photojournalism Option (BFA)	122	50.0605	10.11
UIAS	PHIMAG-BFA	PHVMEDIA	Photographic and Imaging Arts - Visual Media Option (BFA)	122	50.0605	10.11
UIAS	PHIMTEC-BS		Photographic Sciences (BS)	124	50.0605	12.17
UIAS	PHOTO-UND		Photographic Arts and Sciences Exploration (UND)		50.0605	10.11
UIAS	STAR-BFA	CERAMICS	Studio Arts - Ceramics Option (BFA)	120	50.0702	10.02
UIAS	STAR-BFA	FURNDESIGN	Studio Arts - Furniture Design Option (BFA)	120	50.0702	10.02
UIAS	STAR-BFA	GLASS	Studio Arts - Glass Option (BFA)	120	50.0702	10.02
UIAS	STAR-BFA	METALJEWEL	Studio Arts - Metals & Jewelry Design Option (BFA)	120	50.0702	10.02
UIAS	STAR-BFA	PAINTING	Studio Arts - Painting Option (BFA)	120	50.0702	10.02
UIAS	STAR-BFA	PRINTMKG	Studio Arts - Printmaking Option (BFA)	120	50.0702	10.02
UIAS	STAR-BFA	SCULPTURE	Studio Arts - Sculpture Option (BFA)	120	50.0702	10.02
UIAS	STAR-BFA	XFORMS	Studio Arts - Expanded Forms Option (BFA)	120	50.0702	10.02
UIAS	WOOD-AOS		Furniture Design (AOS)	60	48.0701	10.09

Graduate Programs

Acad Prog	Acad Plan	Sub-Plan	Academic Plan Description	Credit Hours	CIP	HEGIS
GIAS	CCER-MFA		Ceramics (MFA)	60	50.0711	10.09
GIAS	FILMAN-MFA	3DANIMA-GR	Film and Animation - 3D Animation (MFA)	65	50.0602	10.10
GIAS	FILMAN-MFA	ANIMA-GR	Film and Animation - Animation (MFA)	65	50.0602	10.10
GIAS	FILMAN-MFA	PRODTN-GR	Film and Animation - Production (MFA)	65	50.0602	10.10
GIAS	FILMAN-MFA	SCRPTWT-GR	Film and Animation - Scriptwriting (MFA)	65	50.0602	10.10
GIAS	FNAS-MFA		Fine Arts Studio (MFA)	60	50.0702	10.02
GIAS	GLASS-MFA		Glass (MFA)	60	50.0799	10.09
GIAS	IDDE-MFA		Industrial Design (MFA)	60	50.0404	10.09
GIAS	IMGART-MFA		Photography and Related Media (MFA)	60	50.0605	10.11
GIAS	INTEGDE-MS		Integrative Design (MS)	30	50.0408	10.09
GIAS	MEDART-MS		Media Arts and Technology (MS)	30	09.0702	06.05
GIAS	METAL-MFA		Metals and Jewelry Design (MFA)	60	50.0713	10.09
GIAS	NTIPRT-ACT		Non-Toxic Printmaking (ACT)	12	50.0710	10.09
GIAS	VISART-MST		Visual Arts - All Grades (MST)	36	13.1302	08.31
GIAS	VISCOM-MFA		Visual Communication Design (MFA)	60	09.0702	10.09
GIAS	WOOD-MFA		Furniture Design (MFA)	60	48.0702	10.09

RIT Glossary of Acronyms

AY	Academic Year
APR	Annual Program Review
COT	Continuation of Thesis
CPT	Curricular Practical Training (international students)
ELC	English Language Center
ERG	Enrollment Requirement Group
FA	Financial Aid
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
SFS	Student Financial Services
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