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VRAA 07/LT/2020
Αρ. Φακέλου: 07.14.336.041
Λευκωσία, 27 Μαΐου 2020

Καθηγήτρια Μαίρη Κουτσελίνη

Πρόεδρο Συμβουλίου Φορέα Διασφάλισης
και Πιστοποίησης της Ποιότητας της Ανώτερης Εκπαίδευσης
(υπόψη κυρίας Ερατώς Ιωάννου Μουστάκα)
Λεωφόρος Λεμεσού 5
2112 Λευκωσία

Αξιότιμη κ. Πρόεδρε,

Θέμα: Σπουδές στον Ελληνικό Πολιτισμό. Αναβολή Λήψης Απόφασης
Ελληνικός Πολιτισμός (1.5 έτη / 90 ECTS, Master εξ Αποστάσεως)

Αναφερόμαστε στην επιστολή σας με ημερομηνία 10 Μαρτίου 2020 και στο πιο πάνω θέμα και επιθυμούμε να σημειώσουμε ότι το Πρόγραμμα Σπουδών στον Ελληνικό Πολιτισμό σχεδιάστηκε και υλοποιήθηκε σύμφωνα με τη φιλοσοφία και τις αρχές της ποιοτικής εξ αποστάσεως εκπαίδευσης με έμφαση:

(α) στην αλληλοεπίδραση φοιτητή και εκπαιδευτικού υλικού,
(β) στην αλληλοεπίδραση μεταξύ φοιτητών,
(γ) στην αλληλοεπίδραση φοιτητή και διδάσκοντα.

Σε σχέση με τις επιμέρους παρατηρήσεις σας, όπως παρουσιάζονται πιο κάτω στα ελληνικά, παραθέτουμε τις απαντήσεις μας στα αγγλικά, σύμφωνα με τις σχετικές οδηγίες.

- Στις δραστηριότητες και το υλικό μάθησης θα πρέπει να γίνονται κατάλληλες προσομοιώσεις (simulations) ώστε να μπορεί να γίνει αξιοποίηση του εικονικού και οπτικο – ακουστικού περιβάλλοντος έτσι ώστε οι φοιτητές/-ριες να καλούνται να «ενεργούν» στο αντικείμενο μάθησης και όχι απλώς να βλέπουν ή να διαβάζουν.

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Regarding the above comment, we would like to note that: Throughout the presentation of the programme material by the Coordinator, interactivity was highlighted as a central element of its distance learning philosophy. The learning units developed on the online platform of the programme (see, for example, course: "GCIV-580 Performing Arts: Modern Greek Stage and Creation") include numerous interactive activities such as creative writing, text-video-audio-motion comparative study, research and critical analysis of audiovisual material, collaborative research and topic synthesis (wikis).

Examples of interactive activities from this course are provided in the form of screenshots in Annex 01. An example of ancient theatre simulation was also shown to the Committee during the presentation of the interactive material of "GCIV-540 Ancient Greek Theatre: Drama and Performance". In the subsequent discussion, it was clarified that similar, high-quality examples of simulation will be developed, following its accreditation, for the whole programme, where this is of course necessary and in the interests of its educational content. The UNIC Department for the Support of the DL programmes made a very detailed presentation before the Committee of the high-quality infrastructure and the technical support services provided to teaching staff and students. These have been assessed as extremely positive by all members of the External Committee and were given the highest rating (e.g., "5.1 Adequate and modern learning resources are available to students" grade 5, and "5.9 The equipment used in teaching and learning are quantified and qualitatively adequate" grade 5).

- Θα πρέπει να διασφαλιστεί η ενεργητική συμμετοχή των φοιτητών/-ριών στη διαδικασία μάθησης, με σενάρια, λύσεις προβλήματος, προσομοιώσεις.

As was mentioned above, interactivity is an important pillar and a competitive advantage of the programme. Therefore, the development and maintenance of an educational environment, which ensures and requires active participation of students, is viewed by UNIC not as a requirement but as a precondition. The content of the courses and the respective Study Guides describe participatory teaching and evaluation procedures. These have been presented in detail during the visit of the Members of the Committee.

As evidenced by the "GCIV-580" course, found on the online platform of the programme, activities such as creative quizzes, wikis and their publishing on Wikipedia, as well as critical audio-visual analysis, have been integrated into the main curriculum, with the aim of strengthening

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the active dimension of the learning process. We give examples of wikis from this lesson in the form of screenshots in Annex 02. Case studies, role play activities, and simulations constitute an integral part of the programmes's material as commonly used methods of problem-based learning. This practice is expected to apply to all programme courses after its accreditation. The high score confirmed that the above are in the right direction and the best guarantee for lasting improvement is the recognition of the quality of teaching staff. For example, fields 3.4 (specialisations of visiting professors), 3.5 (qualifications of special teaching staff and scientists), 3.9 (qualifications of Programme Coordinator), and 3.10 (teaching staff's research activity) were marked as excellent / 5.

The University of Nicosia has a long tradition and experience in quality distance education. We are convinced that this programme will not only strengthen the university's positive image in this respect, but will give it added weight in the field of developing innovative curricula of international scope.

- Σημαντικότατη είναι και η διασφάλιση της αλληλόδρασης μεταξύ όλων των εμπλεκομένων στη διαδικασία της μάθησης (φοιτητών – φοιτητριών, φοιτητών/-ριών και διδασκόντων, φοιτητών/-ριών – υλικού) η οποία αλληλόδραση, θα πρέπει να αποτελεί μέρος της συντρέχουσας αξιολόγησης και ανατροφοδότησης των φοιτητών/-ριών από τους διδάκοντες/-ουσες.

The philosophy underlying the Master's Programme in "Greek Civilisation" is based on the principle that the knowledge of the historical cultural past should be actively connected to the living culture of the present. At the same time the programme is about the exploration of the perceptions, values and institutions of other cultures, in other words the exploration of diversity and heterogeneity. The curriculum is therefore not confined to the transmission of information and static knowledge, but requires a complex activity which stimulates critical thinking and the creative synthesis of information. This is a curriculum built on experiencing assessment and creative participation.

In particular, five out of nine, in other words, more than half of the programme's courses ("GCIV- 530", "GCIV-540", "GCIV-550", "GCIV-570", "GCIV-580") are devoted to artistic creation through its diachronic and dialectical evolution. These courses are not intended to achieve simple, static and impermeable knowledge acquisition, but they are intended to contribute to the for-

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mation and enhancement of observation, synthetic perception, critical interpretation, participation, representation, composition and expression of ideas, experiences and emotions. The basic knowledge of the cultural heritage of the past and the ability to understand modern creation are combined with parallel examinations of the principles of modern art. It should also be noted that all the courses have been developed so that there are active and creative cross-references in the topics covered in them.

Finally, interactivity is also ensured by the smooth communication between students and faculty members, as well as through open dialogue with the international academic and artistic community at the level of lectures, seminars, interviews and workshops, as well as other outreach activities envisaged in the programme. Please find an experiential-collaborative approach example on Cretan Tragedy of the Renaissance through role playing in Annex 03.

- Τέλος, ειδική αναφορά γίνεται στα χαρακτηριστικά των προγραμμάτων Μάστερ όπως αυτά καθορίζονται από το EQF (https://ec.europa.eu/ploteus/content/-descriptors-page) τα οποία θα πρέπει να συνάδουν απόλυτα με τα μαθησιακά αποτελέσματα του εν λόγω μάστερ, δηλαδή να έχουν ερευνητική βάση και να καλλιεργούν ερευνητικές δεξιότητες στους φοιτητές/τριες.

The specific postgraduate programme of study aims to provide specialised knowledge in fields related to carefully selected (time and topic), specific aspects from the very wide range of Greek culture. Original critical thinking and research are among its main features. Every learning unit requires scientific vigilance, a responsible approach and an ability to take up new knowledge. In particular, in the units of the "GCIV-580", which have already been developed, students are required to complete at least six written research tests, based on original research and requiring the search, retrieval and use of information from primary sources.

Annex 04 gives examples of relevant research work requested under "GCIV-580", but also discourse analysis activities and research required within the educational framework of other courses of the MA programme – including the Thesis. We consider that this is reflected in the Committee's report with an excellent (5) mark on the following points: "1.7 The purpose and objectives of the programme are consistent with the expected learning outcomes and with the mission and the strategy of the institution" and 1.8.7 and 1.8.8 "The research orientation of the programme" and "The quality of students' assignments".

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Καταλήγοντας, θέλουμε να σημειώσουμε ότι τα θετικά σας σχόλια βοήθησαν σημαντικά τη βελτίωση του υπό αξιολόγηση προγράμματος σπουδών και γι' αυτό εκφράζουμε τις ειλικρινείς ευχαριστίες μας.

Παραμένουμε στη διάθεσή σας.

Με εκτίμηση,

Καθ. Κλήμης Μαστορίδης

Κοσμήτορας της Σχολής Ανθρωπιστικών Σπουδών και Κοινωνικών Επιστημών

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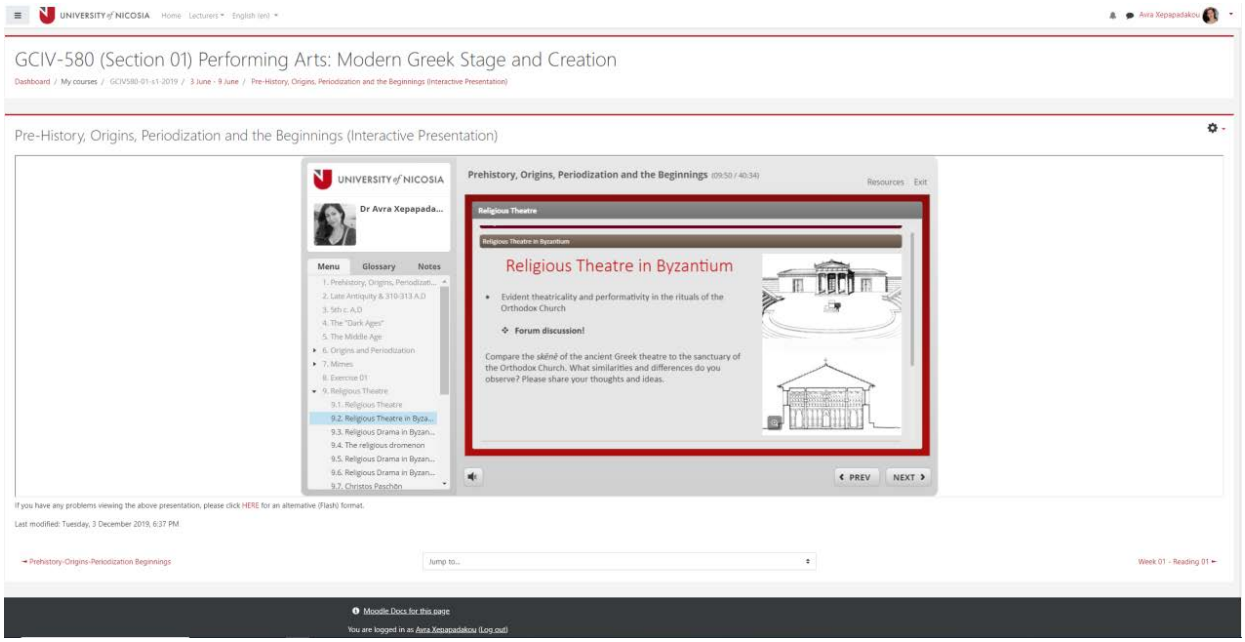
Annex 01

Interactive activities examples

1.



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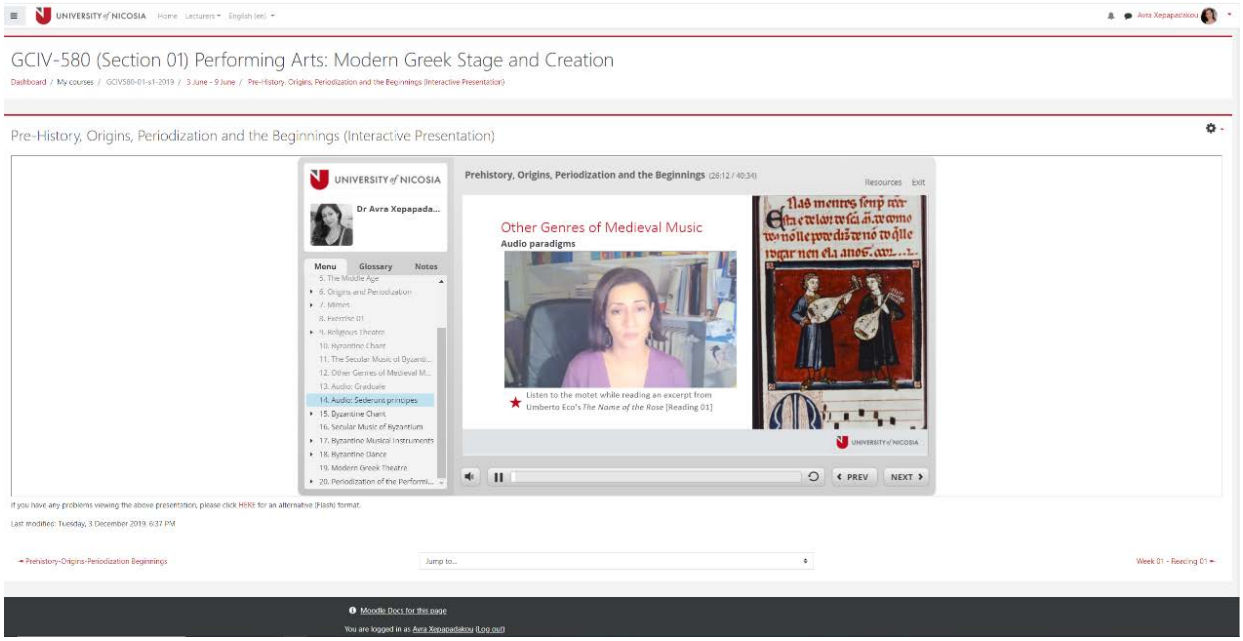

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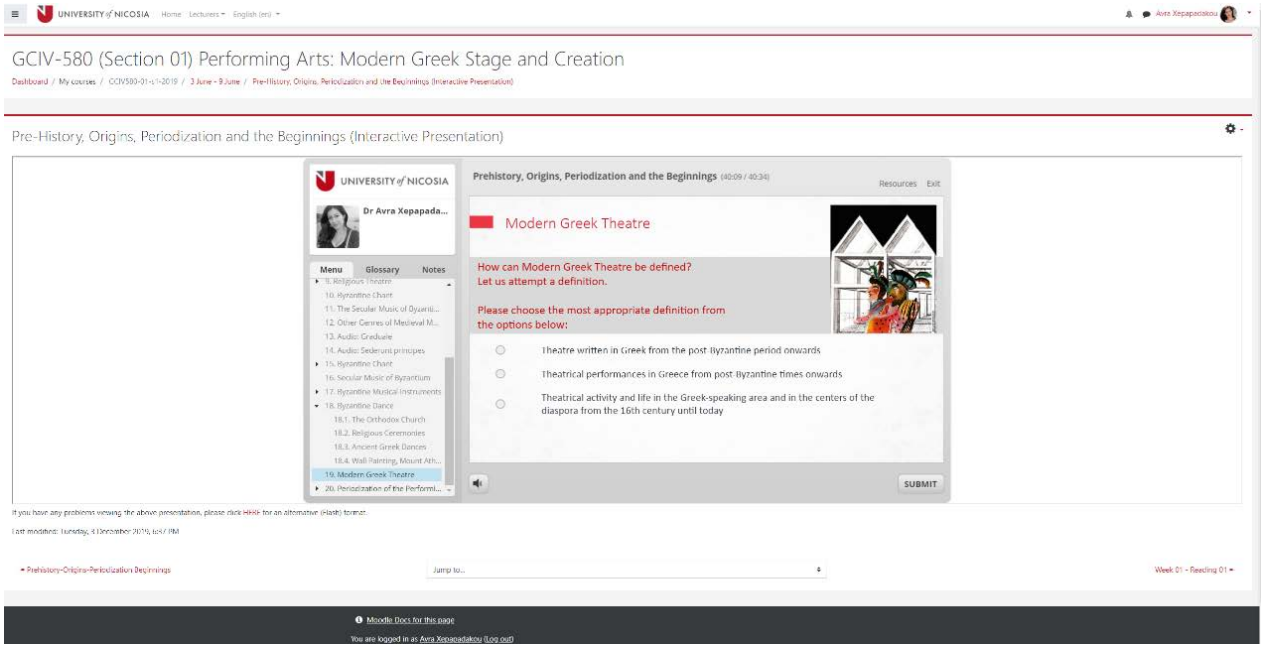

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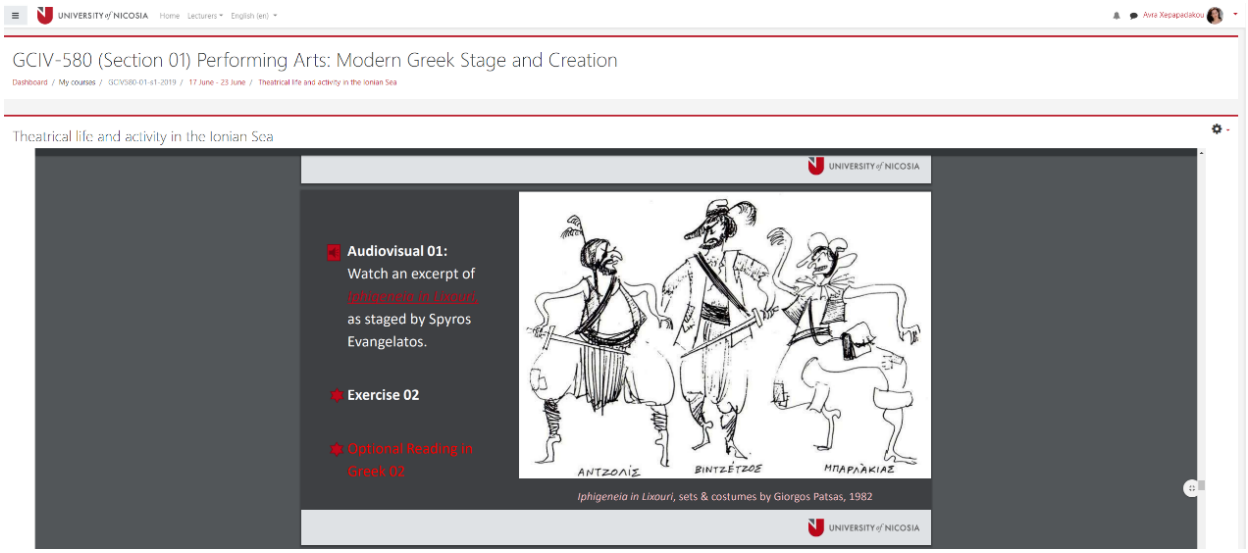
5.



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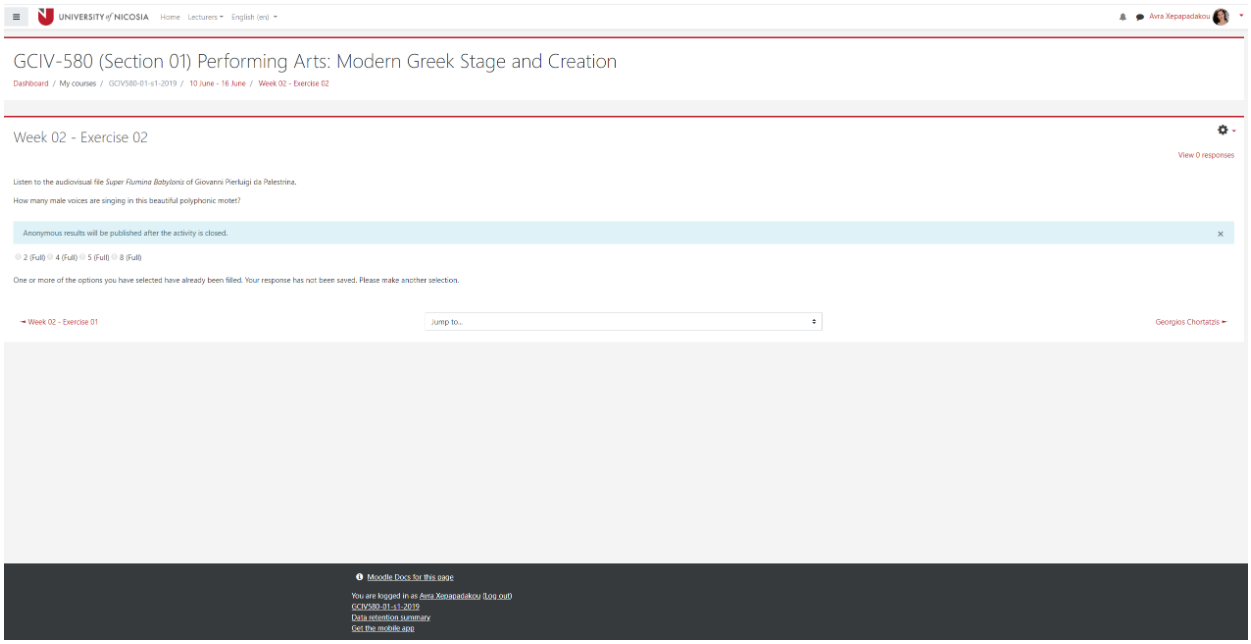

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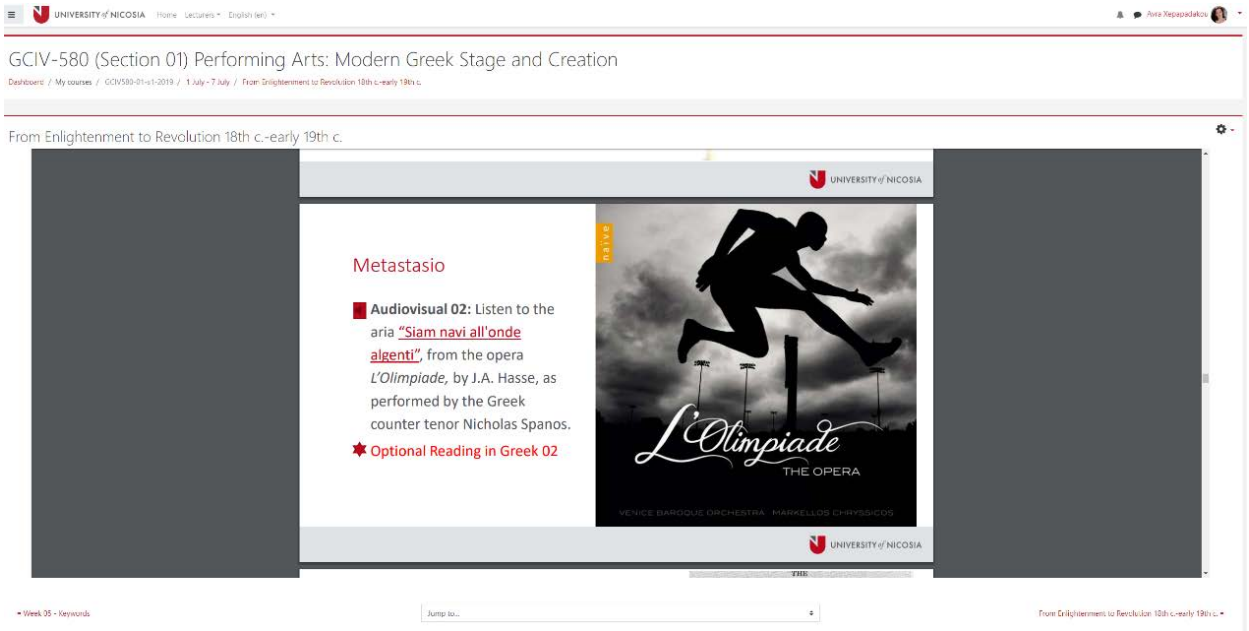

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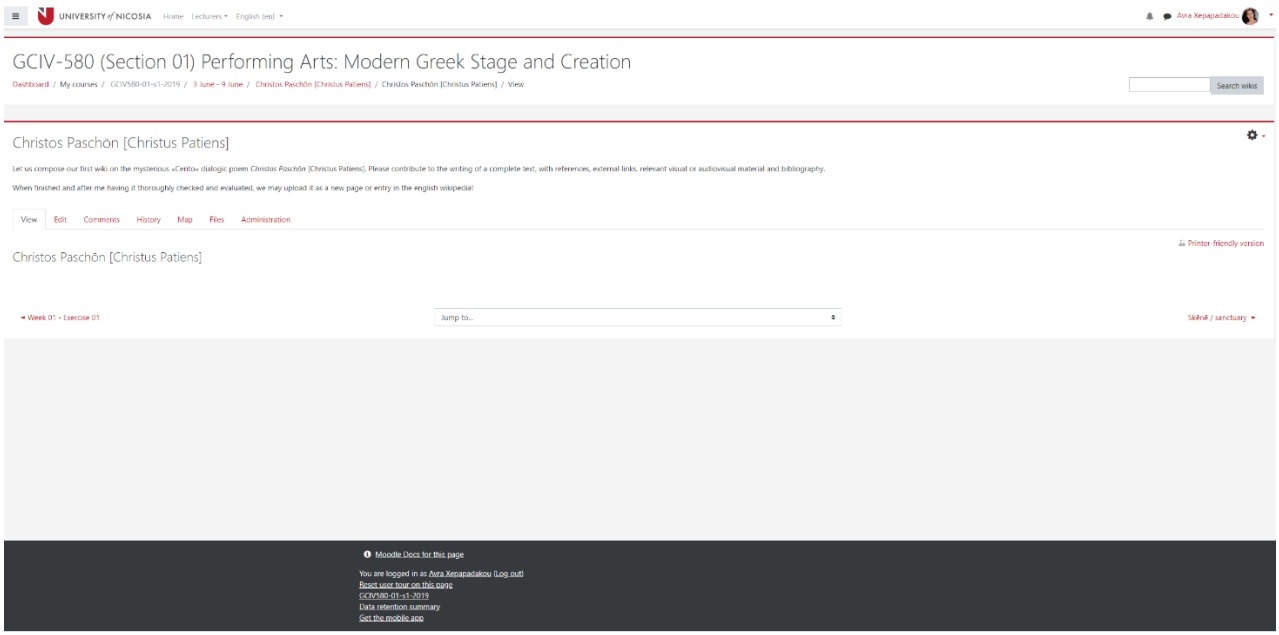
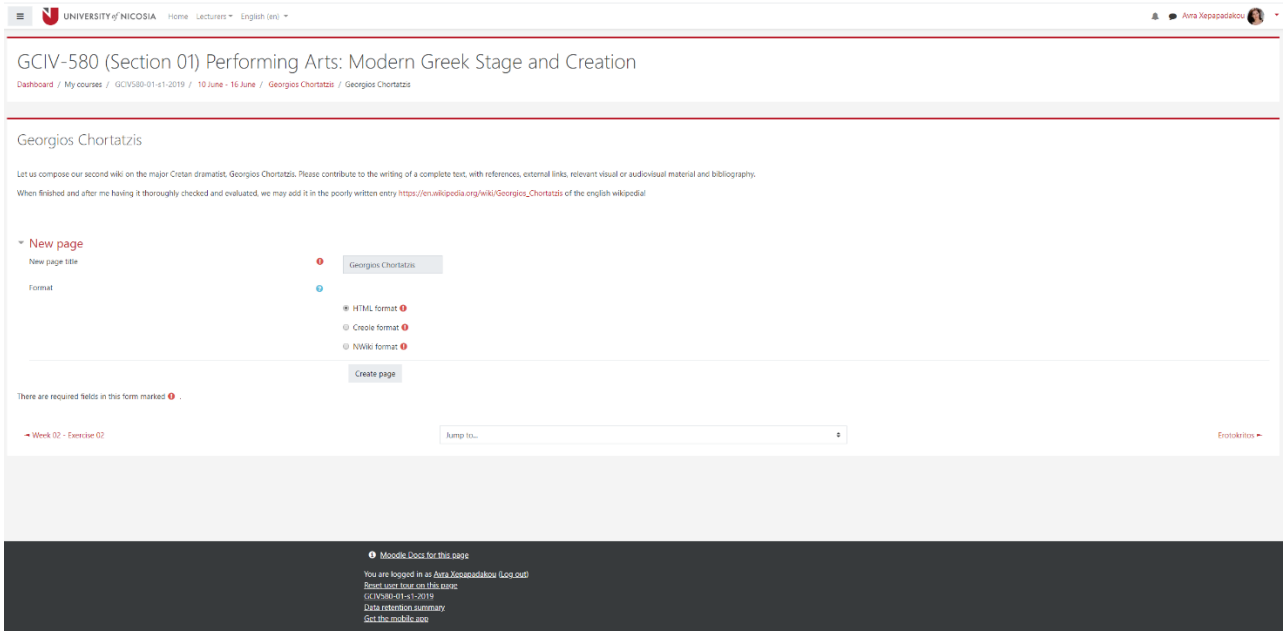
Annex 02

Wikis examples

Wiki 1



Wiki 2



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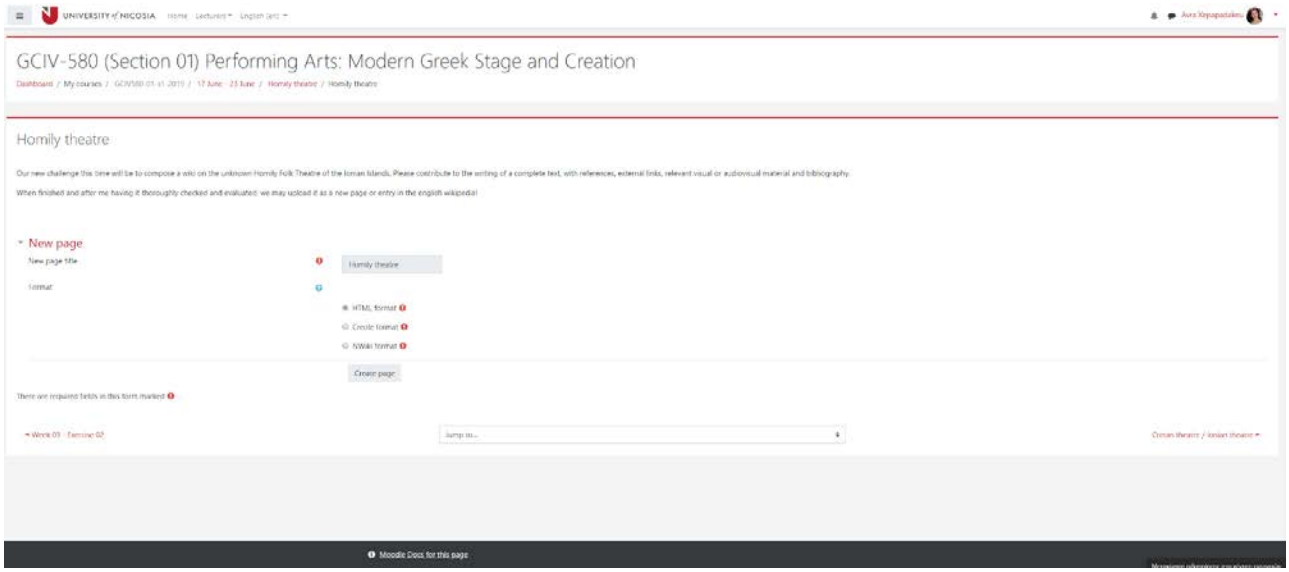
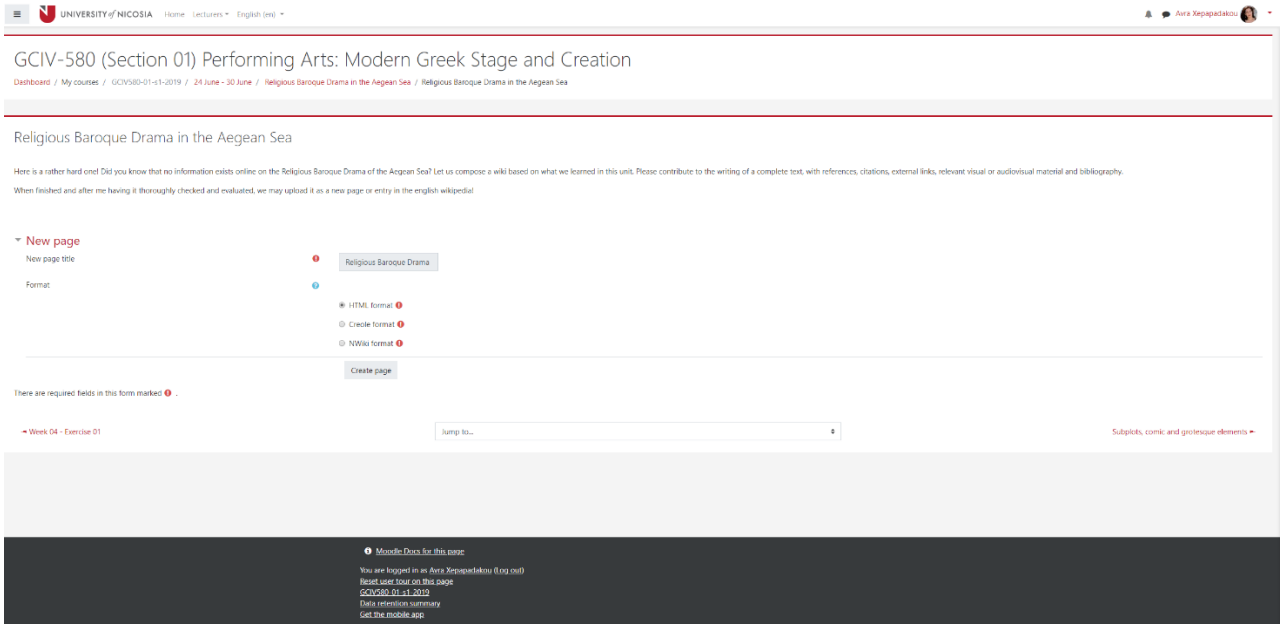
Wiki 3



Wiki 4



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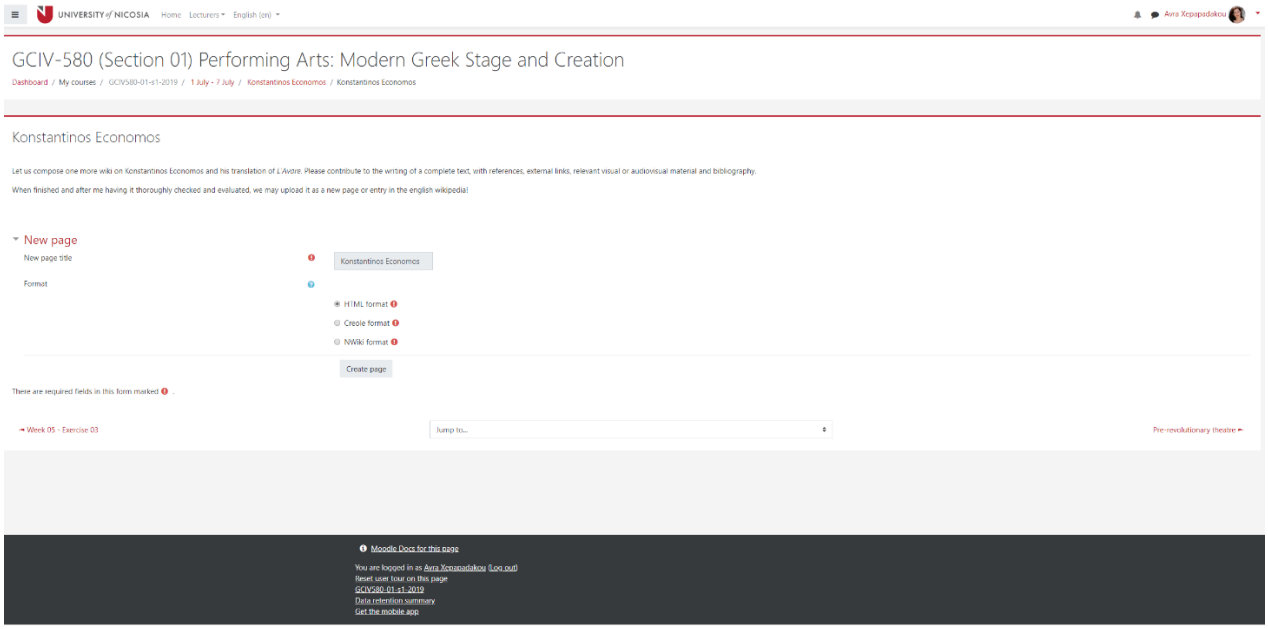
Wiki 5



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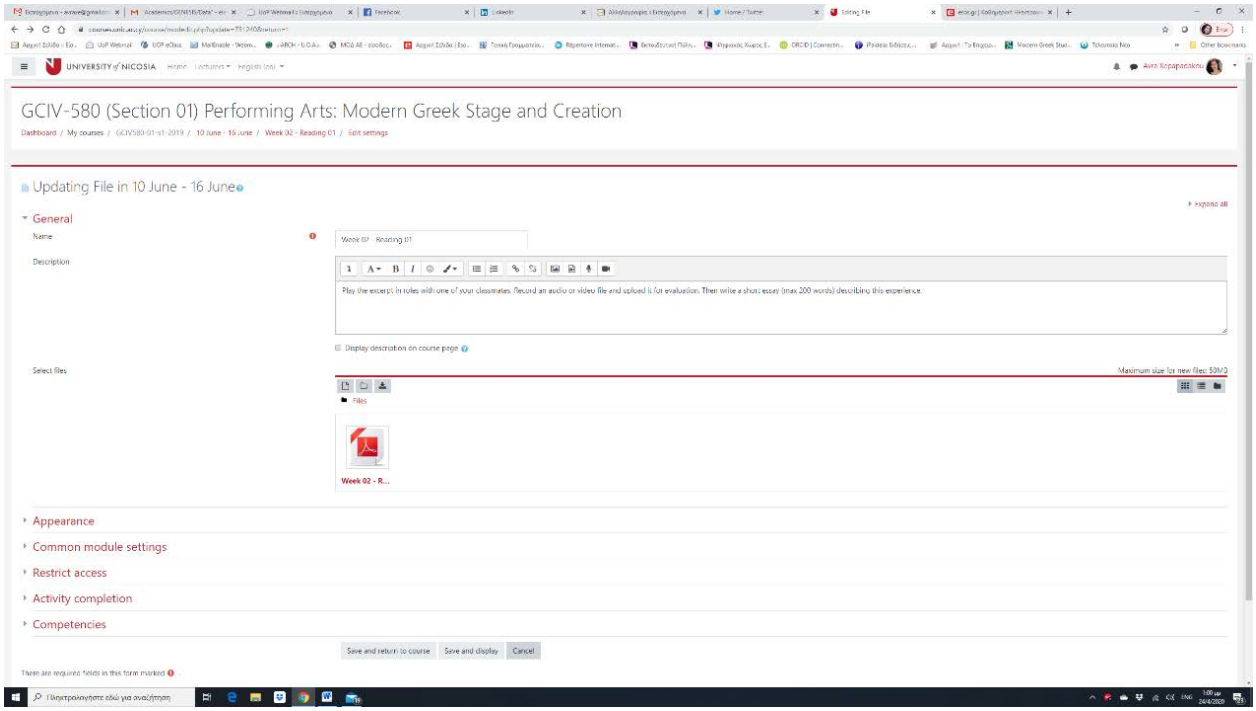
Annex 03

Role playing examples

1.



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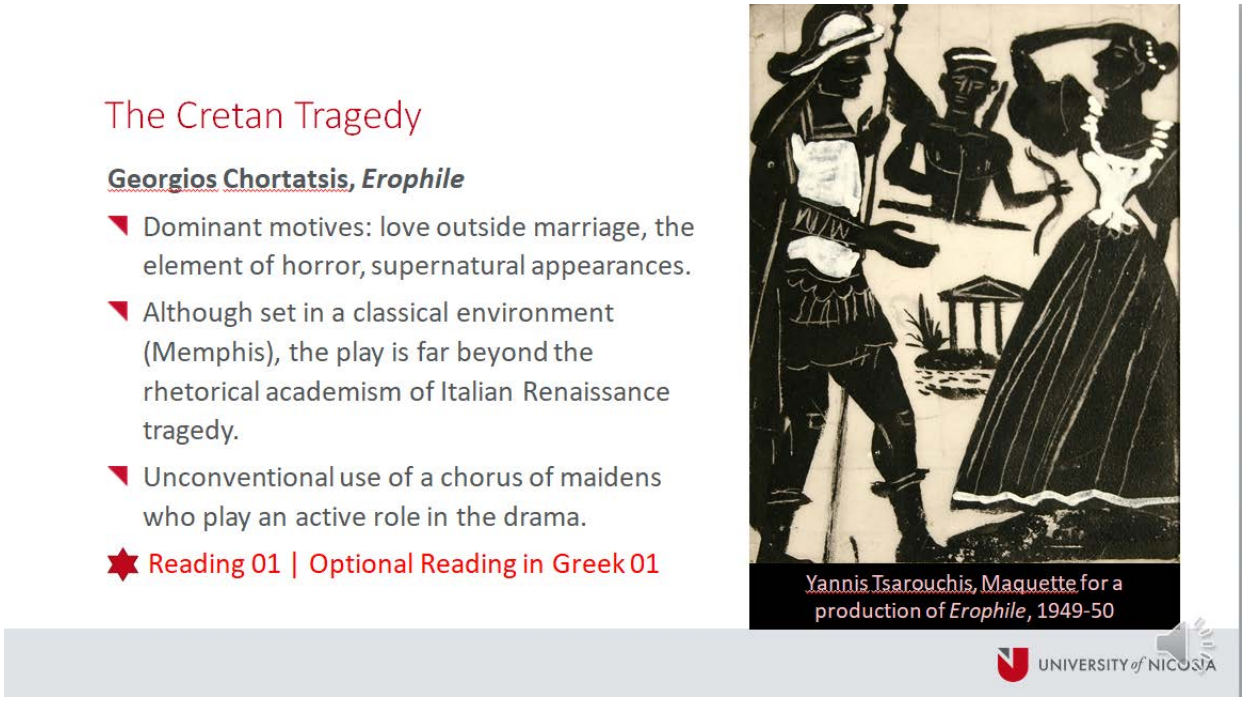

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Annex 04

Indicative research activities as they appear on the programme's Study Guides and the educational units of various courses (for more information, please see the documents submitted).

GCIV-580 | Performing Arts: Modern Greek stage and creation

- Unit 01: Provide an analysis of the various reasons, theological and otherwise, for the decline of ancient theatre and its diminishing significance.
- Unit 02: Listen to Francesco Leontaritis' *Cosi va chi ha ventura* [This is how those who have luck go] at https://www.youtube.com/watch?v=ezWpiiA1BN8 and seek for information regarding the relation and collaboration of the composer with the famous Orlande de Lassus. Compose a comparative ergo-biography of the two artists and discuss the phenomenon of the European Renaissance as an artistic world in motion.
- Unit 03: Make a comparison between Shakespeare's tragedy *Titus Andronicus* and Theodore Moncelese's *Eugena*. Which common elements do you notice? Discuss thoroughly.
- Unit 04: Identify the influences of the Theatre of Venetian-occupied Crete on the dramatic production of the Aegean Sea, and justify the reason why Aegean religious baroque drama is considered to be connected to Cretan theatrical production.
- Unit 05: Why does pre-revolutionary theatre select subjects from antiquity? Provide and analysis.

GCIV-540 | Ancient Greek Theatre: Drama and Performance

- Unit 01: Choose three different contemporary stagings of the Persians and discuss the ways in which the appearance of the phantom of Darius is represented.
- Unit 02: What does the popular saying "Nothing to do with Dionysus" means? Do your own research and elaborate on the tendency not to perform plays about Dionysus at the Dionysia.
- Unit 03: Comment on the remarks made by Walter Benjamin [Benjamin, Walter (1980), *Gesammelte Schriften*, vol. II-I, Frankfurt am Main: Suhrkamp, p.p.219–220], on the enigmatic fourth part of the dramatic tetralogy, the satyr play. In Benjamin's opinion, this last part weighs as heavily as the three tragedies together, giving the laughter of comedy the possibility of liberating the restricting weight of thoughts.

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GCIV-590 | History of Greek Language

- Unit 05: Provide a critical discussion of the importance of social and economic factors for the expansion of Greek and its dialectal differentiation.
- Unit 06: Discuss the advantages and disadvantages of using a reconstructed pronunciation of this type for teaching purposes, as opposed to the Modern Greek pronunciation currently in use the Greek educational system.

GCIV-570 | Greek printing history and culture

Unit 02: Present how changes in writing practices and materials affected the appearance of Greek texts from papyrus scrolls to books in codex form; Highlight the evolution of Greek scripts through visual examples of Greek manuscripts.

- Unit 04: Identify the differences between the styles of printing types used for printing Greek in 15th century Italy; Discuss the catalytic influence of Aldus Manutius' work and reputation on Greek printing.
- Unit 06: Critically discuss the development of Greek book publishing in Europe in the period under examination; Outline the social context that influenced the demand for Greek books; View Chrysanthou Notara (Paris 1716) Introduction to matters of geography and the sphere (Eisagogi sta geographika kai sfairika) here: http://www.lib.uoa.gr/katoptron/loadDocumentPage.do?pageId=38070; Compose a critical description of the characteristics of Greek books in the period that followed the Greek typographic renaissance.
- Unit 10: Discuss cross-cultural practices within the framework of Greek printing history; Examine the conditions under which Greek multi-script typography and printing were initiated and assess the factors that nourished and encouraged their growth.
- Unit 12: Critically discuss how social changes and turbulences influenced the state of book publishing in Greece in the period under examination; Explore the Nikos Hadjikyriakos-Ghikas Gallery on the Benaki' Museum gallery here: https://www.benaki.gr/index.php?option=com_collections&view=collection&id=61&Itemid=540&lang=en; Compose a case study on the artist's work as book illustrator.

GCIV-595 | Thesis

... students develop, design and pursue an original research project in the field of Greek Civilization, under the supervision of a faculty member.
... they develop skills in critical thinking, investigation and enquiry, academic writing, and document organization... and communicate the research objectives and conclusions to specialist and non-specialists in written and verbal form.