

Doc. 300.3.2

Date: 06 May 2022

Higher Education Institution's Response

(Departmental)

- **Higher Education Institution:**
University of Nicosia
- **Town:** Nicosia
- **School/Faculty:** Education
- **Department:** Music and Dance
- **Programme(s) of study under evaluation**
Name (Duration, ECTS, Cycle)

Programme 1

In Greek:

Πτυχίο Μουσικής (4 έτη, 240 ECTS, πτυχίο)

In English:

Bachelor of Music (4 years, 240 ECTS, Bachelor of Arts)

Programme 2

In Greek:

Πτυχίο Χορού (4 έτη, 240 ECTS, πτυχίο)

In English:

Bachelor of Arts (Dance) (4 years, 240 ECTS, Bachelor of Arts)

Programme 3

In Greek:

Programme Name

In English:

Programme Name

- **Department's Status:** Currently Operating



The present document has been prepared within the framework of the authority and competencies of the Cyprus Agency of Quality Assurance and Accreditation in Higher Education, according to the provisions of the “Quality Assurance and Accreditation of Higher Education and the Establishment and Operation of an Agency on Related Matters Laws” of 2015 to 2021 [L.136(I)/2015 – L.132(I)/2021].

A. Guidelines on content and structure of the report

- *The Higher Education Institution (HEI) based on the External Evaluation Committee's (EEC's) evaluation report (Doc.300.3.1) must justify whether actions have been taken in improving the quality of the department in each assessment area.*
- *In particular, under each assessment area, the HEI must respond on, without changing the format of the report:*
 - *the findings, strengths, areas of improvement and recommendations of the EEC*
 - *the deficiencies noted under the quality indicators (criteria)*
 - *the conclusions and final remarks noted by the EEC*
- *The HEI's response must follow below the EEC's comments, which must be copied from the external evaluation report (Doc. 300.3.1).*
- *In case of annexes, those should be attached and sent on a separate document.*

The Department of Music and Dance of University of Nicosia would like to thank the External Evaluation Committee (EEC) for the evaluation of the Department of Music and Dance and BMus programme of study during its Departmental Accreditation.

We are pleased with the positive remarks of the EEC, which evaluated the Department with high scores and marked all criteria as fully "compliant." We would like to thank the EEC for recognising the strengths of the Department including a thorough process for Quality Assurance that adheres to European and international standards; a well-governed Department that works in alignment with the University's expectations; good-quality teaching practices and research; a close connection between the faculty and students based on mutual respect encouraging productive collaborations and student-centered learning

The assessors have made two points in the introduction to the report, which we address here:

1. **The EEC has noted that the Master of Music was not included in this evaluation.**

Action/Response:

The Master's programme was accredited in 2017, it is under revision and will not be offered again in its current structure.

2. **The assessors evaluated the Department of Music and Dance under the view of integrating the updated/newly accredited programme Bachelor of Music. They noted that all of the materials must be submitted within a certain time before the onsite visit.**

Action/Response: The Department had taken great efforts to revise the BMus programme of study from 2019, when the original report was submitted to DIPAE, until its Evaluation visit, and therefore provided materials at a later date for consideration of the EEC.

We are grateful for the positive feedback of the EEC and suggestions, which we have considered carefully in order to continue to improve the quality of our programmes. Please see below to detailed actions and plans of the Department of Music and Dance in response to recommendation of the EEC in order to assure re-accreditations of the Department and its programme of study.

1. Department's academic profile and orientation

Sub-areas

- 1.1 Mission and strategic planning**
- 1.2 Connecting with society**
- 1.3 Development processes**

Following the onsite visit by the EEC on January 13th of 2022, the committee has noted that the Department of Music and Dance offers comprehensive programmes in Music and Dance.

1.2 Connecting with Society

The EEC has noted that the Department does not have a formal system for communicating with the alumni

Action/Response:

In response to the note regarding a communication system with alumni, we have consequently devised a system for communication with alumni. The official alumni office of Student Affairs provides the department with alumni contact information. This has led us to create listserve to communicate with alumni following all necessary GDPR laws. This will ensure that we can collect information regarding employment of our alumni and process data in order to revise and reflect our curriculum and teaching practices. We are currently in the process of collecting employment information from the alumni that we will publish on our website.

The department continues to hold informal relationships with graduates that includes employment and career advice, mentoring, and artistic encouragement that were gratuitously noted by the EEC.

1.3 Development Processes

The EEC notes that the procedure for selecting teaching staff is not adequately demonstrated in terms of effectiveness and attracting high level students.

Action/Response:

The Department follows the carefully outlined procedure for hiring of teaching staff by the University, which is outlined in the University of Nicosia International Regulations. The staff for musical instruments are selected based on their musical, artistic, and pedagogical skills. Furthermore, they are selected based on their industry standing and networks in order to attract students and provide employment and artistic opportunities for students after graduation.

Areas of improvement and recommendations

The EEC has noted that no departmental document for quality assurance was found on the website although it is in existence.

Action/Response:

University of Nicosia follows a careful and meticulous procedure and policy for Quality Assurance, which is outlined in the Internal Regulations.

In response to the areas of improvement and recommendations, please see links for the Department Mission Statement and a Policy for Quality Assurance that specifically pertains to the procedures of the department, which complies with the University of Nicosia rules and regulations.

[Department of Music and Dance | Mission Statement – University of Nicosia \(unic.ac.cy\)](#)

[Department of Music and Dance | Internal Evaluation Committee – University of Nicosia \(unic.ac.cy\)](#)

Quality Assurance

Sub-areas

- 2.1 System and quality assurance strategy
- 2.2 Quality assurance for the programmes of study

We appreciate the high scores awarded by the EEC in this section of the report and recognition that the department follows quality assurance practices that reflects European and international standards that involves strong, transparent, and well-documented procedures.

Areas of Improvement and recommendations

The EEC has noted that no departmental document for quality assurance was found on the website although it is in existence.

Action/Response: As we have presented in the report to the DIPAE in 2019 and during the EEC evaluation visit, the Department follows a clear process for Quality Assurance. To monitor and ensure the quality of the program various processes were followed. The council of the Department of Music and Dance appointed a three-member internal evaluation committee, consisting of five faculty members with experience in program quality assurance and two student representatives (one for each programme). The committee thoroughly examined the course syllabi, paying extra attention to learning and assessment material. We solicited feedback from students and faculty members who provided invaluable suggestions for the enrichment and revision of the program.

Members of the Department Quality Assurance Committee
Natassa Economidou-Stavrou (Professor)
Dara Milovanovic (Assistant Professor)
Melanie Tsivitavidou (Student)

Following the EEC report remark, we have published it here:

[Department of Music and Dance | Mission Statement – University of Nicosia \(unic.ac.cy\)](#)

[Department of Music and Dance | Internal Evaluation Committee – University of Nicosia \(unic.ac.cy\)](#)

The EEC identified weaknesses in the analysis and publishing of alumni information

Action/Response: Following the EEC visit, we have devised a communication system to help us stay in touch with and monitor the career development of our alumni. The official alumni office of the University Student Affairs provides the Department and Music Program with alumni contact information. This has led us to create a list to communicate with alumni following all the necessary GDPR laws. We are currently in the process of collecting employment information from the alumni that we will publish on our website. The Music Program continues to hold informal relationships with graduates that includes employment and career advice, mentoring, artistic collaboration, and artistic encouragement.

The EEC found certain weakness in the provision of online databases regarding music, especially RILM and RISM

Action/Response: The subscriptions amount for RILM and RISM will be included in the department's budget to the council for the academic year 2022 – 2023.



ΦΟΡΕΑΣ ΔΙΑΣΦΑΛΙΣΗΣ ΚΑΙ ΠΙΣΤΟΠΟΙΗΣΗΣ ΤΗΣ ΠΟΙΟΤΗΤΑΣ ΤΗΣ ΑΝΩΤΕΡΗΣ ΕΚΠΑΙΔΕΥΣΗΣ
CYPRUS AGENCY OF QUALITY ASSURANCE AND ACCREDITATION IN HIGHER EDUCATION



2. Administration

The EEC has positively scored and commented on the governance of the Department of Music and Dance, stating that the governance of the Department works well and in alignment with the University's expectations.

Areas of Improvement and recommendations

The EEC have suggested further administrative support to alleviate the administrative workload from teaching staff.

Action/Response:

Currently, the department is adequately supported in terms of administrative work. This is done in the following ways:

1. The Music Programme and Dance Programme each have an assigned administrative assistant that assist with every aspect of their operations. Mrs. Annita Constantinou is the administrative assistant for the Music Programme; Ms. Juna Boulas is the administrative assistant for the Dance Programme.
2. The Reception secretaries of the Research & Technology Building that hosts the Music Program also fulfil duties pertaining to the Music Program
3. The Admissions Office has a central team of administrators for the University in general, and administrators allocated to each of its departments. The Admissions administrator that supports the Music Programme is Mrs Debbie Ftanou. She has been doing this for more than five years, a fact that grants her considerable knowledge of the Music Programmes uniqueness.
4. Student registration, which is a major aspect of academic life, is initially done at the Department level and then handled by the Student Advisors (Ch. Theocleous' team) at the Central building. It comprises eight Academic Advising administrators operating in a multi-office section/space.



3. Learning and Teaching

Sub-areas

4.1 Planning the programmes of study

4.2 Organisation of teaching

We would like to extend our deepest gratitude to the excellent scores from the EEC in this section that has recognised our great efforts to create student-centered teaching practices and learning environments. The EEC has acknowledged that the Department of Music and Dance has unquestionably cultivated its programmes with great care distinguished by its student-centered learning. The programmes of the department demonstrate a strong range of quality teaching and learning practices.

The panel has acknowledged our deep respect and working relationships between the faculty and the students.

4. Teaching Staff

The EEC has commented positively and acknowledged that The Department of Music and Dance aims to have faculty that provide students with practical, artistic, and scholarly skills, as well as, have a balanced research and artistic profile.

Areas of Improvement and recommendations

The EEC suggests to increase the number of masterclasses and visiting professors in the programme.

Action/Response:

We are keen to attract Visiting Faculty and Guest Artists with the intention to provide a rich and stimulating learning experience for our students beyond the curriculum. Following the suggestion by the EEC, the department has secured funding to facilitate the following workshops and masterclasses in 2022/2023:

1. Tina Kambour, USA (Dance) – Fulbright scholar, May 2022
2. Naomi West, UK (Music) Erasmus Invited Speaker, May 2022
3. Andreas Rodosthenous, Cyprus (Music), May 2022
4. Paola Savvidou, USA (Music), October 2022
5. Antonio Grande, Professor of Music Theory & Analysis at the Conservatorio di Musica di Como. (Erasmus Faculty Mobility) October 2022.
6. Michael Gamble, Sweden/USA (Dance), Erasmus Invited Speaker, October 2022
7. Jacquelyn Elder, France/USA (Dance), Erasmus Invited Speaker, January 2023

For Visiting Professors biographies and seminar descriptions, please see annex I.

5. Research

The EEC has assessed the research activity of the teaching staff as satisfactory.

Areas of Improvement and recommendations

The EEC suggests that there is space to integrate research results into teaching

Action/Response:

The faculty continues to revise our teaching curriculum, which reflects their research findings and creative developments in their teaching.

Please find below some indicative examples of scholarly material produced and published by the faculty, which is included in the current syllabi:

DANC-229 Dance in Popular Culture.

Milovanovic, D. (2020) Popular Dance as Archive: Re-imagining Keeps the Fosse Aesthetic Preserved. *Dance Research* 38(2), pp. 255-270. DOI: 10.3366/drs.2020.0312

DANC-445 Approaches to Dance Pedagogy.

Καμπέρη, Μ. (2019) Στροβιλίσματα. Σχέδια Μαθήματος Δημιουργικής Κίνησης. Λευκωσία: Τμήμα Χορού Πανεπιστήμιο.

DANC-480 Dance Methodologies.

Milovanovic, D. (2018) Cabaret: A study of Fascism, Sexuality, and Politics. In Atkins, J., Sommer, S., Young, T. (eds). *Perspectives on American Dance: The Twentieth Century*. Gainesville: University of Florida Press.

MUED-315 Music in Early years.

Dartch, M., Economidou Stavrou, N. & Piispanen, U. (2022). *Music right from the start: Theory and Practice of Early Childhood Music Education* -Output of the AEC Creative Europe Project- Strengthening Music in the Society.

MUED-499 Teaching Practicum

Economidou-Stavrou, N. (2022). The Music Teacher I'd like: Lessons learnt from Students, *Frontiers in Education*.

Economidou-Stavrou, N. & Papageorgi, I. (2021). Student Perceptions of the Classroom Environment, Student Characteristics, and Motivation for Music Lessons at Secondary School, *Musicae Scientiae*, Online First: 1–18.

Economidou-Stavrou, N. & Papageorgi, I. (2021). Turn Up The Volume And Listen To My Voice: Students' Perceptions of Music In School, *Research Studies in Music Education*, 43/3: 366–85

Economidou Stavrou, N. & Kyriakidou- Neophytou, G. (2017). 'The creative music teacher: to dare or not to dare?'. In Girdzijauskienė, R. & Stakelum, M. (eds). *Creativity and Innovation: European Perspectives in Music Education* 7, pp. 33-52. Helbling Publications

Additionally, students' engagement in research and creative work are considered very important aspects of our instruction in the Music Program and we continually give our students various small scale research opportunities and creative tasks through the courses that we teach. Please find below some examples:

- In Music Education courses students are asked to investigate the work/method/ approach of a music educator or an educational principle/method for teaching Music and make a presentation in the class. They are also involved in creative musical activities and tasks, such as creating music education performances based on children's stories or creating new educational material, designing lesson plans, creating classroom orchestrations of children's songs or musical pieces.
- Students in the Jazz combos are required to discover different arrangements of the song they are learning and ideas they can utilize in coming up with their own original interpretation and arrangement. Similarly, as part of their Primary Study class bundle, students are encouraged to prepare small presentations concerning the repertoire they are studying. These presentations aim
- to help students put their repertoire into context, get inspiration toward forming their own opinion and building their own individual performances and may address aspects such as historical context, analysis, style, social history and technique. Student's present their findings during studio class.
- In Music Technology courses students are asked to create and deliver professional sound design for silent short film excerpts using industry-standard software and to create compositions based on a transformation of a single sound; i.e. the sound of a coin falling on the floor, using different audio software and effects.
- We offer the course MUCT-301: Researching and Writing about Music, in our music electives,
- which is mainly focused in research in musicology and other relevant fields and we included a new course, MUED-316: Research Methods in Music Education, as a thematic area elective.
- The dance faculty continue reviews the materials assigned to their courses to include current and relevant sources, including their own publications, creative and pedagogical methodologies. The students are taught and encouraged to pursue their own research in scholarly and artistic projects, including written work and choreographic explorations. The research trajectory of the BA in Dance students in their final year, where they take DANC-480 Dance Methodologies and DANC-493 Final Project. In the former course, they are exposed to various research methodologies in dance studies and they develop a research proposal for their final project. In the latter course, they complete a research project through practice-as-research.

The EEC notes that the absence of a Master in Music and PhD is a barrier to developing students' research abilities.

Action/Response:

Upon recommendation of the EEC and our motivation to create feasible and solvent programmes, our aim is to create attractive MA programmes in Music and Dance in the near future with possibility to develop a PhD programme later.

Our current goal is to develop an MA programme, which will facilitate students' research aspiration. More specifically, following a decision of the Music Program faculty, the Departmental Council of the Department of Music & Dance has approved a new master program titled **Music Technology and Composition**. This is a program supported strongly by the University Rector and the University Council. It will be an exclusively online degree that focuses on, and integrates the areas of music technology and composition. We have already drafted the program's curriculum and contacted area specialists to offer their feedback and assist in the process.

The Dance Programme is working on a proposal for an online master programme in Dance Education



The EEC suggests that artistic achievements should be included in the area of research as well.

Action/Response:

We would like to assure the EEC that artistic achievements are included in the faculty CVS. Additionally, we would like to draw attention to artistic achievements of the faculty for the past three (3) years, for full and part time Music and Dance Faculty attached as Annex II. Artistic achievements are included in evaluations for promotion and ranking, and thus recognised as valid research outputs.



6. Resources

The EEC notes that the department is supported by the University's general policy that provide sufficient financial resources to support the functions of department. The EEC states that the embeddedness of a small department in a large university secures a safe and predictable financial environment for teaching music and dance.

Areas of improvement and recommendations

None

Action/Response:

None needed

B. Conclusions and final remarks

We would like to thank the EEC for the positive remarks and excellent scores in regards to the Department of Music and Dance. We appreciate that the committee recognises our enthusiasm and respectful attitude to teaching, research, and artistic development. We would like to express our gratitude to committee for their encouraging and inspiring discussions during the visit and overall supportive stance.

We deeply appreciate the positive comments by the EEC regarding their observations regarding the programmes of study and the student-centered culture. Furthermore, we would like to thank the EEC for their recognition of our commitment to excellence in teaching, research, and management as demonstrated in the Quality Assurance policy.

Please note that the BA in Dance has been reviewed by a separate committee, which visited the University on March 18th. We would be happy to provide any information regarding the BA in Dance upon your request, including the EEC report.

Upon your recommendation, we aim to develop MA programmes in Music and Dance in the near future, with an eventual goal of building a PhD programme.

The accreditation procedure has provided an opportunity to analyse and improve our existing programmes to achieve higher quality standards. We have carefully considered the findings, strength, and areas of improvement needed as suggested by the EEC and have included responses and actions taken in order to continue to grow and develop.

C. Higher Education Institution academic representatives

Name	Position	Signature
Prof. Elena Papanastasiou	Dean of School of Education	
Dr. Dara Milovanovic	Head of Department of Music and Dance	
Prof. Natassa Economidou Stavrou	Associate Head of Department of Music and Dance	
FullName	Position	
FullName	Position	
FullName	Position	

Date: April 23, 2022

Annex I

Visiting Professors and Guest Artists 2022/2023

Tina Kambour (USA)

Fulbright Scholar

Tina Kambour is a full-time faculty member in the Department of Dance at the University of Central Oklahoma. Her choreography, which has been commissioned for professional companies and universities, has been presented in Mexico and in the U.S. including the Kennedy Center in Washington, D.C. Tina earned a graduate degree in Dance from Teachers College/Columbia University. She is a Certified Movement Analyst from the Laban/Bartenieff Institute of Movement Studies and a Dynamic Embodiment Somatic Movement Therapist under the direction of Dr. Martha Eddy. From 1999-2008, she taught for the New World School of the Arts in Miami, Florida during the summer session. She has taught master classes and workshops throughout the US, in Mexico, France, Guatemala, Northern Ireland and Canada. She is currently listed on the Fulbright Specialist Roster.

Seminar Description

Ms. Kambour will draw on her experience as a choreographer and educator to invite students to reflect on their life experiences - both shared and unique – and to create movement based on the investigation of these experiences. I offer my own movement ideas but I do not enter a studio with a pre-conceived notion of what will happen. I create in a way that takes into consideration who is in front of me. I meet people “where they are” and from there I am able to discern the varying directions in which to go. My goal is to create an atmosphere in which individuals feel safe to play and explore, while integrating their own creative processes with my own. Ms. Kambour will create a new work on the University of Nicosia dance students, which will be performed at our annual performance Bodyprints 2022.

Naomi West (UK)

Leadership and Performance Coach, MFA

Stress Management for Musicians

I have been working 11 years with high performing individuals, coaching them out of overwhelm and stress, so they can easily expand to the next level of success. Working with both the mind and body intelligence, I enable a reprogramming of both behavior and mindset in approach to performance and achieving the next level of success. I propose a 1 hour introductory seminar, during which I will work live with 2 student volunteers in front of the audience. After that each student can book a 30 minute diagnostic session one-on-one with me, over 2 days, depending on how many students are interested.

If anyone wishes a follow-up, I work with a lot of international clients over the phone, so if anyone would like to continue working with me, then this is also an option.

Andreas Rodosthenous (Cyprus)

Electric Bass/Composition/Sound Engineer Andreas Rodosthenous was born in Limassol, in 1977 and started playing music from a very young age, self-taught. He studied in the Rotterdam's Conservatory in The Netherlands where he had the chance to play along with Annaelis DeJong, Thierry Castel, Iija Reijngoud in music stages like the Bim Haus, Dizzy Jazz club, Theater De Evenaar and many more. He had the opportunity to collaborate and record with Vasilis Papacostantinou and Christoforos Krokidis in

Greece as well as local artists like, Savvas Chouvaras, Vasiliki Anastasiou, Nikolas Mavresis, Nicole Ardanitou. He has recorded and published his own music on the cd “Simplicity” in 2015, along with the musicians, Giorgos Morfitis on the piano, Alkis Agathokleous on the ney and Stelios Xydias on the drums. Five years later the 2nd album of Andreas has been released titled “Complexity” with Christos Yerolatsitis on the Rhodes piano and Stelios Xydias on drums. He also has appeared in festivals like the Fusion festival in Germany, EUNIC jazz festival in Berlin, Technopolis jazz festival in Athens and at the music:LX in Luxembourg. Andreas has composed the music for choreographer Julia Brendle at the 18th Dance platform in Limassol Cyprus as well as for choreographer Evi Panagiotou. He has also worked for the play “Hamlet” (composer and improvised music) in Nicosia, CY, directed by Paris Erotokritou. Andreas is also the owner and sound engineer at the Dogyard studio in Limassol. The album of the band “Macumba” is recorded and mixed at the Dogyard studio. He mixed the album for Odysseas Toumazou called “Enstikto” and has recorded and mixed many productions by, Christos Yerolatsitis, Alexis Kasinos, Cahit Cutrafali, Ioannis Vafeas and did the mastering for the Dutch singer/songwriter Thirza Athalja

Seminar Description

Musicians in the studio

The recording studio can be a beautiful place to be, but also an intimidating one. There are going to be plenty of times when musicians have to hear a small snippet of music over and over and over again in order to solve a problem, or decide if it's the right decision, or if it's not good enough – which means someone will have to redo the part, which could take minutes... or hours. And chances are that every mistake is costing somebody money. For that reason alone, studios can move quickly from incubator to a pressure cooker. Like any other business, time is money when it comes to the studio – and you want to get the job done without breaking the bank or compromising quality in order to beat the clock. This workshop addresses some of the issues that have to be taken into consideration before and while being in the studio, as a project leader, as a band member and also as a session musician. We will talk about how critical communication between musicians and studio is, how a clear plan is needed, how to stay positive and much more.

Mike Gamble (US/Sweden)

Erasmus Invited Speaker

Mike Gamble trained as a Dance Minor at Drexel University in Philadelphia, a modern based program under the direction of Miriam Giguere, which led to guest performances with Gwendolyn Bye and Dance Del Bello dance companies, choreographing for the Drexel University Dance Ensemble and Dance Team, and garnering additional training in West African, Hip Hop, Modern, Jazz, House, Breaking and Capoeira with various companies in the area. He later spent 6.5years in Los Angeles working in the commercial industry (Television, Film, Print, Commercial, Music Video) in both performance and production roles, as well as a company dancer with Marshall Dance Company, a Katherine Dunham based company.

Since 2009 Mike has been based in Gothenburg, Sweden teaching at performing arts institutions including Balettakademien Goteborg and Stockholm, DOCH (The Academy of Dance and Circus) and Dramatiska (The Institute for Acting) of Stockholm University of the Arts; and Artisten (The Academy of Theater and Music) at Gothenburg University, while also continuing to work as a choreographer and performing artist himself. He returned to the stage in 2013 and has since been featured in productions throughout Scandinavia including the Gothenburg Opera production of LA CAGE AUX FOLLES; HAIRSPRAY The Musical at Tivoli in Copenhagen; a double show season at Malmo Opera in the European premiere productions of KINKY BOOTS and IF/THEN (Tank Om); the Danish premiere production of the hit musical

THE BOOK OF MORMON at Det Ny Teater in Copenhagen; as well as the Danish national tour of GHOST The Musical, most recently the Gothenburg Opera production of CABARET, and the upcoming world-premiere production of THE INSATIABLE ROAD at The Royal Swedish Theater in Stockholm.

Workshop Description

Technique Utilization & Release

As I come from a varied background in education, style/genre and performance formats, mixing street with technique and company/theater with commercial, my approach to dance combines the common focuses of these varied dance practices into three key/core components

- MUSICALITY; listening to and understanding rhythmical components within music.
- FIGURE; lines, shapes and body language within movement.
- EXPRESSION; energy, character and dynamics within performance.

We explore these interdisciplinary relationships by learning how the body works through the individual parts utilizing movement patterns via elongation, isolation, balance, release, power, energy and control; piecing the parts together into sequences, working across the floor with traveling combinations meant to challenge and stimulate the mind and body in preparation to speak/communicate; then finally communicating/telling a story via the movement - breaking thru the traditional form and technique, dirtying it up and extending it with personal flavor.

Antonio Grande (Italy)

Erasmus Faculty Mobility

Lecture-workshop entitled *Narratological Methodologies in Music Analysis. Perspectives in Sonata Form From Schubert to Brahms*, presented by Antonio Grande, Professor of Music Theory & Analysis at the Conservatorio di Musica di Como. Professor Grande's visit is organized through the Erasmus+ plan – the University of Nicosia and the Conservatorio di Musica di Como are Erasmus partners. He will lecture for 9 hours during the period of 3 days in October 2022.

Paola Savvidou (USA)

Paola Savvidou, DMA, NCTM, is a pianist, pedagogue, and wellness advocate. On a daily basis she wears many hats serving as Wellness Initiative Program Manager and Lecturer in Music at the University of Michigan School of Music, Theatre & Dance while also running her own piano studio called Music Lotus in Ann Arbor, MI. She also serves as Teaching Assistant Professor at East Carolina University where she teaches courses in piano pedagogy.

In her teaching, she incorporates mindfulness and yoga concepts to facilitate a balanced and healthy approach to music-making. She frequently presents related research at prominent conferences including the MTNA National Conference, the International Society for Music Education Conference, College Music Society's International Conference, and the European Piano Teachers Association. Dr. Savvidou's book entitled *Teaching the Whole Musician: A Guide to Supporting Music Students' Wellness* was published by Oxford University Press in 2021. Her work has won Article of the Year through MTNA three times. She co-authored *At the Piano with Yoga* with Haley Myers; a collection of duets for beginning piano students coupled with yoga poses.

She serves as chair-designate and member of the editorial board for the MTNA e-Journal and as a member of the Wellness Committee for the National Conference for Keyboard Pedagogy. She holds a BM from the University of North Carolina at Greensboro, and graduate degrees (MM and DMA) in Piano Performance and Pedagogy from the University of Wisconsin-Madison.

Workshop Description

Your Wellness in College

There is no doubt that the excitement of being in college also comes with difficulties. Stress, depression, and poor sleep are just some of the mental health challenges that college students face as they go through rigorous academic programs, often while balancing jobs and family responsibilities. In this presentation, students will learn about the 8 dimensions of wellness, a framework for helping individuals recognize areas of strength and growth. They will better understand how stress affects their overall well-being, and learn how to recognize signs and symptoms of mental health concerns as well as prevention strategies.

Jacquelyn Elder Erasmus Invited Speaker

Jacquelyn Elder was a member of the Martha Graham Dance Company from 2005 - 2012, where she fulfilled her childhood dream of dancing some of Martha Graham's iconic solos. Currently Jacquelyn is based in Paris, France where she is performing with Liz Santoro and Pierre Godard's piece titled *Maps, Noisy Channels, and Learning*, Maud Le Pladec's *27 Perspectives*, Olivier Dubois's *Auguri and Tragedie*, Vincent Thomasset's *Carrousel*, and Boris Charmatz's *XX Dancers for the XX Century*. When she was a member of the Martha Graham Dance Company, Jacquelyn was simultaneously creating video travel blogs, filmed and edited by herself, that were featured in Dance Magazine in 2009. Throughout the years she has had the privilege of working with Robert Wilson, Eleanor Bauer, Michael Helland, Aszure Barton, Rachid Ouramdane, Larry Keigwin, Kate Weare, Gus Giordano, and visual artist Fabrice Samyn. Jacquelyn has taught workshops and master classes at NYU Tisch School of the Arts (NY), Hellerau (Dresden, Germany), DansenHus (Oslo, Norway), Ballet Du Nord/CCN (Lille, France), Le Gymnase (Roubaix, France), The Martha Graham School (NY), Alvin Ailey/Fordham University (NY), The Joffrey Ballet School (NY), Oxbridge Academy (Palm Beach, Florida), as well as at the Biennale de la Danse (Lyon, France). During her 5 year residence in Brussels, Belgium, Jacquelyn founded The Cold Press, which was an organic cold pressed juice company, exploring her interest in the healing power of food. The Cold Press's research eventually culminated in to a performance titled "Juicing the Juice with Jackie", which was a part of R.E.C.E.S.S (Ritual.Experience.Concept.Event.Spa.Show) with Michael Helland at ZSenne Gallery in Bruxelles, Belgium, 2017. Jacquelyn is currently an MFA candidate at the University of the Arts, Philadelphia, PA

Workshop Description

Ms. Elder will teach a seminar entitled "Precision not Perfection" that will encourage students to travel through their bodies with so much more to discover. Trying to avoid habits and patterns that we dancers used to take, she will guide students through improvisational scores that will encourage an alert body and mind so that our dancing gains more freedom, trust and awareness. Ms. Elder will draw on her extensive experience of a performer versed in classical contemporary dance repertory of Martha Graham, as well as her expertise of working with leading post-modern European choreographers to search for precision without losing the spontaneity and the vast imaginative potential of physicality.

Annex II

Artistic Achievements by Faculty of the Department of Music and Dance.

2021

Nicolas Constantinou and Y. Stylianou; The Two Sonatas for Viola and Piano. Chamber music recital with Máté Szűcs, former principal violist of the Berlin Philharmonic, featuring the world-premiere of C. Y. Stylianou's two sonatas for viola and piano (2019/2020)

Nicolas Constantinou. Cello and Piano Recital. Chamber music recital with Péter Somodari, the principal cellist of the Vienna Philharmonic, featuring music by Beethoven, Debussy, and the world-premiere of C. Y. Stylianou's Sonata for Cello and Piano (2020)

Nicolas Constantinou. Travelling East of Europe. Art-Song recital with tenor Marios Andreou, featuring music by P. I. Tchaikovsky, A. Dvořak, P. Vladigerov, C. Y. Stylianou

Nicolas Constantinou. Beethoven 250. Piano Recital featuring the three last piano sonatas by L. v. Beethoven

Zoe Georgallides. "When Two Lines Meet." OnBodies Festival

Lia Haraki. "A Future to die for." Choreographer. Funded by Terpsichore Grant of Cultural Services of Ministry of Education and Culture.

Lia Haraki. "Skull." Choreographer. Open House Festival.

Charis Ioannou. Aglanjazz festival. Band Leader

Charis Ioannou. Paradise jazz festival. Band Leader.

Charis Ioannou. Bird with strings. Cyprus Symphony Orchestra. Band Leader

Maria Kamberi. "Kokkones" Choreographer. Funded by Terpsichore Grant of Cultural Services of Ministry of Education and Culture.

Alexander Michael. "Off Ramp" Choreographed and Performed funded by International Theatre Institute Festival, Cyprus.

Michalis Michael. Gynekio Melani. Orchestrations Performance.

2020

Julia Brendle. "Sepia Nights." Cyprus Choreography Platform. Funded by Cultural Services of Ministry of Education and Culture.

Pascal Caron "There used to be An/Other." The Yard Residency.20 - Center of Performing Arts Mitos.

Lia Haraki. "Sexy Yuppies." Cyprus Choreography Platform. Funded by Cultural Services of Ministry of Education and Culture.

Maria Kamberi. "Aneradon Oneiremata." Cultural Decentralisation Program funded by Cultural Services of Ministry of Education and Culture.

Michalis Michael. Rialto Jazz Showcase. Performance.

Michalis Michael. Aglantzia Jazz Festival. Performance.

Panayiotis Tofi "Excavated Anatomies" Cyprus Choreography Platform. Funded by Cultural Services of Ministry of Education and Culture. Chosen for Showcase 2022.

2019

Vasileios Avraam, *Guitar Festival Karditsa*, Greece (concert with Cyprus Guitar Trio)

Vasileios Avraam, *Guitar Festival Volos*, Greece (concert with Cyprus Guitar Trio)

Pascal Caron. "The Hunter/ed, Site Specific Performance." Prague Quadrennial of Performance, Design and Space. Ministry of Education and Culture, Cyprus

Nicolas Constantinou. In the Light of Music. Piano Recital, Hellenic Centre, London, UK
(works by Mozart, Ravel, Chopin, Stylianos C.)

Nicolas Constantinou. Échos de la vie: Soirée de chansons. Art Song Recital with soprano Theodora Raftis Pallas Cinema-theatre, Lefkosia, Cyprus
(works by Gounod, Pierné, Debussy, Fauré, Stylianos C.)

Christina Georgiou, Film Scoring, First Prize for Short Film "X", *Great Message International Film Festival*, India

Lia Haraki. "Body Unmuted." Open House Festival.

Lia Haraki. "Collective Tune In." Nea Kinisi Site Specific Summer Festival.

Lia Haraki. "Humping." Cyprus Choreography Platform. Funded by Cultural Services of Ministry of Education and Culture.

Michalis Michael. Rialto Ethnic Festival "Mousiki Xoris Synora". Compositions, Orchestration, Performance.

Michalis Michail, *Gouvy Jazz Festival*, Belgium (performer)

Michalis Michail, *Vamos Jazz Festival*, Crete (composer/performer)

Michalis Michail, *Athens Technopolis Festival*, Greece (composer/performer)