

Doc. 300.1.2

Higher Education Institution's Response

Date: 10/02/2020

- **Higher Education Institution:**

University of Nicosia

- **Town:** Nicosia

- **Programme of study
Name (Duration, ECTS, Cycle)**

In Greek:

Καλές Τέχνες, Πτυχίο, 4 χρόνια, 240 ECTS

In English:

Fine Art, Bachelor of Arts, 4 year, 240 ECTS

- **Language(s) of instruction:** English

- **Programme'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 2019” [N. 136 (I)/2015 to N. 35(I)/2019].

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.300.1.1) must justify whether actions have been taken in improving the quality of the programme of study 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. 300.1.1).*
- *In case of annexes, those should be attached and sent on a separate document.*

Introduction

We refer to the report of the External Evaluation Committee (EEC) for the evaluation-accreditation of the programme of study “Bachelor of Arts in Fine Art”, which was prepared following a site visit at the University of Nicosia by the members of the EEC on November 25, 2019.

We would like to thank the EEC members for their professional and thorough work during the on-site evaluation of the BA in Fine Art programme and their report.

We would also like to express our appreciation for the collegial and constructive approach with which they conducted their evaluation. All full-time faculty teaching in the programme, most of the part-time faculty, and six current students and graduates of the BA in Fine Art, Department of Design and Multimedia, were present and the committee had separate meetings with them.

The EEC report is extremely positive with very high scores in all sections and categories. We are looking forward to the accreditation of the programme based on this report. Out of 80 quality indicators, 71 have been rated as “Compliant” and 9 as “Partially Compliant”.

More specifically, we have noted below the scores per category/section.

Section 1. Study programme and study programme’s design and development

Out of the 34 (applicable) quality indicators:

- 27 Compliant, i.e., 4’s and 5’s.
- 7 Partially Compliant, 3’s

Section 2. Teaching, learning and student assessment

Out of the 12 (applicable) quality indicators:

- 10 Compliant, i.e., 4’s and 5’s.
- 2 Partially Compliant, i.e., 3’s.

Section 3. Teaching Staff

Out of the 14 (applicable) quality indicators:

- 14 Compliant, i.e., 4’s and 5’s.

Section 4. Students

Out of the 9 (applicable) quality indicators:

- 9 Compliant, i.e., 5’s.

Section 5. Resources

Out of the 11 (applicable) quality indicators:

- 11 Compliant, i.e., 4’s and 5’s.

In the following sections we report in detail the comments and suggestions of the committee and we provide our comments (if any) and the actions taken in order to address the EEC’s recommendations.

The committee’s positive comments have reinforced the clear-minded direction of the programme, as a contemporary art B.A., its benefits to students and its potential as a leading research programme both nationally and internationally.

1. Study programme and study programme's design and development (ESG 1.1, 1.2, 1.8, 1.9)

We would like to point out that the EEC members made very positive comments in this section, and we indicatively note the following:

“The programme is well designed at the programme level.” (p.8)

“Students are well engaged, there are many innovative examples of L&T in specific courses that are led or informed by staff research.” (p.8)

“Communication between students and academic staff is very good, trust is aided by the small cohort size.” (p.8)

“The programme has clearly developed and improved since it was validated and staff have a clear vision for how it might develop and expand.” (p.8)

“We discussed employability with current students and alumni. They all had very clear ideas of what they can do/will do/are doing. The range of self/employment was impressive and is testimony to the focus on employability in the programme design. Academic staff facilitate placements, live/authentic learning and acting as research assistants and this has helped to support their transition into the workplace”. (p.9)

We consider that the EEC's comments quoted above clearly reflect the quality of the programme.

Below we address the constructive comments made by the EEC:

1.8.1 The following ensure the achievement of the programme's purpose, objectives and the learning outcomes: The number of courses

Committee's Comments:

“The panel felt that students had to undertake too many courses simultaneously.” (p.7)

“We thought that the number of courses could either be reduced to 3-4 per semester (this might enable more 12 credit courses for studio work to develop).” (p.7)

“We are concerned that students are being 'over-taught'.” (p.9)

Response/Actions:

The structure of the programme is based on the general structure of the University of Nicosia BA programmes of study and in coherence with the rest of the undergraduate programmes offered by the Department of Design and Multimedia. The structure of the programme is made up of 174 ECTS compulsory courses and 66 ECTS general education and specialization electives.

Following the recommendation of the EEC, we changed the number of the ECTS and, accordingly, the workload of the studio practice courses. More specifically, the ECTS of “ART-235 Introduction to Studio Practice”, “ART-300 Studio Practice”, and “ART-350 Advanced Studio Practice” have been increased to 12 (please refer to Appendix 1 for the new semester breakdown [pp.21-22 of this document] and to Appendix 2 for the revised ECTS syllabi [pp.25-36 of this document]).

This ensures that Year 3 and Year 4 students undertake 4 courses per semester (please refer to new programme breakdown in Appendix 1, pp.21-22 of this document) and can thus dedicate more time to their studio practice as per the EEC recommendation. In order to smoothly accommodate these changes, “ART-195 Drawing II”, “ART-252 Painting II”, and “ART-262 Sculpture II” were moved to the major electives category (please see Appendix 1, List of compulsory and elective courses, pp.23-24 of this document).

1.3.4; Internal Quality Assurance processes safeguard the quality and the fulfillment of the programme’s purpose, objectives and the achievement of the learning outcomes. Particularly, the following are taken into consideration: The procedures for the conduct and the format of the examinations and for student assessment

1.8.3; The following ensure the achievement of the programme’s purpose, objectives and the learning outcomes: The methods of assessment

1.9; The expected learning outcomes of the programme are known to the students and to the members of the teaching staff.

1.16; The learning outcomes and the content of the courses are consistent. (pp.6-7)

Committee’s Comments:

“There are some issues of the Learning Outcomes (LOs) in the course documents. Some of the LOs are not achievable or measurable.” (p.7)

“The Assessment criteria are often not assessment criteria. (For example, it is not possible to assess attendance.)...” (p.7)

“For example ART-110. It’s not clear what the assignments will be.”

“Additionally, participation is assessed (which is very tricky).” (p.7)

“Reducing the number of LOs to clarify the focus of each course.” (p.9)

“Align the assignments with Los.” (p.9)

“Clarify the assessment criteria for each course (i.e. make them identical to the LOs).” (p.9)

“Be very clear about how much time students have to complete 6 ECTS in the design of LOs, assignments and assessment criteria (/120hrs/15 days).” (p.9)

Response/ Actions:

Having taken into consideration the committee’s comments we reviewed the Learning Outcomes and how they relate to assessment methods and criteria and introduced the necessary adjustments. See, Appendix 2 and revisions for the courses: ART-110, ART-235, ART-300, ART-350 (pp.25-36 of this document)..

At the start of each semester students receive the “Course outline”, i.e., a more detailed version of the course syllabus. The “Course Outline”, as an expanded version of the “Course Syllabus” provides students with a very clear picture of the week-by-week course breakdown, workload for the semester – including exercises and projects, deadlines, methods and criteria of assessment in relation to learning outcomes, as well as the assessment process, which is conducted by at least two faculty members.

All Course Outlines, with the description of the assignment methods and the assessment criteria were available for the CYQAA committee during their visit.

In light of the committee's recommendations and comments we have looked further at our course assessment criteria and learning outcomes and where it was thought necessary, we made adjustments so that assignments and assessment procedures are fully aligned with the learning outcomes. We are ensuring that the process from assignment to assessment in connection to LOs is made clear to students and is followed by all teaching faculty. It is important to point out that students receive oral and written feedback for their projects and assignments throughout the course of their tuition and that the programme is committed to informing students of their progress within individual courses. In addition to supplying feedback within individual courses, group critiques are organised once a semester; students across all four years present their practice to their peers and all the faculty members and receive feedback in terms of their overall performance and development as fine art undergraduates. We would like to clarify that the above mentioned procedures are already in place. However, due to time constraints, we couldn't go through the detailed presentations of the assessment criteria that we had prepared for the committee. Furthermore, all students in the programme are aware of these, as they constitute part of their "Course Outlines", provided by tutors.

With reference to the committee's comments related to "ART-110 Introduction to Visual Art", we reviewed the particular course and introduced the required adjustments for alignment between the assignments and the LO's.

ART-110 Introduction to Visual Arts, Course assessment methods

-A series of contextual and visual analysis writing exercises that help students to better understand the overarching thematic axes of the course are introduced together with the relevant required readings.

-Course essay (1500-2000). Students are expected to produce a critical and visual analysis on a subject of their choice in response to the required class reading (John Berger "Ways of seeing" and Walter Benjamin "Work of Art in the age of mechanical reproduction") and in response to the thematics discussed in class (Seeing, The Object, The Self as Object).

-Oral presentations, relevant to their course essay.

-Midterm written assessment on the required course readings.

-Active Participation

This is in response to fulfilling the LOs of the course and these are the assessment criteria with which the students are assessed:

After completion of the course students are expected to be able to:

1. Interpret the historicity of art and culture and the conditions of their development.
2. Apply concepts of seeing, objectivity and subjectivity in visual culture analysis.
3. Employ analytic tools to develop inquisitive writing on visual art and culture.
4. Respond critically to contemporary theoretical discussions concentrating on basic principles of visual analysis.

5. Demonstrate basic research skills and use with comfort the library, online databases and other archives.

Please refer to Appendix 2, for the course syllabus of ART-110 Introduction to Visual Art, pp.25-27 of this document.

All the courses of the programme are in proportion to the timescale and ECTS of each course (150 hours workload – including 36 hours teaching time over a 13 week semester– per 6ECTS).

With respect to the committee’s comments related to participation and attendance, we would like to point out that presence and therefore attendance is a requirement set by the University of Nicosia as part of its policies and regulations (http://www.unic.ac.cy/wp-content/uploads/university_academic_regulations.pdf) and as stated by the CYQAA in their rules and regulations for universities (<https://www.dipae.ac.cy/index.php/en/news-and-events/announcements/13-dipae-el/dipaeel/anakoinoseis/86-yPOCHREOTIKI-PAROUSIA-PROGRAMMATA-SPOUDON>).

“Active Participation” as a criterion is desirable for two reasons: a) on taught courses, if students do not attend regularly, then they miss out on vital information / instruction that cannot always be repeated; b) builds collegial spirit in class but also more importantly studio culture. “Active Participation” does not affect a student’s overall grade considerably but it is there as an incentive.

The appropriate balance between studio practice and research constitutes a key learning objective of the programme. All courses offered by the BA in Fine Art are updated to reflect current and emerging discourses, to ensure they are always up-to-date and relevant. Updates to the courses are implemented to the extent that is in compliance with the CYQAA. Having said that, we would also like to clarify that our course syllabi and outlines respond to a dynamic and constantly evolving contemporary art world. This provides our faculty with the flexibility to update their courses by introducing into studio practice new perspectives in art and new theories. Hence, we minimize the risk of our courses becoming outdated while remaining in compliance with the CYQAA guidelines.

1.8.4 The following ensure the achievement of the programme’s purpose, objectives and the learning outcomes: The teaching material. (p.6)

Committee’s Comments:

“1.8.4 Following on from the previous section, the Recommended Reading in the courses could use more careful curating. We identified a few issues here. a) Some of the material is dated and should be updated to include the latest scholarship found in books, journals, magazines and journals.

b) Some of the reading material is not at the appropriate University level and should be removed and replaced (e.g. Willenbrink, Mark. 'Drawing for the Absolute Beginner' is a book aimed at an amateur artist mindset rather than professional artists; Betty, Edwards. Drawing on the Right Side of the Brain is a work of pseudoscience that has been widely debunked and perpetuates unhelpful myths about 'creativity'. More appropriate might be something like 'The Journal of Contemporary Painting' or 'Turps Banana'.)

c) Chapters/Articles need to be specified and properly cited; page numbers are required, DOIs.” (p.p.7-8)

Response/ Actions:

We updated the course literature (Please, see Appendix 2 and the following examples: ART-110 Introduction to visual art; ART-235 Introduction to Studio Practice; ART-300 Art Studio Practice; ART-350 Advanced Art Studio Practice).

In the recommended reading list, the lecturer defines the bibliography and provides the students with the chapters and articles through online platforms.

The DOI databases of the library are used and thus the DOIs are immediate.

All students have access to the library and to material on online platforms.

Moreover, the Department in collaboration with the University Library, are continuously updating and expanding Arts related reading material with new books, magazines and journals. Both full time and part time lecturers are asked to order books each term. The University Library is also subscribed to databases which give access to millions of journal articles for research such as ProQuest Databases (ARTbibliographies Modern - ABM and Arts & Humanities), EBSCO database (Art and Architecture Complete) and other e-journals and e-books databases such as JSTOR, Sage, Springer, Cambridge University Press and Oxford University Press You can find more details on the website of the University of Nicosia Library (<https://www.library.unic.ac.cy/>).

1.8.5 The following ensure the achievement of the programme's purpose, objectives and the learning outcomes: The equipment. (p.6)

Committee's Comments:

"While the digital equipment is more than adequate, the fabrication facilities for print and sculpture (carving, foundry, metal, wood) are basic and could be upgraded or supplemented to make them comparable with what art students would likely encounter in art programmes in the EHEA. Students who want to develop more ambitious fabrication-based work should be able to access equipment that will enable them to meet their ambitions. For example, can a student who wants to make work in a foundry or produce welded heavy metal work access facilities on the island of Cyprus? Could UNIC arrange access to an appropriate workshop if it were required? Failing this, can the programme teach students how to arrange for their work to be fabricated." (p.8)

Response/Actions:

Since we started offering the programme, we established the following specialized workshops: printmaking, ceramics, wood and digital fabrication facilities, whilst taking advantage of the conventional and digital media and labs facilities of the university. We steadily expand our workshops and our specialized facilities, for example, we expanded our printmaking facilities in 2015 and launched the ceramics workshop in 2017.

Where necessary, students are directed to a cohort of professional craft-persons and fabricators outside the university, who assist them with specialized techniques and materials. For example, we collaborate with specialized professionals in metal working, wood work, foundry (Resin, Plaster, Silicon Rubber, Alabaster, Epoxy based materials, fiber glass and others), sound design and large-scale fabricators across an array of material productions.

Below we list some local technicians and craft specialists to whom the students are referred to for more specialized manufacturing and production assistance.

Foundry: Atherina Trading, Panagiotis Christou, Viotechniki Aglatzias 78, Tel. 22 339005 / 99 558842.

More specialized large scale wood work: Doros Papakonstantinou, Pendadaktiou 51, 1016, Tel. 99 616287.

Metal Workshop: Theophanis Papasavvas, Tethlasmenis 14 - 18, 1016, Nicosia, Tel. 22 430079 / 99 693135.

Ceramics: Vassos Demetriou, 60 Petraki Kyprianou, 6050, +357 99607563.

Large scale printing facilities: 6 x 6 Centre for Photography 19 Ipeirou Str., 3040, Tel. 25 354810.

Specialized workshops are organized for students in a wide area of art production and faculty members, who are practicing artists, also hold demonstrations in their own areas of expertise.

We would also like to emphasize that the course facilities and expansion are in line with the direction and ethos of the programme, which focuses on contemporary art practices and our aim is to strengthen the provision of facilities in this field. Furthermore, based on feedback received by the EEC members during their on-site visit, we will plan, together with the university administration, to further expand our facilities in order to meet the future needs of our art students.

2. Teaching, learning and student assessment (ESG 1.3)

The EEC has had very positive comments for the programme in this section. We indicatively quote the following:

“The students are taking a major role in the learning process and their feedback on the courses is clearly taken into consideration in the programme design.”

“There is a good balance between theoretical and practical work. Students are lucky to be able to access courses beyond ADM and they are well supported by ADM staff and their Academic Advisors to make elective choices that suit their practice.”

“Students identified positively with the programme and their cohort - the size of the cohort is while also being able to identify with other themes and foci in the university.”

“Teaching and learning is flexible and adapts to students' needs. The students also benefit greatly from placements and funded internships. Due to the help to establish networks appropriate to their studies and foci, one student said 'I feel confident graduating'. This confidence carried over to the experiences of the alumni of the programme.” (pp.12–13)

Constructive feedback by the EEC:

2.6. The assessment system and criteria regarding student course performance are clear, adequate, and known to the students. (p.12)

Committee's Comments:

“Justification is the same as for 1.3.4; 1.8.3; 1.9; 1.16 above and same recommendation for improvement applies here as for 1.3.4; 1.8.3; 1.9; 1.16 above.”(p.13)

Response/ Actions:

Further to our response above (Section 1 of this document) we would like to add that the assessment system, methods and criteria regarding student course performance are clear, adequate, and known to the students. These criteria are thoroughly listed in the course outlines provided to the students by the lecturers at the beginning of each course.

Following the comments made by the committee we reviewed the course syllabi to further clarify the assessment system and criteria regarding student course performance in line with the Learning Outcomes.(See Appendix 2 and examples of ART-110, ART-235, ART-300 and ART-350, pp.25-36 of this document). All ECTS syllabi can be provided upon request.

Through an ongoing evaluation process of our teaching methodologies we ensure that our teaching practices have clear assessment methods and criteria, aligned with the learning outcomes. A process of collective reflection is also cultivated as part of the ethos of the programme and the students receive peer, lecturer and professional feedback on their work which allows for a clearer understanding of their performance as part of their BA but also their development as contemporary artists.

Further to this, Quality Assurance at the Institutional level is governed by the general quality assurance regulations of the University of Nicosia Internal Regulations (Chapter 3: Policies for programmes of Study and the Internal programme Evaluation Process (IPEP); please refer here to pp.321-324 of the CYQAA Application For Evaluation-Accreditation, Bachelor of Fine Art, University of Nicosia).

2.9. Teaching materials (books, manuals, journals, databases, and teaching notes) meet the requirements set by the methodology of the programme's individual courses and are updated regularly.

Committee's Comments:

"The same recommendation for improvement applies here as for 1.8.4. We specifically here refer to the curation of the Recommended Reading in the course."(p.13)

Response/ Actions:

Further to our response above (see section 1.8.4. above) we would like to further highlight that we have re-curated the reading lists and updated where necessary in consideration with the methodology of the programme's individual courses and wider ethos. Please refer to Appendix 2 for proof of these updates. We update the reading lists on a regular basis but always in compliance with the CYQAA guidelines.

3. Teaching Staff (ESG 1.5)

The EEC has had only praise for the programme in this section. We indicatively quote the following:

“The staff have a great focus and energy. The full-time staff have generated a clear vision for the programme and the courses hang off this very effectively.”

“The individual staff clearly have ownership of their own courses and have managed to align them with their research.”

“The staff are well respected artists and scholars with very good evidence of their research standing internationally. A number of staff have, or are close to completing, PhDs (high percentage compared with many EHEA BAFA programmes).”

“We were very impressed with the staff. This area was compliant; as such we have no specific areas for improvement.” (p.16)

4. Students

(ESG 1.4, 1.6, 1.7)

The EEC has again had only praise for the programme in this section. We indicatively quote the following:

“Support for students is very impressive.”

“The small cohort size and low staff-student ratio ensures that they are very well supported and mentored.”

“The students and alumni that we met with only had praise for the support that they received.”

“The students and alumni were enthused about their futures and had a clear idea of how to establish a career either as artists or transferring the skills they had learned on the programme.”

“Were very impressed with the students and graduates that we met. This area was compliant.” (p.19)

5. Resources (ESG 1.6)

The EEC has again had very positive comments for the programme in this section. We indicatively quote the following:

“There's very good support for digital making (AR, VR, TV etc.). There are also good e-resources for reading materials (e.g. JSTOR). Staff are very responsive to the changing learning needs of students, supplying them with reading materials and resource recommendations regularly.”(p.22)

The EEC has also repeated here the following constructive suggestion:

“While this area is compliant, regarding 5.9 and 5.11 we repeat here the recommendations we gave earlier regarding heavy fabrication facilities and the need to use very up-to-date reading lists.”(p.22)

Response/Actions:

Regarding the above, we would like to note that we are constantly re-assessing the effectiveness of the programme and of the available resources, expanding our spaces, workshops and facilities according to our students' needs, for example in the case of Ceramics where we developed a specialized workshop, as well as the Wood workshop facilities. See also, 1.8.5. above (p.p. 8-9 of this document)

Faculty members reflect on teaching material and processes on an annual basis and update if necessary, always in compliance with the university procedures and within the regulatory framework defined by the CYQAA.

6. Additional for distance learning programmes *(ALL ESG)*

Not applicable.

7. Additional for doctoral programmes *(ALL ESG)*

Not applicable.

8. Additional for joint programmes *(ALL ESG)*

Not applicable.

B. Conclusions and final remarks

The EEC's final assessment of the programme is extremely positive with high scores in all sections and categories. This is attested by the committee's comment on p.33:

"We find this programme small yet lively, populated by active and interested students and staff. The programme has clear international aspirations as befits its geolocation and the use of English as the main teaching language. International conferences and projects strengthen this global positioning".

At the same time, the EEC makes some comments/final recommendations which are in essence a summary of the points recorded and answered above:

"These aspirations could be further strengthened by raising the profile of what makes the programme unique: namely its focus on decoloniality, on multimediality and its commitment to relational work. Citizenship is a key component of the programme vision that is also present yet slightly buried in the programme website and programme documentation. Raising applicant and student awareness of these elements of the programme would attract a more diverse and international cohort to the programme."(p.33)

"The programme has excellent digital workshop facilities and support. This is, again, a strength that should be more visible in how the programme is promoted. The focus on multimediality is a strong base from which to build a larger cohort and thus, in time, expand the non-digital fabrication facilities. The programme needs to build its base from what it is particularly good at presently rather than attempt to be all things to all media." (p.33)

Response:

We welcome the EEC's extremely positive conclusions on most aspects of the BA in Fine Art and particularly its global positioning.

We agree with the overall observations and recommendations of the committee: 1) We will try to i) strengthen further the emphasis on decoloniality, multimediality, citizenship and relationality and ii) communicate this more effectively in order to bring in more international students.

2) Whilst we will be working towards the expansion of the non-digital facilities, we will also take into account the EEC's comment about taking advantage of our "excellent digital workshop facilities" to build a clear and strong identity that will further allow us to grow and build on existing resources.

We would like to reiterate our appreciation to the EEC members for their positive evaluation of the BA in Fine Art programme and the collegial and constructive manner in which they have conducted their assessment and we are looking forward to the CYQAA accreditation.

C. Higher Education Institution academic representatives

<i>Name</i>	<i>Position</i>	<i>Signature</i>
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APPENDIX 1.

Course Distribution per Semester

A/A	Course Type	Course Name	Course Code	Periods per week	Period duration	Number of weeks/ Academic semester	Total periods/ Academic semester	Number of ECTS
Semester 1								
1.	R	Introduction to Visual Arts	ART-110	3	50'	12	36	6
2.	R	Fundamentals of Drawing	ART-135	3	50'	12	36	6
3.	R	Painting I	ART-151	3	50'	12	36	6
4.	R	Sculpture and Installation I	ART-161	3	50'	12	36	6
5.	E	English Composition	ENG-101	3	50'	12	36	6
Semester 2								
6.	R	Process and Project Based Art Practice	ART-180	3	50'	12	36	6
7.	R	Figure Drawing	ART-290	3	50'	12	36	6
8.	R	History of Art	ART-281	3	50'	12	36	6
9.	R	Photography I	DES-260	3	50'	12	36	6
10.	E	Humanities and Social Sciences Elective or Other General Elective	Elective	3	50'	12	36	6
Semester 3								
11.	R	Modern and Contemporary Art	ART-384	3	50'	12	36	6
12.	R	Introduction to Studio Practice (A)	ART-235	3	50'	12	36	6
13.	R	Digital Imaging	DES-226	3	50'	12	36	6
14.	E	Major Elective*	Elective	3	50'	12	36	6
15.	R	Business & Professional Communication	COMM-200	3	50'	12	36	6
Semester 4								
16.	R	Figure and Movement	ART-295	3	50'	12	36	6
17.	R	Critical and Cultural Studies	ART-320	3	50'	12	36	6
18.	R	Collaborative Art Practice	ART-270	3	50'	12	36	6
19.	R	Introduction to Studio Practice (B)	ART-235	3	50'	12	36	6
20.	E	Major Elective*	Elective	3	50'	12	36	6
Semester 5								
21.	R	Cyprus Art History	ART-362	3	50'	12	36	6
22.	R	Art Studio Practice	ART-300	6	50'	12	72	12

23.	E	Major Elective*	Elective	3	50'	12	36	6
24.	R	Technical Writing and Research	BADM-332	3	50'	12	36	6
Semester 6								
25.	R	Contemporary Art Concepts	ART-380	3	50'	12	36	6
26.	R	Advanced Art Studio Practice	ART-350	6	50'	12	72	12
27.	R	Applied Art Education	ART-370	3	50'	12	36	6
28.	E	Major Elective*	Elective	3	50'	12	36	6
Semester 7								
29.	R	Professional Art Studio Practice	ART-405	6	50'	12	72	12
30.	R	Creative Research and Enquiry	ART-435	3	50'	12	36	6
31.	E	Major Elective*	Elective	3	50'	12	36	6
32.	E	Humanities and Social Sciences Elective or Other General Elective	Elective	3	50'	12	36	6
Semester 8								
33.	R	Final Year Project and Exhibition	ART-490	One to one with supervising professor	50'	12	72	12
34.	R	Working in the Creative Field	ART-325	3	50'	12	36	6
35.	R	Public Art, Social Engagement and Situational Practices	ART-460	3	50'	12	36	6
36.	E	Major Elective*	Elective	3	50'	12	36	6

List of compulsory courses and elective courses

MAJOR REQUIREMENTS	ECTS
Compulsory courses	
ART-110. Introduction to the Visual Arts	6
ART-135. Fundamentals Of Drawing	6
ART-151. Painting I	6
ART-161. Sculpture and Installation I	6
ART-180. Process and Project Based Practice	6
ART-235. Introduction to Studio Practice	12
ART-270. Collaborative Art Practices	6
ART -281. History of Art	6
ART-290. Figure Drawing	6
ART-295. Figure and Movement	6
ART-300. Art Studio Practice	12
ART-320. Cultural and Critical Studies	6
ART-325. Working in the creative field	6
ART-350. Advanced Art Studio Practice	12
ART-362. Cyprus Art History	6
ART-370. Applied Art Education	6
ART-380. Contemporary Art Concepts	6
ART -384. Modern & Contemporary Art	6
ART-405. Professional Art Studio Practice	12
ART-435. Creative research and enquiry: Dissertation	6
ART-460. Public Art, Social Engagement and Situational Practices	6
ART-490. Final Year Project and Exhibition	12
DES-226. Digital Imaging	6
DES 260. Photography I	6
TOTAL NUMBER OF ECTS	174

Students can choose from a wide range of electives from across the Department.

ELECTIVES	ECTS
ART-111. Greek Art	6
ART- 148. Materials & Techniques	6
ART-195. Drawing II	6
ART 220. Ceramics	6
ART-251. Printmaking	6
ART-252. Painting II	6
ART-262. Sculpture and Installation II	6
ART-330. Handmade Animation	6
ART-340. Contemporary Painting and Cultural Heritage	6
ART-365. Scenography	6
ART- 382. Mural and Large Scale Painting	6
ART-396. Fine Art Placement	6
ART-465. Arts Management	6
COMM-117. Video Production	6
COMM-190. Film	6
DES-116. Fundamentals of Two Dimensional Design	6
DES -126. Introduction to typography	6
DES-156. Fundamentals of 3D Design	6

DES-270. Photography II	6
DES-306. Illustration	6
DES-356. Publishing	6
DES-446. History of Graphic Communication	6
MULT-260. Multimedia Art & Aesthetics	6
MULT-364. History & Development of Digital Arts	6
NUMBER OF ECTS	18-36

LANGUAGE EXPRESSION REQUIREMENTS	ECTS
BADM-332. Technical Writing and Research	6
COMM-200. Business and Professional Communication	6
ENGL-101. English Composition	6
NUMBER OF ECTS	18 (Minimum Required)

Students can choose from a wide range of electives from across the Humanities School, but also from a wide range of courses offered at the University. Some examples provided below.

HUMANITIES AND SOCIAL SCIENCE ELECTIVES Or any DANC, EUS, FREN, GERM, ITAL, PSY, RUS, SOC, SPAN, TURK, GREK, HIST, MUS, PHIL courses	ECTS
ANTH-105. Cultural Anthropology	6
DANC-141. Improvisation I	
PHIL-101. Introduction to Philosophy	6
PHIL-120. Ethics	
PSY-110. General Psychology I	6
MUCT-302. Performing Arts Management and Cultural Policy	6
NUMBER OF ECTS	12 (Minimum Required)

APPENDIX 2



UNIVERSITY of NICOSIA

Course Syllabus

Course Code	Course Title	ECTS Credits
ART-110	Introduction to Visual Arts	6
Prerequisites	Department	Semester
-	Design and Multimedia	Fall/ Spring
Type of Course	Field	Language of Instruction
Required	History and Theory of Art	English Greek
Level of Course	Lecturer(s)	Year of Study
1st Cycle	Dr Evanthia Tselika/ Dr Chrystalleni Loizidou	1 st
Mode of Delivery	Work Placement	Co-requisites
Face-to-face	N/A	None

Course Objectives:

The main objectives of the course are to:

- Introduce students to basic concepts of visual arts and visual culture.
- Demonstrate the fundamental nuances of looking, seeing and gazing, and their connotations.
- Present key discourses about the position of the self and modes of subjectivity in art history and cultural studies.
- Equip students with tools to develop an analytical and critical approach to the image and the object in art and culture.
- Encourage students to consider contemporary visual culture discourses in relation to their creative practice or field of study.
- Demonstrate the importance of research and curiosity.

Learning Outcomes:

After completion of the course students are expected to be able to:

1. Interpret the historicity of art and culture and the conditions of their development.
2. Apply concepts of seeing, objectivity and subjectivity in visual culture analysis.
3. Employ analytic tools to develop inquisitive writing on visual art and culture.
4. Respond critically to contemporary theoretical discussions concentrating on basic principles of visual analysis.
5. Demonstrate basic research skills and use with comfort the library, online databases and other archives.

Course Content:Looking

1. Looking: How looking has come to be central in understanding art
2. Ways of seeing. Seeing, Looking, Gazing
3. Non-visual visual culture
4. Tutorials

The object

5. The object: The object of art vs. the everyday object
6. The readymade
7. The context
8. Tutorials

The self as object

9. Objectification: The Subject as the Object
10. The boundaries of the body in art
11. Tutorials
12. Presentations and Feedback

Learning Activities and Teaching Methods:

Lectures, seminars, workshops, group and individual tutorials, exercises, essays, field trips, archive visits.

Assessment Methods:

Research Paper/ Essay: Critical and visual analysis (1500-2000 words)	45%
Oral presentation on student research (Essay)	10%
Contextual and visual analysis writing Exercises	15%
Midterm written assessment on required course reading	20%
Active Participation	10%

Required Textbooks / Readings:

Title	Author(s)	Publisher	Year
<i>Ways of Seeing</i>	Berger, John	Penguin	1972
“The work of art in the age of mechanical reproduction” (1968) in Walter Benjamin <i>Illuminations</i> , p.p.217-252	Benjamin, Walter	Shoken Books	2007 edition

Recommended Textbooks / Readings:

Title	Author(s)	Publisher	Year
<i>Modern Art and the Object: A century of changing attitudes</i>	Johnson, Ellen H.	Westview Press	1996
<i>Art and its Objects</i>	Wollheim, Richard	Cambridge University Press	1980

<i>The Body in Contemporary Art</i>	O'Reilly, Sally	Thames & Hudson	2009
<i>Body Art / Performing the Subject</i>	Jones, Amelia	University of Minnesota Press	1998
<i>Art + Objects</i>	Harman, Graham	Wiley	2018
<i>Minimalism</i>	Meyer, James	Phaidon Press	2000
<i>Art and Objecthood</i>	Fried, Michael	University of Chicago Press	1998
<i>The Explicit Body in Performance</i>	Schneider, Rebecca	Routledge	1997
<i>Kant after Duchamp</i>	Duve, Thierry De	The MIT Press	1996
<i>The value of things</i>	Cummings, Neil and Lewandowska, Marysia	Birkhauser	2000
<i>The object</i>	Hudek, Antony (ed.)	The MIT Press	2014

Course Syllabus

Course Code	Course Title	ECTS Credits
ART-235	Introduction to Studio Practice	12
Prerequisites	Department	Semester
None	Design and Multimedia	Year Long / Fall-Spring
Type of Course	Field	Language of Instruction
Required	Fine Art	English
Level of Course	Lecturer(s)	Year of Study
1st Cycle	Constantinos Taliotis	2 nd
Mode of Delivery	Work Placement	Co-requisites
Face-to-face	N/A	None

Course Objectives:

The main objectives of the course are to:

- Refine students' practice through project-planning methodology.
- Consolidate a creative and collaborative studio community and reinforce the contemplative nature of the art studios.
- Introduce students to new media (digital imaging, video, installations, sound and others) and problematize traditional medium-based art making.
- Outline the relation of practicing art with research.
- Understand basic concepts of editing and effectively display and document work-in-progress and resolved pieces.

Learning Outcomes:

After completion of the course students are expected to be able to:

1. Demonstrate effective project planning and development.
2. Conduct self-directed, independent and original study, suitable to their practice.
3. Develop an explorative approach to art making through the use of New Media and incorporate new technologies in thinking and making art.
4. Consolidate their conceptual and analytical skills through research.
5. Contextualize their work within contemporary art practice and develop presentation skills that platform the work effectively.
6. Create a body of work that demonstrate a developing personal direction.

Course Content:

1. The studio as a laboratory (Lecture / Seminar / Discussion / Exercise)
2. *Why* studio, *what* studio, *how* studio?
3. Thinking the studio, thinking like a studio, thinking with the studio.
4. The studio as a setting, a resource, a space, a set and a stage
5. Exercise 1. Working with nothing

6. Process as practice / Practice as process
7. Research as practice / Practice as research
8. The Expanded studio / New Media Workshop
9. The world is my studio – Outdoor workshop
10. The world in my studio – Studio Workshop
11. Assorted Fragments – Editing: material, ideas, thoughts, sketches etc.
12. The Studio as a gallery
13. Open Studios

Learning Activities and Teaching Methods:

Lectures, seminars, group and one-to-one tutorials, practice-based workshops, field trips.

Assessment Method:

Assessment Type	Weight (Percentage)
Active Participation	10%
Sketchbook (Project development & Research through sketches, photos, text and / or other mediums)	20%
Process & Experimentation (Test, trials and experiments with materials / mediums accompanied with self evaluation)	10%
Mid-term presentation (Present work progress and contextualize it)	20%
Final work & presentation	40%

Required Textbooks / Readings:

Title	Author(s)	Publisher	Year
<i>The Studio Reader: On the Space of Artists Introduction</i> , pg. 1 - 14	Jacob, M. J. & Grabner, M.(eds.)	The University of Chicago Press	2010
Fried, Michael, <i>Art and Objecthood IN Art in Theory, 1900 - 1990</i> , pg. 822 - 833	Harrison, C. & Wood Paul (eds.)	Blackwell Publishers	1992

Recommended Textbooks / Readings:

Title	Author(s)	Publisher	Year
<i>The Studio</i>	Hoffmann, J.	The MIT	2012

<i>Understanding Media: The extensions of Man</i>	McLuhan, M	The MIT Press	1994
<i>Artists at Work: Inside the Studios of Today's most celebrated artists</i>	Edkins, D. & Seidner, D.	Random House Incorporated	1999

Course Syllabus

Course Code	Course Title	ECTS Credits
Art-300	Art Studio Practice	12
Prerequisites	Department	Semester
None	Design and Multimedia	Fall
Type of Course	Field	Language of Instruction
Major	Fine Art	English
Level of Course	Lecturer(s)	Year of Study
1 st Cycle	Haris Pellapaisiotis	3 rd
Mode of Delivery	Work Placement	Corequisites
Face-to-face	N/A	None

Course Objectives:

The main objectives of the course are to:

- Create in relation to one's material urban environment
- Use walking, seating, looking and talking as methods of artistic research practice
- Formulate an intermediary research practice using different tools that range from writing, sketching, photographing, sound recording, video, collage using found objects / materials etc.
- Work on the require projects independently and within a clearly defined working structure.
- Consolidate research material and effectively arrange and present
- Build on research for final outcome/s
- Engage in constructive critical discourse of each other's work
- Participate actively in public art events relevant to the course
- Demonstrate a consistency and coherency of visual language skills
- Apply appropriate problem solving and editing skills necessary for developing a creative practice.

Learning Outcomes:

After completion of the course students are expected to be able to:

1. Demonstrate ability to observe, question and appraise information from one's urban environment
2. Formulate connections that go beyond the obvious and demonstrate an analytical process of thought.
3. Work across different mediums to record and communicate their observations and to assemble visual information in an effective way.
4. Assemble a type of art –research practice that demonstrates an openness to different observational and analytical techniques.

5. Effectively assemble, present and evaluate visual, textual and audio material.
6. Edit and collate their research material into resolved art products.

Course Content:

This course is structured on the basis that all students work with a common site in Nicosia

1. Introduction to the course followed by a workshop and discussion
2. Seminar presentation The intimacy of Space, first brief given
3. Students present their ideas and research
4. Students work on their briefs / individual and group tutorials
5. First brief deadline, students present their work to date
6. Stepping out workshop
7. Seminar presentation on walking in the city as an aesthetic practice
8. Choosing a site / site visit
9. Workshop developing a visual art research
10. Students work on their 2 brief
11. Work to date is reviewed and discussed
12. Students present their work

Learning Activities and Teaching Methods:

Seminars, Practical Workshops, Critique, Discussions, Practical Assignments, Visual Research Assignments, Written Assignments.

Assessment methods:

Assessment Type	Weight (Percentage)
Research & Process (note, photographs, sketches, sound recordings, video)	25%
Project 1. Working with the idea of intimacy of space (Body of work using mixed media including performance)	20%
Project 2. Working with my external environment (Body of work using mixed media, including performance and or installation work)	25%
Outcome and Presentation Fully documented final outcome	20%
Active Participation	10%

Required Textbooks / Readings:

As each students direction varies reading and material is suggested based on individual direction.

Title	Author(s)	Publisher	Year	ISBN
Keep Walking Intently: The Ambulatory Art of the Situationist International, and Fluxus	Lori Waxman	Sternberg Press	2017	978-3-95679-279-3
Walking in the City (Chapter, 91-110) in The Practice of Everyday Life	Michel de Certeau	University of California Press	1988	0-520-06168-3

Recommended Textbooks / Readings:

Title	Author(s)	Publisher	Year	ISBN
Wanderlust: A History of Walking	Rebecca Solnit	Penguin Books	2001	0140286012
<i>One Place after Another: Site-Specific Art and Locational Identity</i>	Miwon Kwon	MIT Press	2004	026261202X Ebscohost
The Flâneur (Chapter, pp.417-455) in The Arcades Project	Walter Benjamin	Harvard University Press	2002	0-674-00802-2

Course Syllabus

Course Code	Course Title	ECTS Credits
Art-350	Advanced Art Studio Practice	12
Prerequisites	Department	Semester
None	Design and Multimedia	Spring
Type of Course	Field	Language of Instruction
Major	Fine Art	English
Level of Course	Lecturer(s)	Year of Study
1 st Cycle	Haris Pellapaisiotis	3
Mode of Delivery	Work Placement	Corequisites
Face-to-face	N/A	None

Course Objectives:

The main objectives of the course are to:

- Advance students' own artistic practice direction within a learning environment which allows them to practice freely as artists.
- Identify their thematic, interests and their preferred media of working.
- Operate within an environment that facilitates open and constructive debate peer review and group discussions around each other's work. Demonstrate cognitive tools for self-assessment and critical evaluation of their work.
- Demonstrate an in-depth exploration of their self-directed thematic interests and a thorough experimentation with their chose materials/media
- Develop a more critical base from which to review their art work and relate it to contemporary fine art practices.

Learning Outcomes:

After completion of the course students are expected to be able to:

1. Create a body of art work that demonstrates a self-defined direction for their future art practice.
2. Demonstrate a more sophisticated understanding of their materials and theme/s.
3. Appraise the outcomes of their work intelligently and learn to listen and respond to criticism.
4. Assemble and present art work that is able to stand as a coherent art piece/s.
5. Demonstrate the ability to explain and discuss their work in a succinct and intelligent manner.
6. Evaluate their work in relation to wider contextual, conceptual and theoretical directions of artistic practices.

7. Position their work within the wider art scene in Cyprus and within the broader network of international art.

Course Content:

1. Introduction to the course.
2. Workshop on identifying their practice.
3. Student presentation and discussion on their theme and preferred materials for working.
4. Development of project art work in the studio.
5. Development and feedback of project art work in the studio.
6. Review and discussion of work in context of initial direction demonstrating process of development.
7. Students work on their project over the next three weeks – one-to-one critiques.
8. Over the next two weeks students finalize their projects.
9. Students present and discuss their work.

Learning Activities and Teaching Methods:

Seminars, Practical Workshops, Critique, Discussions, Practical Assignments, Visual Research Assignments, Written Assignments.

Assessment methods:

Assessment Type	Weight (Percentage)
Research & development (supported by textual, visual and audio material)	30%
Transition from research & development to final product and presentation (your main art outcome should be supported by your research material)	20%
Final outcome & Presentation	40%
Active Participation	10%

Required Textbooks / Readings:

Title	Author(s)	Publisher	Year	ISBN
<i>After Modern Art: 1945-2017 (Oxford History of Art)</i>	David Hopkins	Oxford University Press	2018	978-0199218455

Recommended Textbooks / Readings:

Title	Author(s)	Publisher	Year	ISBN
<i>Having an Experience</i> (pp36-59) in <i>Art as Experience</i>	John Dewey	Perigee	2005	0-399-53197-1
<i>Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodrnis</i> Selected chapters	Matei Calinescu	Duke University Press	2006	0-8223-0726-X
“Eye and Mind” (pp. 159-190) in <i>The Primacy of Perception</i>	Maurice Merleau-Ponty	Northwestern University Press	1964	0810104571

EBooks:

Authors	Title	Publisher	Year	ISBN
Stephen Zepke and Simon O'Sullivan	<i>Deleuze and Contemporary Art</i>	Edinburgh University Press	2010	EBOOK ISBN 9780748642403 Pro Quest
Andrew Harrison	<i>Philosophy and the Visual Arts: Seeing and Abstracting</i>	Springer Netherlands	1987	EBOOK ISBN 978-94-009-3847-2 Springer link