Θέμα: Αναβολή λήψης απόφασης για το Τμήμα Καλών Τεχνών και των Προγραμμάτων Σπουδών: Μεταπτυχιακό Πρόγραμμα στην Ιστορία και Θεωρία της Τέχνης και Διδακτορικό Πρόγραμμα στην Ιστορία και Θεωρία της Τέχνης, του Ιδρύματος Ανώτατης Εκπαίδευσης, Τεχνολογικό Πανεπιστήμιο Κύπρου

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1. Specify the methods of student evaluation and assessment for the various modules taking into consideration that some programs predominately attract lifelong learning learners returning to higher education.

FAR 540 Art Historical Analysis I

The course mostly consists of audio-visual lectures, but it is, essentially, set up as a seminar: students are invited and required to comment on the instructor's analysis, and develop their own positions based on the course's main bibliography but also on pre-assigned study texts (available beforehand). Course material is available in both the short-loan and the general collections of the university library, as well as on the courses electronic platform. It includes books, exhibition catalogues, articles and course texts. The pre-announced bibliography and the additional material are indicative – students are required to carry out further research, for the purposes of their essay topics, which are discussed during their presentations of their essay drafts – such additional research is part of their overall assessment.

Participation in texts' analysis and discussion in class:	20%
Individual (power-point) presentation of final essay draft:	20%
Final (individual) written essay [4000 words]:	60%

FAR 541 Art Historical Analysis II

The course mostly consists of audio-visual lectures, but it is, essentially, set up as a seminar: students are invited and required to comment on the instructor's analysis, and develop their own positions based on the course's main bibliography but also on pre-assigned study texts (available beforehand). Course material is available in both the short-loan and the general collections of the university library, as well as on the courses electronic platform. It includes books, exhibition catalogues, articles and course texts. The pre-announced bibliography and the additional material are indicative – students are required to carry out further research, for the purposes of their essay topics, which are discussed during their presentations of their essay drafts – such additional research is part of their overall assessment.

Participation in texts' analysis and discussion in class:	20%
Individual (power-point) presentation of final essay draft:	20%
Final (individual) written essay [4000 words]:	60%

FAR 550 Theory and Critical Analysis I

The course is a combination of audio-visual lectures (by the instructor) and seminar, which requires the presence and substantial involvement of the students. It is very important that they prepare in advance, on the basis of pre-set material, for every weekly meeting. In addition, students present (audio-visually), in small groups, pre-selected thematic units of the course.

The main part of the evaluation is an extensive (around 7500 words long, including notes and bibliography) individual, written essay, the subject of which derives from the (wider) framework of the examined thematic units of the course (usually derived from the group presentations – of pre-selected topics – for which, students are also evaluated). The topic needs to be selected by the 4th week of classes; an initial, brief, presentation of each student's progress on his/her research, takes place during the last class meeting (week 13). The essay is handed in, after the completion of the teaching weeks, during the semester's exams period.

Participation in texts' analysis and discussion in class:	15%
Group class presentation:	20%
Final (individual) written essay:	65%

FAR 551 Theory and Critical Analysis II

The course is a combination of audio-visual lectures (by the instructor) and seminar, which requires the presence and substantial involvement of the students. It is very important that they prepare in advance, on the basis of pre-set material, for every weekly meeting. In addition, students present (audio-visually), in small groups, pre-selected thematic units of the course.

The main part of the evaluation is an extensive (around 7500 words long, including notes and bibliography) individual, written essay, the subject of which derives from the (wider) framework of the examined thematic units of the course (usually derived from the group presentations – of pre-selected topics – for which, students are also evaluated). The topic needs to be selected by the 4th week of classes; an initial, brief, presentation of each student's progress on his/her research, takes place during the last class meeting (week 13). The essay is handed in, after the completion of the teaching weeks, during the semester's exams period.

Participation in texts' analysis and discussion in class:	10%
Group class presentation:	20%
Final (individual) written essay:	70%

FAR 560 MA Thesis

On the way to the thesis' completion, a two-day MA Symposium is organised, which provides to the students the opportunity, fairly early on in the research/writing process, to present a worked up and focused investigation of their dissertation topic or some aspect of it. Their presentation is formally assessed. Presenting their dissertation research at this stage is invaluable for enabling them to define their project and, through verbal feedback and discussion, to progress their thinking.

The Postgraduate Thesis [PT] of the Master of Arts in the History and Theory of Art, consists of a written work, between 20000 and 25000 words.

The main evaluation of the PT takes place in a closed meeting between the two members of the Evaluation Committee [EC], for each thesis, during which the members decide for any suggestions for revision will be given to the student, during the presentation of his/her PT.

The PT (according to University's regulations) is evaluated using the existing quantitative (numeric) system, which is used also for evaluating courses (1-10). The evaluation is confirmed by the two members of the EC, during a new closed meeting, after the PT presentation by the student, during which the Postgraduate Thesis Coordinator [PTC] is also present. If the Coordinator is already a member of the EC, in this final meeting, another one of the programme's instructors is present, who, in this case, assumes the place of the coordinator of the evaluation.

The coordinator (whether s/he is the PTC or another academic member of the programme – see above) participates, additionally, in the final evaluation of the PT, in case (and only then) the two members of the EC do not manage to reach an agreement in the evaluation of the PT.

The official recording of the PT's evaluation takes place after the members of the EC have checked, and satisfied with, the requested changes to the thesis.

The evaluation of the PT is based on the following criteria:

- In-depth research (scope and focus of research, bibliographic sufficiency, inter-disciplinary approach)
- Effective conceptual approach to, and formulation of, research questions
- Clarity in the description of research methodology, structuring synthesis and argumentation
- Contribution to knowledge, creativity, authenticity and (possible) original research
- Quality and effectiveness in the use of language, in the structure and development of the text, and in the application of referencing systems
- Sufficient use (where necessary) of visual material, and its efficient incorporation in the overall analysis

The presentation of the PT does not affect its evaluation (in terms of the grade), but aims at:

- familiarizing the student with public presentation of research work

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- making the student aware of the critical approach to his work, by the evaluators, including, informing him/her of any necessary corrections and/or revisions and/or changes necessary, based on the successful completion of which, the grading of the PT is made official
- disseminating the student's research work to other Department members (instructors and students), who may attend the presentations

FAR 570 History of Aesthetic Ideas

The course is a combination of a) lectures by the instructor, who introduces and provides an initial analysis of each meeting's theme, and b) discussion among all participants in the form of questions, points of view and exchange of arguments, based on the (study of the) corresponding material. Additionally, students present pre-assigned texts (in agreement with the instructor).

Students are expected to read all the sources a before the session, bring texts with them to class, and actively participate in class discussion. In addition, they must complete the following course assignments:

[1] "Agenda Setting": *Each student* will be responsible for "agenda setting" (7-10 min) *at least once* during the term. In this oral presentation you will:

(a) Provide a short biographical portrait of the intellectual we are dealing with. (b) Summarize the main points of interest in the readings of that session.

(c) Based on points (a) and (b), the students propose 1-2 interesting questions and points for consideration and further discussion by the class.

(d) The "agenda setting" will be accompanied by a short (3-4 pages) research report. The report must be submitted no more than two weeks after the presentation.

[2] Final Paper: A 15-25 pages long analytical essay. The subjects of the final essay should be discussed and coordinated in advance. The essay will use secondary literature in addition to the primary sources discussed in class, and should include a personal critical statement as well.

Grading:

Attendance and class participation:	15%
"Agenda Setting"	15%
"Agenda Setting" Report:	20%
Final Paper:	50%

FAR 571 Special Topics: Contemporary Topics in the Philosophy of Art

The course is a combination of a) lectures by the instructor, who introduces and provides an initial analysis of each meeting's theme, and b) discussion among all participants in the form of questions, points of view and exchange of arguments, based on the (study of the) corresponding material. Additionally, students present pre-assigned texts (in agreement with the instructor).

Students are expected to read all the sources a before the session, bring texts with them to class, and actively participate in class discussion. In addition, they must complete the following course assignments:

[1] "Agenda Setting": *Each student* will be responsible for "agenda setting" (7-10 min) *at least once* during the term. In this oral presentation you will:

(a) Provide a short biographical portrait of the intellectual we are dealing with. (b) Summarize the main points of interest in the readings of that session.

(c) Based on points (a) and (b), the students propose 1-2 interesting questions and points for consideration and further discussion by the class.

(d) The "agenda setting" will be accompanied by a short (3-4 pages) research report. The report must be submitted no more than two weeks after the presentation.

[2] Final Paper: A 15-25 pages long analytical essay. The subjects of the final essay should be discussed and coordinated in advance. The essay will use secondary literature in addition to the primary sources discussed in class, and should include a personal critical statement as well.

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Grading:

Attendance and class participation:	15%
"Agenda Setting"	15%
"Agenda Setting" Report:	20%
Final Paper:	50%

FAR 572 Art Methodology and Historiography

The course is a combination of a) lectures by the instructor, who introduces and provides an initial analysis of each meeting's theme, and b) discussion among all participants in the form of questions, points of view and exchange of arguments, based on the (study of the) corresponding material. Additionally, students present pre-assigned texts (in agreement with the instructor).

Participation in texts' analysis and discussion in class: 20%	
Half-term presentation:	20%
Final (Individual) written essay:	60%

2. Link the policy on authorship and intellectual property for the Department and its programs to where it needs to be implemented (in the website and the curriculum) for the Department and its programs

We have linked the policy on authorship and intellectual property for the Department and its programmes to where it needs to be implemented. The University's policy with regard to authorship ethics and intellectual property is found at the University's website (see https://libguides.cut.ac.cy/citing/plagiarism_definition [in Greek], https://library.cut.ac.cy/en/node/353 [in English], https://www.cut.ac.cy/university/administration/senate/senate-committees/deontologias/ [In Greek]).

We have included the links for the above information on authorship and intellectual property on the department's programmes of study website (see https://www.cut.ac.cy/faculties/aac/far/programmes-of-study/doctoral/PhDinArt/?languageId=100, https://www.cut.ac.cy/faculties/aac/far/programmes-of-study/phd/PhD/?languageId=1).

Moreover, we have included the study of authorship and intellectual property ethics in the Module FAR 572 Methodology and Historiography of Art (offered to both MA and PhD students), so that students are taught and made aware of authorship ethics and intellectual property issues.

3. Clarify how students and stakeholders are involved in the curriculum design and validation process and /or propose plans (the issue applies at the program level as well).

We initiate a collaboration with stakeholders and an open dialogue that calls for recommendations, feedback, critique and advice that can provide a significant contribution in combining the content and method of delivery of the curriculum to meet the needs of the wider community. We gather feedback via data gathered through surveys that are used for fine-tuning the programme, as well as to assess the degree to which individual courses meet the objectives of the programme and set competencies. Initially, a questionnaire is developed that will later be used for surveying key stakeholders for information on knowledge and skills they expect from future graduates. After the completed questionnaires have been received, respondents' answers are organized for further processing, and the conclusions drawn are taken into consideration regarding the structure/content of the MA program.

4. How the EQF is applied to the composition of the Learning Outcomes for the whole MA and Ph.D. programs?

Regarding the MA program, the learning outcomes have been clarified and published on our website as follows:
Upon completion of the course, the students must:
-have demonstrated knowledge and understanding of fundamental methodologies and hermeneutic approaches employed by Art History and have gained a basis for producing and/or applying original ideas within the specific research area.
 - apply their knowledge and understanding, and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to Art History, Art Theory and Aesthetics;
- have the ability to integrate knowledge and handle complexity, as well as critically analyse Art History's Historiographical traditions;
- communicate their conclusions, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously; thus, they are able to examine and utilize tools and technical methods for writing academic essays / postgraduate dissertations, in Art History and Theory;
- have the learning skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.
Regarding the PhD programme, the learning outcomes have been clarified and published on our website as follows:
Graduates are qualified junior academics. They have mastered the methods applied in research in Art History, Theory and Aesthetics and are capable of critically discussing, analysing, and further developing theories. Junior academics possess the competence to develop and conduct substantial research projects with scientific integrity, and they are qualified to reflect on these processes scientifically and theoretically.
Graduates have demonstrated a systematic understanding of *Art History, Theory and Aesthetics* and mastery of the skills and methods of research associated with that fields; specifically
· Modern and contemporary Cypriot culture, focusing on the arts
· Theoretical discourses on contemporary arts
· Philosophical discourses on art – contemporary analytic philosophy
· Theories of nationalism, post-colonialism and globalisation, focusing on the place of the arts in the globalised environment, and in the formation or subversion of national and other collective, as well as individual, identities
· The Mediterranean – for centuries, a space of crossings, interactions, integration and cosmopolitanism – as a physical and symbolic topos of/for anti-hegemonic discourse and praxis
· Memory, commemoration, conflict, gender
- have demonstrated the ability to conceive, design, implement and adapt a substantial process of research with scholarly integrity;
- have made a contribution through original research that extends the frontier of knowledge by developing a substantial body of work, some of which merits national or international refereed publication;
- are capable of critical analysis, evaluation and synthesis of new and complex ideas;
- can communicate with their peers, the larger scholarly community and with society in general about their areas of expertise;
- can be expected to be able to promote, within academic and professional contexts, technological, social or cultural advancement in a knowledge-based society.

5. A Master's Degree is a prerequisite for entrance to the Ph.D. program. Provide ECTS distribution according to the EQF and revise the ECTS breakdown for the Ph.D. program (60 ECTS refers to the teaching Maximum 60 ECTS are required in modules and a minimum of 180 ECTS in research. Possession of a Master's degree or equivalent degree relieves the student of this requirement).

The PhD programme carries a total of 240 ECTS. Sixty [60] concern taught modules – as the programme is research-only, students are admitted only if they possess a Master's degree, which waives the taught courses requirement. The remaining 180 ECTS concern solely research implementation and outputs, and are distributed yearly (and according to the programme's various stages):
Year one: Research Methodology course: 10 ECTS
            Comprehensive Exam: 50 ECTS
Year Two-Three: Research implementation and Research Proposal submission-approval: 60 ECTS
Year Three-Four: Thesis Writing-Submission – Defence [Viva]: 60 ECTS

6. The University must provide evidence for permanents staff recruitment for the department and its programs.

Since the documents for evaluation were submitted, the department has grown to eight [8] members, and currently, applications are in, for another member:
Teaching-Research Staff:
1. Klitsa Antoniou, Professor (Art – 2- & 3-dimensional creation)
2. Antonis Danos, Associate Professor (Art History and Theory)
3. Nicos Synnos, Assistant Professor (Art – Animation, New Media)
4. Efi Kyprianidou, Assistant Professor (Philosophy of Art, Aesthetics, Art Management)
5. Yiannis Christides, Assistant Professor (Art – Sound Design, Anthropology of Sound, New Media)
6. Gabriel Koureas, Assistant Professor (Art History and Theory)
7. Andonis Volanakis, Assistant Professor (Art – Performance, New Media)
8. Current procedure for a new (Art subjects) member – https://www.cut.ac.cy/university/administration/administrative-services/hr/jobs/job-vacancies-departments/far/?languageId=1
Special Teaching Staff:
9. Andreas Savva, Special Teaching Staff (Art – 2- & 3-dimensional creation)
It is expected that, at least one more post will be allocated to the department in the current year (for the call to be put out in autumn), and accordingly, in the following years, based on new posts given to the university by the government.

7. Incorporate postgraduate internships/practical training/placements/job shadowing, as part of the Department's vision – clarify your plans for "engagement with the Cypriot art scene" as the committee suggests.

The Department of Fine Arts and the MA Program in Art History and Theory takes active part in international collaborations and is party to extensive exchange programmes such as Erasmus, the European Union's education programme. These programmes provide grants for student and teacher exchanges, internships and larger collaboration projects. In addition, the Department of Fine Arts has made bilateral agreements for student and teacher exchanges with universities and Cultural Organisations (Museums) outside Cyprus. These collaborations make it possible for students to do part

of their studies at art academies all over the world. A number of foreign exchange students also attend the Department each year and contribute to a richer and more diverse student community.

The Department of Fine Arts and the MA Program in Art History and Theory greatly engages with the Cypriot Art Scene, by:

- Regularly host workshops of exceptional national artists. The goal of the workshops is to create situations in which studying artists and theorists can dive deep into the questions and concerns of the host artists via a direct engagement with the invited artist's practice. This practical element of each workshop, will be supported by talks and lectures given (or curated by) the artist and a team of MA students – that situate the practice in broader artistic, historical, social, political or ethical contexts. These workshops are supported by group discussion sessions that allow for the workshops to be reflected upon in a group learning environment. So, for example, the Department hosts the Collaborative Art Project, within which, artists with international career and important work are invited to share their work and views with the department's students, as well as the wider public (see, for instance, https://www.cut.ac.cy/faculties/aac/far/announcements/article/?languageId=100&contentId=348950).

- The Department hosts the Library Project in Collaboration with Municipal Library of Limassol. It takes place every semester at the Limassol Municipal Library. It showcases contemporary art's multimedia character, as well as the gamut of socio-political current issues explored by the invited artists (see, for instance, https://www.cut.ac.cy/faculties/aac/far/announcements/article/?contentId=350780)

- Since Spring 2016, the department organises a series of lectures, open to both the university community and the wider public); in the coming academic year, the cycle will focus on Cypriot Artistic and cultural practices with invited scholars from Cyprus and abroad.

- The department has established a network for collaborations with local art organisations, such as the Municipal Art Gallery in Limassol, the Archaeological Museum in Limassol, NEME Art Gallery (Limassol), MITOS and others.

8. The committee suggests utilizing your undergraduate arts workshops (give a practical focus to the Department)

MA students are encouraged to regularly visit the department's workshops (in the fields of printing, photography, video and audio, painting and sculpture), and engage in critical discussions about artistic work. Moreover, the MA students are able to participate in the workshops hosting national and international artists organised by the Department of Fine Arts. The MA students are able to participate in discussions about the artists' presented work so that they develop and demonstrate an increased understanding of contemporary artistic practice.

9. Provide evidence for adequate facilities and equipment to cover the staff and students' research activities.

Facilities for staff and students' research activities currently consists of the staff's offices (10 office spaces), (1) conference room, and the department's current and scheduled for construction studios (details and visual material of existing spaces and those scheduled for construction [including approved architectural plans] were included in both the original application documents, as well as in the presentations to the evaluation committee members).

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10. Provide evidence of the appropriate mechanisms for the development of students' research skills. (see relevant announcement: https://dipae.ac.cy/index.php/el/nea-ekdiloseis/anakoinoseis-el/583-13-05-2021-michanismoi-kai-diadikasies-stirixis-ypopsifion- didaktoron-stin-erevna).

Our PhD students present evidence of their research activity by publishing at scientific journals or conference proceedings and they regularly present aspects of their work at inter-department colloquia and at conferences held at various other universities. Also, within the programme a two-day symposium is organised, which provides the students the opportunity, fairly early on in the research/writing process, to present a worked up and focused investigation of their dissertation topic or some aspect of it. Their presentation is assessed and feedback is provided. Presenting their dissertation research at this stage is invaluable for enabling them to define their project and, through verbal feedback and discussion, to progress their thinking.
Students are given an opportunity to work under the supervision of a teaching-research member of staff, both for project revision and teaching. Each students spends at least one semester a teaching assistants. Moreover, some PhD students are employed to teach undergraduate Fine Arts courses.

11. Clarify the mechanisms which ensure compliance with international rules of research ethics, both concerning research activity and the rights of researchers.

There is a university research ethics committee, with representatives from all faculties (https://www.cut.ac.cy/university/administration/senate/senate-committees/deontologias/ [In Greek]), which has recently set up a number of policies, regarding: a) Practice and Ethics for Empirical Research, b) Policy for Internet Research Dissemination, c) Policy for Dealing with Complaints by Participants in Research. All three policies were approved, by the University Senate, on April 7, 2021, and will be published in May.
There are also, published on the university's site, documents on (among others): a) Good Research Practice Guidelines (https://www.cut.ac.cy/digitalAssets/438/438980_1Good_research_guidelines.pdf), b) Good Research Practice Principles (https://www.cut.ac.cy/digitalAssets/438/438980_1Principles.pdf), c) CMA Code of Ethics (https://www.cut.ac.cy/digitalAssets/438/438980_1CMA.pdf).
At Fine Arts departmental level, students in all programmes (BA, MA and PhD) are taught and/or made aware of (issues of) research ethics; moreover, we are in the process of incorporating ethics approval for all research projects that involve contact with human subjects and/or non-human animals. A departmental committee oversees these activities.

12. Implement annual Training Needs Assessment (TNA). The 29% completion rate is very poor (2 out of 7 candidates) and there is a 29% drop out from exceeding max study time. Most recent registered candidates in 2014 and 2019. This indicates that there is an issue with training.

The quoted statistics are misleading, since they combine the period (before 2016) when the programme was within another department (Multimedia and Graphic Arts), and with only one Teaching-Research member involved. It is noted that, it was purely family circumstances that did not allow the two students (mentioned above) to complete the programme.
Currently three staff members have doctoral students (soon, two more members will admit students), the most recent admissions (2 new students), were in January 2021.

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13. Does the Ph.D. program incorporate several examination processes that are relevant for Level 8 (EQF)

As noted above, the PhD programme carries a total of 240 ECTS. Sixty [60] concern taught modules – as the programme is research-only, students are admitted only if they possess a Master's degree, which waives the taught courses requirement. The remaining 180 ECTS concern solely research implementation and outputs, and are distributed yearly, and according to the programme's various stages. Some of these stages consist of examination processes that are relevant for Level 8 (EQF):

1. Research Methodology course.
2. Comprehensive Exam.
3. Research Proposal submission
4. Dissertation Defence [Viva]

14. Update the reading list and content of the courses in programs in light of the latest research in the given discipline.

All the members of the academic / teaching stuff constantly update the reading list and content of the courses taught. In terms of the MA courses reading lists, some examples of latest book publications (incorporated in the courses syllabi/materials) include (it is noted that, beyond the books below, all course reading lists incorporate the latest articles published in the relevant fields):

FAR 540 Art Historical Analysis I & FAR 541 Art Historical Analysis II

Bowlt, John E., επιμ., *Russian Avant-Garde: Revolution and Design* (London: New Hern Books, 2014)

Callen, Anthea, *The Work of Art. Plein-air Painting and Artistic Identity in Nineteenth Century France* (London: Reaktion Books, 2015)

Fischer, Conan. *Europe between Democracy and Dictatorship: 1900-1945* (Oxford: Willey-Blackwell, 2011)

Nochlin, Linda, *Misère. The Visual Representation of Misery in the 19th Century* (London: Thames & Hudson, 2018)

Young, Marnin, *Realism in the Age of Impressionism: Painting and the Politics of Time* (New Haven & London: Yale University Press, 2015)

FAR 550 Theory and Critical Analysis I

Baycroft, T. και D. Hopkin, επιμ., *Folklore and Nationalism in Europe during the long nineteenth century* (Leiden: Brill, 2012)

Fortna, B.C. κ.ά, επιμ., *State Nationalisms in the Ottoman Empire, Greece and Turkey* (London and New York: Routledge, 2013)

Hamilakis Y., *The nation and its ruins: antiquity, archaeology, and national imagination in Greece* (Oxford and New York: Oxford University Press, 2009) / Χαμηλάκης, Γ., *Το έθνος κα τα ερείπιά του*, μετάφρ. Ν. Καλαϊτζής (Αθήνα: Εκδόσεις του Εικοστού Πρώτου, 2012)
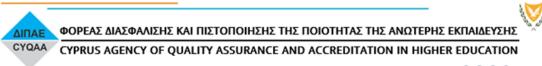
Kitromilides, P., *Enlightenment and Revolution: The Making of Modern Greece* (Cambridge, MA and London: Harvard University Press, 2013)

Rampley, M., *The Vienna School of Art History: Empire and the Politics of Scholarship, 1847-1918* (University Park, PA: The Pennsylvania University Press, 2013)

Schmidt, B. *Inventing Exoticism: Geography, Globalism, and Europe's Early Modern World* (Philadelphia: University of Pennsylvania Press, 2015)

Εξερτζόγλου, Χ., *Εκ Δυσμών το φως: εξελληνισμός και οριενταλισμός στην Οθωμανική Αυτοκρατορία (μέσα 19ου-αρχές 20ού αιώνα)* (Αθήνα: Εκδόσεις του Εικοστού Πρώτου, 2015)

Beaton, R., *Η ιδέα του έθνους στην ελληνική λογοτεχνία: από το βυζάντιο στην σύγχρονη Ελλάδα* (Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης, 2015)

FAR 551 Theory and Critical Analysis II

Abderrezak, Hakim, *Ex-Centric Migrations: Europe and the Maghreb in Mediterranean Cinema, Literature, and Music* (Bloomington και Indianapolis: Indiana University Press, 2016, e-book)

Baldacchino, John και Raphael Vella, επιμ., *Mediterranean Art and Education* (2013) [Springer e-book. http://dx.doi.org/10.1007/978-94-6209-461-1]

Bouchard, Norma και Valerio Ferme, επιμ., *Italy and the Mediterranean: Words, Sounds, and Images of the Post-Cold War Era* (Palgrave Macmillan, 2013)

Caykent, Ozlem και Luca Zavagno, επιμ., *Islands of the Eastern Mediterranean: A History of Cross-Cultural Encounters* (I. B. Tauris, 2014)

Ceramella, Nick και Umberto Gori, *The Mythical Mediterranean Sea: Crossroads of Cultures, People, and Civilizations* (Cambridge Scholars Publishing, 2019)

Cifani, Gabriele και Simon Stoddart, επιμ., *Landscape, Ethnicity and Identity in the Archaic Mediterranean* (Oxbow Books, 2012)

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15. Clarify and publish the learning outcomes based on EQF Level 8 Learning Outcomes

Regarding the MA program, the learning outcomes have been clarified and published on our website as follows:

Upon completion of the course, the students must:

-have demonstrated knowledge and understanding of fundamental methodologies and hermeneutic approaches employed by Art History and have gained a basis for producing and/or applying original ideas within the specific research area.

 - apply their knowledge and understanding, and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to Art History, Art Theory and Aesthetics;

- have the ability to integrate knowledge and handle complexity, as well as critically analyse Art History's Historiographical traditions;

- communicate their conclusions, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously; thus, they are able to examine and utilize tools and technical methods for writing academic essays / postgraduate dissertations, in Art History and Theory;

- have the learning skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.

Regarding the PhD programme, the learning outcomes have been clarified and published on our website as follows:

Graduates are qualified junior academics. They have mastered the methods applied in research in Art History, Theory and Aesthetics and are capable of critically discussing, analysing, and further developing theories. Junior academics possess the competence to develop and conduct substantial research projects with scientific integrity, and they are qualified to reflect on these processes scientifically and theoretically.

Graduates have demonstrated a systematic understanding of *Art History, Theory and Aesthetics* and mastery of the skills and methods of research associated with that fields; specifically

- · Modern and contemporary Cypriot culture, focusing on the arts
- · Theoretical discourses on contemporary arts
- · Philosophical discourses on art – contemporary analytic philosophy
- · Theories of nationalism, post-colonialism and globalisation, focusing on the place of the arts in the globalised environment, and in the formation or subversion of national and other collective, as well as individual, identities
- · The Mediterranean – for centuries a space of crossings, interactions, integration and cosmopolitanism – as a physical and symbolic topos of/for anti-hegemonic discourse and praxis
- · Memory, commemoration, conflict, gender

- have demonstrated the ability to conceive, design, implement and adapt a substantial process of research with scholarly integrity;

- have made a contribution through original research that extends the frontier of knowledge by developing a substantial body of work, some of which merits national or international refereed publication;

- are capable of critical analysis, evaluation and synthesis of new and complex ideas;

- can communicate with their peers, the larger scholarly community and with society in general about their areas of expertise;

- can be expected to be able to promote, within academic and professional contexts, technological, social or cultural advancement in a knowledge based society.