

Doc. 300.1.2

Date: 02/07/2025

Higher Education Institution's Response

- **Higher Education Institution:**
University of Nicosia
- **Town:** Nicosia
- **Programme of study**
Name (Duration, ECTS, Cycle)

In Greek:

Καλές Τέχνες (4 έτη, 240 ECTS, Πτυχίο)

In English:

Fine Art (4 years, 240 ECTS, Bachelor)

- **Language(s) of instruction:** English
- **Programme's status:** Existing
- **Concentrations (if any):**

In Greek: Concentrations

In English: Concentrations



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.300.1.1 or 300.1.1/1 or 300.1.1/2 or 300.1.1/3 or 300.1.1/4) must justify whether actions have been taken in improving the quality of the programme of study in each assessment area. The answers' documentation should be brief and accurate and supported by the relevant documentation. Referral to annexes should be made only when necessary.*
- *In particular, under each assessment area and by using the 2nd column of each table, the HEI must respond on the following:*
 - *the areas of improvement and recommendations of the EEC*
 - *the conclusions and final remarks noted by the EEC*
- *The institution should respond to the EEC comments, in the designated area next each comment. The comments of the EEC should be copied from the EEC report without any interference in the content.*
- *In case of annexes, those should be attached and sent on separate document(s). Each document should be in *.pdf format and named as annex1, annex2, etc.*

Introduction

We refer to the report of the External Evaluation Committee (EEC) for the evaluation and accreditation of the BA in Fine Art programme, which was prepared following the onsite visit of the members of the EEC on 16 June 2025. We would like to thank the EEC for their professional and thorough work during the evaluation and for the collegial and constructive approach with which they conducted it. The programme was found to meet all criteria in all areas. The EEC did not identify any shortcomings in the quality indicators. We have carefully considered the report and set out our response to each point raised by the EEC below. The strengths of the programme as pointed out by the EEC are addressed in short in the introductions and our responses to the areas for improvement and recommendations made by the EEC, along with the actions we have taken, are set out in column 2 of the table in each section.

1. Study programme and study programme's design and development (ESG 1.1, 1.2, 1.7, 1.8, 1.9)

We are pleased to receive a positive report that finds our programme has "Very good connections with community leaders, resulting in research activities and student opportunities (exhibitions, internships, placements, etc.) ensuring that the program's public information is relevant and resonates with the contemporary local and societal context." (p.10). We are also glad that the EEC acknowledges that our alumni testimonials demonstrate a "realistic portrayal of program outcomes" and "are all very positive about the programme." (p.10).

Areas of improvement and recommendations by EEC	Actions Taken by the Institution	For Official Use ONLY
It would be helpful to review and standardise the summative assessment process - i.e. all summative feedback for all modules should be written and there should be feedback on each Learning Outcome.	The summative assessment process has been standardized and a sample assessment form has been created and included in Annex 1.1 that can be adjusted to all modules of the BA in Fine Art. This will ensure that all lecturers provide written summative assessment feedback, reflecting on the learning outcomes and the student's academic journey in the module.	
The external industry experts do not appear to directly engage with the design of courses, but this seems appropriate. There is connection with external academic experts to maintain academic rigor, but no formal external examination process (which is not required anyway in Cyprus).	We appreciate that the EEC highlighted these. Regarding the engagement of external industry experts, we can confirm that they are involved in the two year long IPEP process (UNIC Internal Regulations Chapter Three: Policies for Programmes Of Study) offering their views and providing feedback on the design of the programme. This applies to academic experts, who also provide their feedback and evaluation on the design of the programme and its courses via the IPEP process. Regarding the issue of external examination as the Committee points out this is not required by law in Cyprus.	
While the students are taking a major role in the learning process and their feedback on the courses is taken into consideration in the programme design, there's no <i>formal</i> mechanism by which students elect peers to represent them in the Department Quality Committee. UNIC needs to have a clear policy and practice on how students elect their representatives for this Committee.	Thank you for the comment. This is a good suggestion and is indeed consistent with the current legal practice. There is an elected body representing the students, called the University of Nicosia Student Union, and to the extent possible there is coordination with them in selecting representatives for the various University Bodies and Committees. As we discussed in the exit meeting, there is student representation at the Department level, as outlined in our University Policy, which has been	

	approved by the CYQAA. We have our own UNIC Charter and internal regulations (https://www.unic.ac.cy/wp-content/uploads/2022/07/UNIC-CHARTER-4.pdf), which have been approved by the CYQAA and are aligned with the laws of the Cyprus Ministry of Education. Students are involved in all processes, either as elected members of various university bodies (such as the Senate, School Council and Department Councils), as members of the Quality Assurance Committees (at UNIC, School and Department levels) and through their involvement in the IPEP process, which is directly related to the assessment and development of programmes of study. In the BA in Fine Art Induction Handbook, we will ensure that students are made aware of matters relating to student representation and the election process for departmental representation.	
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2. Student – centred learning, teaching and assessment (ESG 1.3)

As the EEC noted in its findings, the programme offers “a good mix of practice and theory modules, flexible and diverse teaching and a variety of pedagogical methods as well as updated edutech in the programme” (p.14)

They also commented that “students are encouraged to take an active role in creating the learning process by selecting the courses and negotiating the internships that they undertake through the programme. The ability to choose courses from across SHSS is vital and has supported students as alumni very clearly. (p.15). The Committee concluded that “the programme is very much student-centred in its design and in its approach to assessment” and that “students are actively involved in research, including some staff research projects, which “is highly beneficial to students and has supported their work as alumni. (p.15)

Areas of improvement and recommendations by EEC	Actions Taken by the Institution	For Official Use ONLY
The program emphasises post-Renaissance art, particularly modern and contemporary periods, aligning with the Department's ADM profile. However, excluding pre-modern art, architecture, design, and built environment studies limits a comprehensive curriculum in the field of art history. As Cyprus evinces a totality of cultural history from Neolithic times onwards, this seems like an unnecessary void, also for prospective artists and designers. To address this, the programme might choose to include one or all of the following: 1) broader historiographical and theoretical overviews in art history; 2) the contemporary theories already implemented, concerning visual culture and the social dimensions of art, could be effectively complemented by an agency-oriented approach drawn from Bildwissenschaft. 3) This approach is one already taken to some extent – using <i>Thematic Integration</i> as a teaching and research strategy is very effective (e.g. Border Studies and liminality topics)/ This approach can easily reflect Cyprus's	We appreciate the Committee's suggestion, which was mentioned in the report but not in the meeting. In accordance with the EEC recommendations on this matter, we have taken the following steps: We have shared the methodological suggestions with the faculty members teaching theoretical subjects, encouraging them to reflect on art history and theory teaching methodological structures, in line with an agency-oriented approach drawn from Bildwissenschaft, as well as the ongoing visual culture methodology applied to the teaching of the theoretical courses. The course ART-110 Introduction to Visual Art, which used to be the module considering visual art production from antiquity to medieval period, was adjusted in line with the comments received during the EEC visit in 2019. It will now focus on bringing students in contact with the art and cultural history of antiquity through to the medieval period via a thematic visual culture approach. Please see Annex 1.2 for the revised ART-110 Introduction to Visual Art module.	

cultural and political dynamics effectively.		
The literature lists might be revised and shortened, ensuring that students engage thoroughly with the essential overview texts included.	This is already practiced by the lecturers via the updated semester outlines and texts shared on the Moodle platform. Essential texts are uploaded by lecturers and shared with students and supporting material is also incorporated there. The extended literature lists are there to assist students with their research process and to enhance their familiarity with our library sources, which holds this academic material.	Choose level of compliance:
Summative assessment does not consistently allow students to demonstrate the extent to which the intended learning outcomes have been achieved. To avoid disparity, the summative feedback must be written and follow the same process across all modules in the programme.	We thank the EEC members for their comments and recommendations. As a result, we have updated the form for assessment methods and criteria based on learning outcomes and this will be adjusted for every module taught on the programme. The form, which includes Learning Outcomes, Assessment Methods and Assessment Criteria according to Learning Outcomes for each Assessment Method, will be handed to students at the start of term to help them understand how they will be assessed. Written summative feedback will be provided by the lecturers' ensuring consistency across all modules and in line with the recommendations of the EEC. The form to be used and adjusted by all lecturers teaching modules on the programme is included in the form of a sample (using as an example ART-110) in Annex 1.1.	
However, in some modules assessment is carried out by large teams. It's not clear how this functions.	The assessment process is conducted by the co-teaching lecturers when the course is jointly taught. When the course is taught by a single lecturer, the assessment is carried out by that	

	lecturer along with one full-time faculty member. In theoretical courses a sample grading co-examination process is applied. This is very much supported by the Programme Coordinator, who is in frequent contact with faculty, students and relevant administration colleagues, streamlining this process.	
The process of moderation needs to be clearer or made available to the EEC. Presumably the students do understand how moderation operates?	Further effort will be made to ensure students understand the moderation process, particularly in cases where spoken English might present a challenge. After the meeting, Arja Arasmo, who was part of the student group that met with the EEC, shared that she was confused by the question regarding moderation and, due to challenges with spoken English, expressed the opposite of what she intended to say.	
The programme team might wish to create rubrics for each module. Each LO in each course would have to have its own grade rubric (a “pass” would be the LO). Having this in place would support assessment teams (by more than one member of staff) and ensure parity. It would also greatly improve students’ assessment literacy.	Each module will be incorporating a rubric (adjusted to the assessment methods in line with the learning outcomes) and shared with students at the beginning of each term. A sample can be found in Annex 1.1. and this will be adapted for to all modules. This process will improve the understanding of the process by the assessment teams and the students themselves.	
The module organisers should review assignments to ensure that they are suitable to students with different abilities and learning needs. For example, it would not be appropriate to insist that all students give an oral presentation. To support students with different abilities and learning needs there should not be ‘alternative’ assignments (this is a form of discrimination), rather, all (optional) assignments	We are fully committed to the principle of accessible learning and assessment for students with diverse needs and abilities. Our current approach, which includes the provision of reasonable adjustments and alternative assessments where appropriate, aligns with institutional policy and legal frameworks designed to support individual learning needs without compromising academic standards or learning outcomes.	

should be <i>accessible</i>. This means some modules may have to have more than one assignment option.	We believe this allows for a more tailored and pedagogically sound approach to inclusion, as not all modules or learning objectives can be met equally well through all forms of assessment. Imposing multiple assignment options in all modules may dilute the coherence and rigour of the programme and, in some cases, could compromise the intended educational experience. We remain committed to reviewing assessment practices to enhance accessibility wherever feasible, and we appreciate the committee's input, which has prompted further reflection on how best to achieve this.	
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3. Teaching staff (ESG 1.5)

In terms of the faculty, we thank the EEC for being “very impressed with the staff” who “have ownership of their own courses and have managed to align them with their research” and for pointing out that “the staff are well respected artists and scholars with very good evidence of their research standing internationally” with a high percentage of PhD holders” (p.19). The EEC also commented on our integration of “an excellent programme of recognised visiting teaching staff who participate in teaching”, which they described as “a very clear improvement since the programme was reviewed in 2019”. (p.19). In addition, the EEC commented on how the faculty collaborate “in research-led teaching in UNIC, in Cyprus and with international partners” and that the research conducted “is well integrated into the curriculum” with a “shift toward thematic integration” which “links the staff together in terms of research” but also “in what is being taught” (p.19).

Areas of improvement and recommendations by EEC	Actions Taken by the Institution	For Official Use ONLY
<i>Professional and teaching-skills training and development.</i> The EEC are not sure if teaching staff regularly engage in HE lecturer-training and professional development. This would be worth investigating in terms of EHEA support for UNIC.	Faculty members of UNIC participate in the Faculty Professional Development Seminar on Teaching and Learning Theory and Practice. Moreover, the Faculty Training and Development Unit (FTDU- https://www.unic.ac.cy/ftdunit/) and the e-Learning Pedagogical Support Unit (ePSU- https://www.unic.ac.cy/epsu/) offer various training opportunities (i.e., pedagogical, research, technical, training and development on current higher education topics) which can be attended by all faculty members, both synchronously and asynchronously.	
The staff are very active researchers and their work is clearly of high quality. This is shown in the output of anthologies and articles listed by the teachers. Much of their work is recognised as research across the EHEA, but not, it would seem, in UNIC/Cyprus. As an EU and EHEA member, the Republic of Cyprus' Ministry of Education and Culture should consider how to align national research strategies with the <i>Florence Principles on the Doctorate in the Arts (2016)</i> and with the Society	While UNIC and its faculty are committed to producing high-quality, internationally recognized research, particularly within the EHEA, the formal recognition of such research at the national level falls under the jurisdiction of the Republic of Cyprus' Ministry of Education and Culture. The alignment of national research policies and recognition frameworks with European standards and declarations, such as the <i>Florence Principles on the Doctorate in the Arts (2016)</i> and the <i>SAR Vienna Declaration on</i>	

of Artistic Research (SAR) <i>Vienna Declaration on Artistic Research (2020).</i>	<i>Artistic Research (2020)</i>, requires ministerial-level engagement and policy development. As such, while UNIC can advocate for this alignment and continue to uphold international standards in artistic research, the authority and responsibility to implement systemic changes in recognition and evaluation lie with the Ministry. Addressing this issue, therefore, extends beyond the scope of any single institution and must be taken up at the national policy level.	
The allocation of teaching hours is 12hrs per week FTE of a 35hr work week. It's not clear how much of the remainder of the week is dedicated to support for teaching and admin. This would leave staff with an unspecified amount of research time. To set expectations and recognise the work of staff, research time could be defined much as the teaching hours are defined, perhaps as a min. number of hours in an average week?	The standard working week is 30 hours over 4 days. The teaching load is agreed between the management and the faculty through the collective agreement based on rank. Faculty receive a reduced teaching load in lieu of administrative duties and participation in University Committees and also Research Time Release for research work. The 30 weekly (office) hours include: i. teaching (depending on rank), ii. student advising (at least 5 hours), and iii. Other hours (which can be used for research, preparation, grading etc.). Additional RTR can be given to faculty members according to their research output. Full-time Teaching Research Faculty (TRF) who engage in academic research may apply for 3 or 6 hours Research Time Release (RTR) in their teaching load by submitting an Application Form and an up-to-date CV. These are outlines 6.5 Research Time Release Process, UNIC Internal Regulations.	

4. Student admission, progression, recognition and certification

(ESG 1.4)

The EEC found that “the programme offers student scholarships, which is laudable, the terms of which (maintenance of GPA) are clearly published” and that “the published programme admissions criteria are clear and set at the appropriate level” (p.22). Also they stated that in terms of “Widening Participation (WP) - the programme teaches students how to widen participation in the arts through socially engaged practices (e.g. Art & Place) and ethical practice” (p.23). The Committee highlighted that “the programme is very well integrated with arts organisations in Nicosia, Limassol and beyond - so it is able to WP through visible engagement with the arts community” (p.23).

Areas of improvement and recommendations by EEC	Actions Taken by the Institution	For Official Use ONLY
While the student scholarships terms (maintenance of GPA) are clearly published, it's not clear how many scholarship students maintain the GPA. Is the GPA target attainable? Does UNIC review this to ensure that it is set at an achievable level?	The GPA requirement is indeed attainable and helps ensure that students who enter the programme through the scheme, and demonstrate a certain level of commitment, are able to maintain their academic standing, thereby contributing to the overall quality of the programme. To help them do so, we support them by making suggestions and monitoring their progress. Over the past ten years, our department's scholarship programme “ <i>Excellence in the Arts</i> ” has seen over 50% of its recipients maintain a GPA of 90% or above.	
Although the published programme admissions criteria are clear, one of the admissions processes - the interview format - discriminates against disabled applicants, specifically deaf and neurodivergent applicants (autism, dyslexia, Tourette Syndrome or ADHD) who are known to not interview as well as others. Accommodations for, and alternatives to, interviews are required here by European Law. UNIC would also have to provide disability awareness training for interviewers.	The University is very sensitive to issues pertaining to student disabilities. In fact, students with disabilities are viewed very favorably and special processes are in place to ensure that applicants and students with disability have every opportunity to complete their studies and enjoy the time they spent at the University. We appreciate how the Committee highlights issues of inclusivity and we adhere to all the necessary procedures set out in the UNIC Manual for Students With Special Educational Needs https://www.unic.ac.cy/wp-content/uploads/2021/11/Manual-	

	Educational-Needs June-2020.pdf as a basis and bearing in mind the specifics and requirements of our programme and field of study. Please also refer to: https://www.unic.ac.cy/useful-resources/student-handbook/safety-and-security/procedures-for-students-with-disabilities/	
WP - the programme's Language of Instruction is English (IELTS 6). Language of Instruction falls primarily under the jurisdiction of the Cypriot Republic. The EEC wonders if this is a barrier to WP since it requires that Greek-speaking Cypriots can speak English. It may be common to have IELTS 6 level English in Cyprus, but, if not, this is a WP barrier.	The EEC's recommendation is noted and we fully appreciate it in terms of WP, but the current university policy across Cyprus (set by the Cyprus Agency of Quality Assurance in Higher Education) as stated in the University Of Nicosia Internal Regulations Chapter One: Admission Policies is as follows: 1.2.1. English Language Proficiency The minimum English Language Requirements for enrollment on a programme of study offered in English are decided taking into consideration recommendations by the Ministry of Education, Culture, Sports and Youth and the National Agency for Quality Assurance and Accreditation in Higher Education. These requirements are posted on the University's website and as explained above are in accordance with the University of Nicosia regulations and the Ministry of Education laws.	

5. Learning resources and student support (ESG 1.6)

We thank the EEC for acknowledging in 5.1 that the Library offers strong support and access to a wide range of e-resources making the materials suitable for flexible study and consistent with Universal Design for Learning principles that serve different learner needs and for highlighting the creation of the University of Nicosia Policy for the Use of AI Tools created in March 2023 (p.27). The fact that the EEC comments positively on the physical resources in 5.2 is appreciated. As the EEC point out the students work in their studio spaces with access to well-equipped fabrication workshops and supported by a Technical Officer who also teaches and also gain exhibition opportunities through partnerships with local galleries and community organisations, including venues for external shows and the annual degree exhibition (p.28).

Areas of improvement and recommendations by EEC	Actions Taken by the Institution	For Official Use ONLY
It would be good to see a UNIC Policy to ensure that all PDFs for teaching are created using accessibility tools to check and repair Alternative Text for Images and to incorporate other standard accessibility features such as OCR. (Such a Policy may already exist.)	We appreciate how the EEC highlights the important issue of accessibility, itself a vital pillar of our institution. Our accessibility tools regarding teaching material based on best practices in the EU and are ones that we already apply and intend on enhancing employing AI technologies, to personalize the students' learning journey. In the BA in Fine Art Induction Handbook we will include a programme Accessibility Policy for Teaching Materials, shared with Faculty and Students. In addition, we would like to refer to the below UNIC Manual, which demonstrates that our infrastructure covers such aspects and needs. https://www.unic.ac.cy/wp-content/uploads/2021/11/Manual-Educational-Needs-June-2020.pdf	

6. Additional for doctoral programmes (ALL ESG)

Areas of improvement and recommendations by EEC	Actions Taken by the Institution	For Official Use ONLY
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7. Eligibility (Joint programme)

(ALL ESG)

Areas of improvement and recommendations by EEC	Actions Taken by the Institution	For Official Use ONLY
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B. Conclusions and final remarks

We would like to thank the EEC for highlighting in the “Conclusions and Final Remarks”, (p.32) that, despite its small size, this is a “vibrant programme, with engaged students and staff contributing to a lively academic environment” (p.32). The EEC also underlines that this is supported by the fact that teaching takes place in English, alongside international conferences and projects developed by the faculty. We appreciate that the Committee identifies that the distinctiveness of our programme is rooted in decolonial perspectives, multimedia approaches, and practices and that these should be highlighted more to advance our international ambitions. In addition, we appreciate that they highlight how the programme is “supported by excellent digital facilities, as well-equipped art studios and workshops and that “there is a community of research active staff, who provide a stimulating research environment, supporting very good research outcomes and providing learning and placement opportunities for students”, (p.32). To conclude, we would like to thank the EEC for their feedback and reflection and for recognizing that “despite the programme’s modest size, its overall quality is high, even from an international viewpoint” (p.32).

Conclusions and final remarks by EEC	Actions Taken by the Institution	For Official Use ONLY
The EEC believes that this quality, through a greater emphasis in marketing, could be more effectively communicated to prospective students from abroad, mainland Greece, and Cyprus.	We appreciate the Committee’s observation regarding the importance of more effectively communicating the quality of our programme in our outreach efforts. This feedback will be shared with our Recruitment, Admissions, and Marketing Departments, who will be asked to review and enhance their strategies accordingly. Special attention will be given to tailoring messaging and materials to better engage prospective students from abroad, Greece and Cyprus. Our aim is to ensure that the distinctive strengths and academic excellence of our programme are clearly and compellingly conveyed to all target audiences.	
The programme could strengthen student representation at programme level, even though informal feedback may already be taking place due to the small cohort size. Establishing clearer structures for student voice would help ensure consistency and transparency in decision-making.	As discussed in our exit meeting, we would like to provide an overview to emphasize how representation is implemented at University, School and Departmental levels, given that we have our own UNIC Charter and internal regulations (https://www.unic.ac.cy/wp-content/uploads/2022/07/UNIC-CHARTER-4.pdf). These regulations have been approved by the CYQAA and are aligned with the laws of the Cyprus	

	Ministry of Education. Students are involved in all processes, either as elected members of various university bodies (such as the Senate, School Council and Department Councils), as members of the Quality Assurance Committees (at UNIC, School and Department level), or through their involvement in the IPEP process, which is directly related to the assessment and development of programmes of study. At programme level, we will ensure that students are made aware of matters relating to student representational and election processes in the BA in Fine Art Induction Handbook. This will enable them to represent the Department, where the formal representation of the student body lies. In addition, as mentioned in our exit meeting, we want to emphasize how students of the programme are involved in the IPEP process, as per UNIC's quality assurance policy.	
In line with the <i>Florence Principles</i> and <i>The Vienna Declaration</i> on artistic research, UNIC needs to recognise artistic research and clarify how artistic research outputs are captured. UNIC should ensure that appropriate modes for registering such research outputs in research repositories are in place as they are in other European universities. This will a) increase the international visibility of artistic research in UNIC b) improve UNIC's international research ranking, c) support the career progression of SHSS staff.	Thank you for drawing attention to the importance of recognising artistic research in line with the <i>Florence Principles</i> (2016) and the <i>Vienna Declaration</i> (2020). As previously outlined in the form while UNIC and its faculty are committed to producing high-quality, internationally recognized research, particularly within the EHEA, the formal recognition of such research at the national level falls under the jurisdiction of the Republic of Cyprus' Ministry of Education and requires ministerial-level engagement and policy development. Nevertheless we agree that a stronger institutional focus on the capture and dissemination of artistic research will benefit the	

	UNIC BA in Fine Art, its staff, and the wider art scholarly community. At present, UNIC's (Chapter 6, 6.5 Research Time Release Process, UNIC Internal Regulations) and SHSS's Research Strategy acknowledge creative practice, artistic research is not explicitly separated from other forms of scholarship in operational documents. To address these issues, we will raise the matter at the School Council level, where action could be implemented that might include: 1. An addition to the relevant entry of the SHSS Research Strategy explicitly referencing both guiding documents suggested by the EEC. 2. Whilst our institutional research repository (https://pure.unic.ac.cy/), performs well for peer-reviewed articles and data sets, it needs further enhancement in fields for outputs such as exhibitions, performances, educational books and digital artworks. An enhancement of Pure Unic by adopting appropriate metadata [thereby including solo exhibitions, curated exhibitions, cultural projects, educational books, industry reports and creative portfolios], and incorporating eligible artistic outputs in the repository, could contribute to a rise in views and downloads of the material. 4. Artistic research metrics could be incorporated into UNIC's submissions to international ranking bodies such as QS and Times Higher Education. By doing so, we aim to enhance the international visibility of UNIC's artistic research, contribute positively to the institution's ranking profiles and provide clearer recognition and support	
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	for faculty engaged in artistic research, thereby aiding their career progression.	
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Higher Education Institution academic representatives

<i>Name</i>	<i>Position</i>	<i>Signature</i>
Prof. Klimis Mastoridis	Dean of School	
Prof. Paschalis Paschali	Head of Department	
Dr Evanthia Tselika	Programme coordinator	

Date: 02/07/2025

ANNEX 1.1 Example of Formative and Summative Assessment Criteria based on Learning Outcomes, using ART-110 Introduction to Visual Arts as an example. Forms of this type are created for all courses taught on the UNIC BA in Fine Art based on the recommendations by the EEC in 1.2 and 2.3.

ART-110 Introduction to Visual Arts, Semester: --, BA in Fine Art, Department of Design and Multimedia, University of Nicosia.

Assessment Process Explained – Provided at the start of the term together with the Course Outline.

Assessment Final Grade based on Assessment Methods is provided on the Portal and this form is meant for feedback and for the assessment literacy of the students.

Course Code and Name: ART-110, Introduction to Visual Arts
Student Name:
Lecturer: Dr Evanthia Tselika
AI Disclaimer: The course follows the UNIC University Policy for the Use of AI Tools https://www.unic.ac.cy/study-at-unic/academic-calendar/policy-for-the-use-of-ai-tools/

Learning Outcomes

The standard grading scale used by your lecturer to provide feedback, both overall and in relation to the Learning Outcomes, ranges from 0 to 100. Check your University of Nicosia student portal for the percentages of your grade.
LO1- Interpret the historicity of art and culture and the conditions of their development.
LO2- Apply concepts of visual analysis.
LO3- Employ analytic tools to develop undergraduate level writing on visual art and culture.
LO4- Appraise key theoretical texts introduced in the class, concentrating on basic principles of visual analysis.
LO5- Demonstrate basic research skills and use the library, online databases and other archives.

Assessment Methods

Active Participation (10%)	Attendance is mandatory as per University Policy, as students benefit significantly from peer interaction and collaborative learning during classes. What is evaluated here is active participation and contribution to the course.
Midterm (25%)	2 essays on material of Week 1-5 focusing on visual analysis as learnt in class. You can have notes but not devices.
Research Presentation (25%)	<i>Instructions for Research Presentation/visual essay on a thematic topic of your interest based on the approach of the class, within the time period covered by the course to be submitted and delivered on Week 12-30%</i> You are asked to create a research presentation/ visual essay, which analyzes a topic of your interest in the field of the history of art ART-110

	class via a thematic approach and making use of the theoretical framework of the class. The research presentation will need to last between 5 to 7 minutes and needs to include text of at least 1,500 words, artworks as well as a bibliography (APA style referencing as used at UNIC). You can decide the topic/subject matter of the essay but the approach of the essay is framed by the course content, i.e. focuses on the history of art from antiquity to the Medieval period. Think of what thematic area interests you and explore that drawing on academic research that you carry out on that topic, drawing from the course material: the course presentations and the texts on the Moodle platform; as well as researching books from the library- physical and online and journal articles. Let the lecturer know of your essay title verbally by week 10 to ensure it is within the framework of the course. Remember that the presentation needs to take on a thematic approach. You can use AI in your process of research but the final presentation will be checked via Turnitin as you will be submitting via the Moodle platform, as well as AI checkers so please ensure that you do not complete the assignment using only AI tools. The aim is for you to carry out academic research and read relevant material in the Field of Study.
Final Exam- (40%)	1 essay question addressing required readings and 1 essay question focusing on visual analysis (Course material Week 7-11). You can have notes but not devices.

University of Nicosia Grading Scale:

Final grade

- 90–100 = A
- 80–89 = B
- 70–79 = C
- 60–69 = D
- < 60 = F

Assessment Rubric based on Learning Outcomes for:

Midterm- Two essays on Weeks 1–5 material (emphasis on visual analysis), (25%). Each essay is graded on the rubric below out of 50 and the sum of the 2 essay grade forms the final grade (100%).

Final Exam- 1 essay question addressing required readings and 1 essay question focusing on visual analysis (Course material Week 7-11), (40%). Each essay is graded on the rubric below out of 50 and the sum of the 2 essay grade forms the final grade (100%).

Criterion & Linked Learning Outcome(s)	A (90–100)	B (80–89)	C (70–79)	D (60–69)	F (< 60)
Historicity & Contextual	Precise, well-chosen historical	Accurate context; links generally	Basic context; some relevant	Limited or patchy context; several inaccuracies.	Context largely missing or incorrect.

Criterion & Linked Learning Outcome(s)	A (90–100)	B (80–89)	C (70–79)	D (60–69)	F (< 60)
Interpretation (LO 1)	context; clearly relates artworks to cultural, social, or political conditions.	clear though depth varies.	connections but underdeveloped.		
Application of Visual Analysis Concepts (LO 2)	Uses course vocabulary (form, composition, iconography, medium, display) accurately to produce perceptive insights.	Correct use of most key terms; observations support argument.	Narrow grasp of concepts; discussion tends to describe more than analyse.	Frequent misuse of terms; analysis mostly descriptive.	Critical terminology absent or misapplied; description dominates.
Argumentation & Organisation (LO 3)	Clear thesis; logical structure; paragraphs coherent and well linked; evidence and commentary balanced.	Thesis and structure evident; minor lapses in coherence.	Vague thesis; uneven organisation; some list-like paragraphs.	Unfocused or unclear thesis; disorganised; argument hard to follow.	No discernible thesis; severe disorganisation.
Engagement with Theoretical Texts (LO 4)	Accurately explains key authors from syllabus and relates ideas to chosen artworks.	Refers to relevant texts; explanations correct but surface-level.	Sporadic citation; summaries sometimes inaccurate or disconnected.	Minimal reference; frequent misrepresentation of ideas.	No engagement or clear misunderstanding of texts.
Language & Presentation (LO 3)	Handwriting legible; grammar and spelling polished; answers within	Minor lapses in expression or legibility.	Repeated writing errors or crossings-out; word count slightly off.	Frequent errors that impede readability.	Errors or absence of material which means no comprehension.

Criterion & Linked Learning Outcome(s)	A (90–100)	B (80–89)	C (70–79)	D (60–69)	F (< 60)
	time and word limits.				
Total Out of 50 for each essay					

Reminders for students

Students may refer to authors and artworks from their notes; citation can be done simply by including in the text (AUTHOR, YEAR).

Write titles of artworks and refer to authors' names as provided both in the Lecture Notes and the texts provided on the platform.

Overview of how assessment criteria relate to Learning Outcomes

Historicity & Contextual Interpretation (LO1)

Application of Visual Analysis Concepts (LO2)

Employ analytic tools to develop undergraduate-level writing on visual art and culture:

Argumentation & Organisation AND Language & Presentation (LO3)

Appraise key theoretical texts introduced in class, concentrating on basic principles of visual analysis: Engagement with Theoretical Texts (LO4)

Assessment Rubric based on Learning outcomes for:

ART-110 Research Presentation/Visual Essay Week 12, (25%)

Criterion & Linked Learning Outcome(s)	A (90–100)	B (80–89)	C (70–79)	D (60–69)	F (< 60)
Content & Historicity (LO 1)	Demonstrates a sophisticated understanding of the chosen art historical thematic; explains cultural, social, and political conditions and connects them to the artworks.	Provides accurate art historical context; most connections are clear, though not always developed in depth.	Establishes basic context; several links remain general or only partly supported.	Limited context; noticeable inaccuracies or unsupported claims. Excessive reliance on generative AI tools.	Context largely absent, inaccurate, or unrelated to the works discussed.
Visual Analysis (LO 2)	Uses course terminology	Applies key terms	Shows a narrow grasp	Misuses several terms; discussion	Critical vocabulary absent or

Criterion & Linked Learning Outcome(s)	A (90–100)	B (80–89)	C (70–79)	D (60–69)	F (< 60)
	precisely to examine form, composition, medium, and iconography; observations advance the central claim.	correctly; analysis supports the claim, though detail varies.	of concepts; tends toward description more than analysis.	remains mostly descriptive.	consistently misapplied; presentation dominated by unanalysed description.
Argumentation & Theoretical Integration (LO 3 & LO 4)	States a clear thesis; argument unfolds logically; integrates relevant authors from the syllabus accurately and aligns them with case studies.	Thesis and structure are evident; theoretical material is generally correct but sometimes surface-level.	Thesis is vague; organisation uneven; references to theory limited or loosely connected.	Unfocused thesis; basic visual analysis; none to minimal discernible use of theory.	No discernible argument; severe disorganisation; prescribed texts ignored or misunderstood.
Research Depth & Source Use (LO 5)	Draws on a wide range of peer-reviewed sources (library, databases, archives); evidence is current and relevant.	Uses appropriate academic sources; range could be wider or more balanced.	Relies mainly on set readings; limited engagement with external scholarship.	Heavy dependence on non-scholarly or uncited material; Too much reliance on generative AI tools.	Little or no evidence of research; sources absent or wholly inappropriate.
Presentation Delivery	5–7 minutes; speech clear and well-paced; slides or visuals support the narrative; effective time management; confident engagement with the audience.	Within time; delivery generally clear; minor pacing or engagement lapses.	Slightly over/under time; reading aloud dominates; visuals only partially support points.	Significantly off time; frequent hesitations; visuals distracting or poorly prepared.	Time limit ignored; delivery halts comprehension; visuals absent or unusable.

Criterion & Linked Learning Outcome(s)	A (90–100)	B (80–89)	C (70–79)	D (60–69)	F (< 60)
Structure, Language & APA Referencing (LO 3 & LO 5)	1,500 + words of scripted text; language polished; grammar and spelling error-free; APA citations and reference list correct.	Minor language or formatting lapses; APA style mostly accurate.	Repeated language errors; inconsistent APA formatting.	Frequent errors impede comprehension; referencing incomplete or incorrect.	Writing errors prevent understanding; referencing missing.
Total Out of 100					

Reminders for Students

Timing: Practice to keep within 5–7 minutes; panels stop presentations that run long.

Submission: Upload the 1,500-word text and visuals in the form of Powerpoint slides, and bibliography to Moodle before class.

Images: Number all figures; cite sources underneath each image and in the reference list.

APA Style: Follow the latest APA guidelines for in-text citations and reference entries.

Rehearsal: Test slides, audio, and video in advance to avoid technical delays.

Overview of how assessment criteria relate to Learning Outcomes

Historic Context (LO1)

Visual Analysis (LO2)

Argument & Theory (LO3, LO4)

Research Practice (LO5)

Presentation Skills (LO3)

Writing & Referencing (LO3, LO5)

Written Feedback by Lecturer based on the Learning Outcomes

Written Feedback from the lecturer upon completion of the course commenting on the overall learning journey of the student.

Lecturer's Name and Signature:	
Date:	

ANNEX 1.2 Updated Course Syllabus of course ART-110 Introduction to Visual Arts to address the recommendation by the EEC in 2.1. and incorporating material from antiquity through to the medieval period in the curriculum.

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
1 st Cycle	Dr Evanthia Tselika	1 st
Mode of Delivery	Work Placement	Corequisites
Face-to-face	N/A	None

Course Objectives:

The main objectives of the course are to:

- Formulate an understanding of the visual arts from antiquity to the medieval period, via a thematic approach.
- Consider the fundamental nuances of looking, seeing and gazing, and their connotations.
- Equip students with tools to develop an analytical and critical approach to the image and the art object in art and culture through time.
- Enable students to understand the importance of analyzing images in art history, in the contemporary image saturated culture.
- Foster the development of skills in academic research, in textual analysis and visual analysis.

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 visual analysis.
3. Employ analytic tools to develop undergraduate level writing on visual art and culture.
4. Appraise key theoretical texts introduced in the class, concentrating on basic principles of visual analysis.
5. Demonstrate basic research skills and use the library, online databases and other archives.

Course Content:

1. Looking: How looking has come to be central in understanding art. From cave paintings to the pixel and how we view art now.
2. Everyday life and artefacts. Focusing on how time changes how we understand objects of the past. Museum contexts (local and global), archaeological sites and coming into contact with the past.
3. The human body in context: Agriculture and the land shaping layers of culture.
4. Polis: Organized communities and representational structures and art, (focusing on how we understand the ancient world).
5. Built environments and art as power: The Mediterranean empires of the past. Craft and trade.
6. Midterm assessment: This takes the form of 2 essay style essays focusing on visual analysis.
7. Spirituality and art. From mother earth to magic to the pantheon.
8. Veneration of an image — Byzantine art of faith.
9. Symbolism in the medieval period.
10. Understanding images and the past: Reading seminar with focus on relevant texts from course literature and uploaded on Moodle.
11. Museum visits: Students will visit the Cyprus Museum (Neo-lithic to Roman period) and the Byzantine Museum in Nicosia or other cultural sites deemed appropriate by lecturer.
12. Presentations and Feedback. Students create a research presentation on self-defined research topic relevant to the material of the class.
13. Exam- 1 essay question addressing required readings and 1 essay question focusing on visual analysis.

Students are introduced to cultural periods via a thematic approach through a variety of art works, ranging from Prehistoric Art, Art of the Ancient World (Egyptian, Greek, Hellenistic and Roman civilizations), the Byzantine Empire and the Medieval period.

Learning Activities and Teaching Methods:

Lectures, seminars, workshops, group and individual tutorials, exercises, essays, exhibition visits and invited speakers.

Assessment Methods:

Critical and visual analysis; Oral presentations; Contextual and visual analysis writing Exercises; Midterm written assessment; Exam; Research Paper/Essay; Active Participation

A detailed assessment breakdown given to the students at the start of term in a relevant form, as in example ANNEX 1.1.

Required Textbooks / Readings:

Required reading (chapters from books or journal articles) will be drawn from module literature and uploaded on Moodle with instructions on reading.

Recommended Textbooks / Readings:

Title	Author(s)	Publisher	Year	ISBN
<i>Ways of Seeing</i> eBook	Berger, J.	Brill	2015	9789004306127. 9789004308114.
<i>What Is an Image?</i> eBook	Naef M. & Elkins, J.	Penn State University Press	2011	9780271072319
<i>The Nation and its Ruins</i> eBook	Hamilakis, Y.	Oxford University Press	2007	9780191528125
<i>Art and Immortality in the Ancient Near East</i> eBook	Mehmet-Ali Ataç	Cambridge : Cambridge University Press	2018	9781107154957. 9781108621199.
<i>Byzantine Art 2nd Edition</i> (Oxford History of Art) eBook	Cormack R	Oxford University Press	2018	9780191084461
<i>Egyptian Art</i> eBook	Maspero, G.	Routledge	2013	9780710308993. 9781138968486. 9781317949596. 9781317949589. 9781315862736.
"The work of art in the age of mechanical reproduction" (1968) in Walter Benjamin <i>Illuminations</i> , p.p.217-252 On Moodle	Benjamin, W.	Shocken Books	2007 edition	ASIN : B00346A3SG

<i>Stories from exile: Fragments from the cultural biography of the Parthenon (or 'Elgin') marbles</i>	Hamilakis, Y.	<i>World Archaeology</i> , 31(2), pp. 303-320.	1999	Online access via Ebsco
<i>The Object Stares Back: On the Nature of Seeing</i>	Elkins, J.	HarperOne	1997	978-0156004978
<i>Fundamentals of Art History</i>	D'Alleva, A. & Cothren, M.	Laurence King Publishing	2021	9781913947019
<i>Art history: A critical introduction to its methods</i>	Hatt, M. & Klonk C.	Manchester University Press	2006	978-0719069598
<i>Defining Beauty: The Body in Ancient Greek Art</i>	Jenkins, I.	British Museum Press	2015	0714122874
<i>Liquid Antiquity</i>	Holmes, B.	DESTE	2017	978283992067
<i>How were they made? Materials and Manufacturing Techniques of Ancient Artefacts</i>	Papadimitriou, N. & Goumas, A.	Museum of Cycladic Art	2015	978-618-5060-13-8
<i>The Art of the Sacred: An Introduction to the Aesthetics of Art and Belief</i>	Howes, G.	I.B. Tauris	2006	9781845110062
<i>Myth into Art: Poet and Painter in Classical Greece</i>	Shapiro, H.A	Routledge	1994	0415067936
<i>Gardner's Art Through the Ages: A Global History</i>	Kleiner S.	Cengage Learning	2019	978-1337630702
<i>Art of Mesopotamia</i>	Bahrani Z.	Thames & Hudson	2016	978-0500292754
<i>Late Antique and Medieval Art of the Mediterranean World (Blackwell Anthologies in Art History)</i>	Hoffman, E. R. (ed.)	Blackwell Publishing	2007	978-1405120722
<i>Art & Archaeology of the Greek World</i>	Richard T. Neer T. R.	Thames and Hudson	2019	978-0500052082

A Companion to Greek Art	Smith T. J. Plantzos D.	Cambridge University Press	2012	9781118273319
<i>The Archaeology of the Colonized</i>	Given, M.	Routledge	2004	9780203644188

