

LEPL Apollon Kutateladze Tbilisi State Academy of Arts

Faculty of Restoration, Art History and Theory



საჯარო სამართლის იურიდიული პირი  
თბილისის აკოლონ ქუთათელაძის სახელობის  
სახელმწიფო სამხატვრო აკადემია

Bachelor's program in Art History  
and Theory

Program directors:

Ana Kldiashvili, Doctor in Art History, Professor, TSAA

Nino Tchoghoshvili, Doctor in Art History, Professor, TSAA

Approved in accordance with the Academic Council's  
protocol №21 24.04.2023

The discipline of Art history has a strategic meaning for our country, as Georgia is the rich state with its cultural heritage, and the heritage studies and research are the major keys for understanding and maintaining the nations' identity. The study and investigation of art history is one of the priorities of the Tbilisi State Art Academy.

This was the purpose of the establishment of the faculty of the art history and theory in 1967 and now the faculty of the restoration, art history and theory. At present, the faculty is the main educational center for teaching and training future art historians, and continues the traditions of art history of George Chubinashvili over 50 years.

The bachelor's program in the "History and Theory of Art" set at this faculty cater the student to acquire the basic knowledge in art history. The basic knowledge includes the means of developing world art and the history of Georgian art from ancient times to nowadays; It also encompasses an understanding of modern art fields, genres and forms of art; Knowledge of the methods of analysis of the pieces of arts, characteristic of for various fields of art, namely that is i.e. methods for analyzing forms and applying them, to put them into the right context.

**Program title: Art History and Theory**

Broad field (major): 02 Arts and Humanities

Narrow field (field/specialty): 021 Arts

Detailed field (sub-field/specialization): 0213 Fine Arts

Degree level: Bachelor

Awarded qualification: Bachelor in Art History and Theory 0213.1.5

Program admission prerequisites: admission to the program is possible only if successful on the national unified examination.

- A person with a completed the secondary education will be admitted to the proposed program, based on the results of the unified national exams (subjects to be taken according to priority):

Compulsory subjects: Georgian language and literature, foreign language;

Elective subjects according to priorities: fine and applied arts (coefficient 7), history (coefficient 7), literature (coefficient 6);

- Enrollment in the program without unified national exams is completed on time and as per established procedure. In particular, I. for citizens of foreign countries and stateless persons with comprehensive or equivalent general training in a foreign country; II. For citizens of Georgia who have received a full general education or equivalent in a foreign country and have studied the final two years of a complete general education in a foreign country; III. For individuals who study/have studied and obtained credits in a foreign country at a recognized higher education institution in accordance with the laws of that country;

- The mobility of students from other higher educational institutions is carried out in accordance with the order of the Minister of Education and Science of Georgia dated February 4, 2010 N 10/N and on the basis of normative acts established by the university.

Cycle degree: 240 ECTS

1 credit \_ 25 hours

Annual number of credits \_ 60, per semester \_ 30

Program cycle \_ 4 academic years, 8 semesters. The academic year consists of from 2 semesters and includes 36 weeks. The duration of the I semester is 18 weeks (15 – academic weeks, 3 \_ sessional) the duration of the II semester is 18 weeks (15 – academic weeks, 3 \_ sessional).

Teaching Language: Georgian

Foreign counterparts of the program:

1. <https://lnam.edu.ua/uk/training.html> - L'viv National Academy of Arts (Ukraine)
2. <https://www.rug.nl/bachelors/art-history/> - University of Groningen (Netherlands)
3. <https://aur.edu/program/bachelor-degree-art-history> - American University of Rome (Italy)
4. <https://www.johncabot.edu/academics/art-history-degree.aspx> John Cabot University (Rome, Italy)
5. <https://www.fus.edu/academics/undergraduate-programs/majors/art-history-and-visual-culture> - Franklin University (Lugano, Switzerland)

### **Career opportunities:**

A bachelor in humanities in this domain can be realized at the museums, state and private galleries, archives, mass media and travel agencies, and general education schools. In addition to the above-mentioned structures, in the cultural services of state and local bodies, in local non-profit and international organizations. Also, a student or alumni can do internship in scientific research institutes and get employed in a specific research area.

### **Objectives of educational program:**

The objectives of the educational program are following:

- Provide the student with broad knowledge and general notions of the stages of development of world and Georgian arts (architecture, painting, sculpture, and other visual arts), major style and art movements, artistic schools, their principles, standards and practices
- Provide introductory information about the fields of art, genres, contemporary art forms and their specificity, characteristic signs, so that he can identify and classify the field and genre of works of art of different epochs;
- Introducing the key landmark monuments dated to the diverse historical period and the works of distinguished artists;
- Provide the bachelor with knowledge about the basic principles, tools, artistic means and their application of artistic methods (formal analysis, comparative analysis of form, iconography and iconology);

- Teaching complex concepts of on-site working in the wide range of cultural heritage structures: (museums, care and protection of cultural heritage, cultural management, art market, media, etc.);
- Teaching the working instruments: application of descriptive-analyze, comparative approach, iconographical and iconological methods to evaluate piece of art/artifact with the right vocabulary;
- Giving the competence student, to describe and position an artwork in certain historical, cultural, philosophical, theological or social context of the creation in any epoch, based on the knowledge gained in various humanitarian disciplines (literature, philosophy, theology, aesthetics, psychology, culturology, etc.);
- Enable the bachelor student to study works of art applying proper scientific methods in the field and create a research paper/project in compliance with academic standards and principles of integrity, in accordance with the preconceived guideline;
- Giving competence to the bachelor, for planning and managing his own professional activities on the basis of acquired working principles and ethics;
- Developing student's communication, conversation and presentation skills in order to formulate and discuss about study issues with professionals and non-specialist professionals, as well as in native and also in foreign languages; Enabling them to use all modern resources to work and represent their works;
- Giving understanding the values of culture/arts in the timeline of society/mankind; Giving competence of the evaluation of the values of cultural and creative processes in ancient, medieval and modern times.

## **Learning outcomes:**

(General and disciplinary competences)

1. Bachelor possesses a broad knowledge of evolution of world and Georgian arts (architecture, painting, sculpture, applied art and other visual arts), main art styles, artistic schools, movements, their standards and principles;
2. Bachelor is familiar with art fields, genres, modern art forms and their specificities, characteristic signs; Based on this, he identifies and classifies the field and genre of works of art of different eras;
3. Bachelor recognizes and identifies the landmark monuments of different ancient, medieval and modern eras and characterizes the certain art-pieces and makes a comparative dating;
4. Bachelor applies basic principles, tools, artistic means and their functions of artistic methods (analysis of form, comparative analysis of form, iconography and iconology);
5. Bachelor participates in diverse on-site working and recalls acquired theoretical knowledge in different institutions: (museums, care and protection of cultural heritage, cultural management, art market, media, etc.);
6. Bachelor understands and judges the diverse monuments and artworks applying the methods of descriptive-analysis, comparative, iconographic and iconological and demonstrates the knowledge of the proper terminology;
7. Bachelor describes and defines the historical, cultural, philosophical, theological or social context of works of arts and places an artwork, artifact or monument in the right context based on the general awareness in humanities (literature, philosophy, theology, aesthetics, psychology, culturology, etc.);
8. Bachelor studies art-pieces in accordance with predetermined guidelines, produces a standard-based written research paper/project;
9. She/he independently plans and does her/his own professional activities, adhering the professional code of ethics;

10. She/he communicates in efficient way with colleagues and people outside the professional circle, identifies issues and consistently discusses about relevant questions in native and foreign languages, uses modern information and communication technologies and prepares and demonstrate her/his own work;

11. Bachelor understands the valuable importance of culture/arts in the course of art history timeline and combines facts, rules, concepts, and ideas to evaluate different meanings of cultural and artistic processes of ancient, medieval and modern times.

12. Bachelor explains the meaning of any art movement, describes correctly the features and artworks, culture, civilizations, compare and combine different facts and artworks to create a new whole in the context of world culture, as well as it defines the importance of Georgian art and heritage in and its place in the space of world culture.

### **Learning/Teaching format types:**

Lecture, Seminar, Colloquium

### **Teaching methods:**

In the learning process, according the required course of subject, following teaching methods are designed:

Verbal or oral method, method of work of the book, method of written work, method of demonstration, method of explanation, method of teaching oriented towards action, induction, deduction, analysis and methods of synthesis, as well as practical methods: case study, problem-based teaching (PBL), collaborative (cooperative) teaching, heuristic method, brain storming, practical methods, laboratory methods and demonstration methods. The students build up a group and individual research project, create a presentation and discussion/debates are held during group work, etc. Within the teaching and learning process, the methods are complementary and converge. The professor may use one or more of the above methods or any other method depending on the specific teaching task. Instructional-learning methods for a particular study

course are described in the syllabus of the relevant study course:

1. Verbal or oral method;
2. Discussion/debate – The discussion process significantly enhances the quality of student involvement. The debate can be turn into an argument. This process does not limit itself to questions asked from the professor. This method develops the students' capacity to argue and justify their opinions.
3. Team work - teaching within this method involves dividing students into groups and giving them a complex task. All team members work on the topic individually and simultaneously share the results of their work with the other of team members. According to the defined task, it is possible to redistribute the functions between the members during the work of the group. This strategy ensures maximum involvement of all students in the learning process.
4. The method of working on the book.
5. PBL (Problem-based learning) - a learning method that uses a problem as an initial step in the process of developing and integrating new knowledge.
6. Cooperative teaching - is a teaching strategy where each member of the group is obliged not only to study, but also to help his teammate to learn the subject better. Every member of the group works on the problem until everyone has a handle on it.
7. Heuristic method – is based on the step-by-step solution of the task assigned for students. This task is carried out in the teaching process by identifying the facts independently and seeing the connections between them.
8. Case study (Case study) - during the lecture, the professor will discuss specific cases with the students, who will study the issue in every way and thoroughly.



9. Brainstorming - this method involves forming as many opinions and ideas, preferably radically different, on a specific question/problem within a specific subject and facilitating its expression. This method makes it possible to develop a creative approach to the issue. This method is effective whereas the presence of a large group of students and is composed of several major phases:

- Defining the problem/issue from a creative viewpoint;
- In a certain period of time, to write down the ideas from the audience around the issue without criticism (mainly, on the blackboard);
- distinguishing by exclusion those ideas that illustrates best the relevance of topic;
- Establishing evaluation criteria to determine the relevance of the idea on the research purpose;
- Evaluation of selected ideas with predetermined criteria;
- Revealing the idea with the highest evaluation as the best means of solving the set problem.

10. Demonstration method - It implies the following activities: creating tests, showing video contents, animated illustrations, etc.

11. Practical teaching – this approach includes all those forms of teaching that encourage students to master their on-site practical skills of the student, here the student independently performs and involves in suggested learning activities based on the acquired competence, i.e.: creative and pedagogical practice, field work, etc.

12. Induction, deduction, analysis and synthesis:

- The deductive method of teaching defines a form of transfer of any subject knowledge, which is a logical process of discovering new knowledge based on general knowledge, that is, the process proceeds from the general to the specific tense.
- In the learning process, the method of analysis enables us to break down the learning entity as a whole into several component parts, thereby facilitating the detailed coverage of individual issues within complex problems.

- The method of synthesis involves the inverse procedure, that is, by grouping the questions apart, making a whole. This method helps to develop the ability to see issues in their totality.
13. Explanation – teaching technique based on reasoning around the given issue. While presenting the material, the professor cites a specific example, which is discussed in detail within the given topic.
  14. Action-oriented teaching - attaches the active involvement of the professor and the student within the teaching process, where the practical interpretation of the theoretical content acquires special importance.
  15. The method of written work, which involves the following activities: making extracts and notes, summarizing the material, drawing up theses, writing a report or an essay, etc.

The methods used in teaching and learning are as far as possible intended for the training of research and practical competences of the bachelor.

### Evaluation and Grading Scale

The overall evaluation of the work performed by the student includes the evaluation of the midterm evaluations and the final exam. Each element has a percentage share throughout the evaluation system. Assignments weights:

- The final exam is mandatory, its share in the evaluation system is a maximum of 40 points.
- The minimum competence limit for the intermediate exam is 30%+1;
- The minimum competence limit for the final exam is 50%+1;
- The final exam is considered to be passed for a student who gets at least 51 points in the sum of the intermediate grades and the final exam;

The maximum positive rating is 100 points, the minimum positive rating is 51 points.

A positive assessment is considered:

(A) - Excellent - maximum score of 91 points and above - the requirements of all components of the training course are thoroughly fulfilled. The student demonstrates deep knowledge of the subject, is well educated, has outstanding logical and independent reasoning skills;

(B) - very good - 81-90 points of the maximum assessment - the requirements of all components of the training course are well fulfilled (with minor gaps);

(C) - Good - 71-80 points of the maximum assessment - the requirements of the components of the training course are mostly fulfilled. The student shows a fairly good knowledge of the subject, makes insignificant mistakes when reasoning independently;

(D) - satisfactory - 61-70 points of the maximum assessment - the degree of fulfillment of the requirements of the training course is satisfactory (with significant gaps). The student demonstrates an average level of knowledge of the subject, is limited in independent reasoning around the relevant topic;

(E) - Sufficient - 51-60 points of the maximum assessment - the requirements of the training course are fulfilled minimally. The scope of student's knowledge is rather limited. He makes many inaccuracies when reasoning independently.

A negative assessment is considered:

(FX) - Failed - 41-50 points of the maximum assessment, the student needs more work to pass and is allowed to take one additional exam with independent work.

(F) - Failed - 40 points of the maximum assessment and less, the work done by the student is not enough and he has to enroll the subject again.

Numerical Grade	Letter Grade	Assignment
91% - 100%	(A) "Excellent"	Proved
81% - 90%	(B) "Very Good"	Proved
71%- 80%	(C) "Good"	Proved

61% - 70%	(D) "Satisfactory"	Proved
51% - 60%	(E) "Fair"	Proved

Scores	Evaluation	
91% - 100%	A	Excellent
81% - 90%	B	Very Good
71% - 80%	C	Good
61% - 70%	D	Satisfactory
51% - 60%	E	Fair
41% - 50%	FX	Marginal fail, eligible for supplementary assessment
0% - 40%	F	Fail, compulsory to enroll to the subject again

#### Evaluation information:

1. Testing;
2. Oral exam;
3. Class presentation;
4. Paper;
5. Interrogating.

#### Program Structure:

N	Unit titles	ECTS
I	Key disciplines	18
II	University disciplines	36
III	Specialty Disciplines and Practices	125
IV	Optional subjects	51
V	Bachelor thesis	10
	Total	240



## Program plan

#		1	2	3	4	5	6	7	8	
I	<b>Basic Subjects</b>									<u>18</u>
	Drawing	3	3							6
	Painting	3	3							6
	Information technology and office skills	3								3
	Geometric modeling		3							3
II	<b>University Disciplines</b>									<u>36</u>
1	Foreign Language	3	3	3	3					12
2.	Philosophy		3							3
3	Psychology			3						3
4	Basics of culturology				3					3
5	History of Georgia			3						3
6	Study of Historical sources and Paleography				3					3
7	Philosophy of conservation	3								3
8	Architecture Basics	3								3
9	Archaeology Basics		3							3
III	<b>Disciplines of specialty and practice</b>									<u>125</u>
a	History of World Arts	3	3	6	9	9	6	6	6	48
b	History of Georgian Arts	3	3	9	12	9	6	3	3	48
c	Analyze	6	6	6			3	3		24
d	Practice						5			5
IV	<b>Optional Subjects</b>					12	9	18	12	51
V	Bachelor thesis								<u>10</u>	10
		<u>30</u>	<u>30</u>	<u>30</u>	<u>30</u>	<u>30</u>	<u>29</u>	<u>30</u>	<u>31</u>	240

## Detailed Program Plan

I	Specialty	Semester								ECTS
		I	II	III	IV	V	VI	VII	VIII	
<b>a</b>	<b>History of World Arts</b>									<u>48</u>
1.	Art of prehistoric societies and ancient civilizations	3								3
2.	Antique Art		3							3
3.	Medieval (Byzantine) Art			6						6
4	Medieval (Romanesque, Gothic) Art				6					6
5	Art in Italian Renaissance				3					3
6	Art in Northern Renaissance					3				3
7	Art of the Ancient East world (China, Japan) and Islamic arts					6				6
8	Art History from the 17th c. to 1 <sup>st</sup> half of 19 <sup>th</sup> c.						6			6
9	World Art History from the 2 <sup>nd</sup> half of 19 <sup>th</sup> c to the WW2							6		6
10	20th century European and American art (after the WW2)								6	6
<b>b</b>	<b>History of Georgian Arts</b>	1	2	3	4	5	6	7	8	<u>48</u>
1.	Archaeological cultures from Prehistory to the Late Bronze Age-Early Iron Ages	3								3
2.	Archaeological cultures Late Bronze-Early Iron Ages and Arts of Classical period		3							3
3.	History of Architecture in Early Middle Ages (330-950)			6						6
4.	History of Architecture in High Middle Ages (850-1250)				6					6

5.	History of Architecture in Early Late Middle Ages (1250-1800)					3			3
6.	History of Mural paintings in V-XIII cc.			3					3
7.	History of Mural paintings in XIV – XVIII cc.				6				6
8.	Architecture and relief of medieval Armenia					6			6
9.	Georgian fine art of the Middle Ages (relief, engraving, enamel)						6		6
10.	Georgian art of the new time (From the second half of the 18th century until the 40s of the XX century)							3	3
11	History of Georgian art from 1940s till present)							3	3
<b>c</b>	<b>Analyze</b>								<u>24</u>
1	Introduction to art studies (fields of visual art, genres and modern art forms)	6							6
2	Formal analysis of Artwork		6						6
3	Formal Visual Analysis: Methodology			6					6
4	Research Methodology of Contemporary Art							3	3
5	Principles and approaches of creation						3		3
<b>D</b>	<b>On-site Practice</b>						5		<u>5</u>
<b>E</b>	<b>Optional Subjects</b>								<u>51</u>



## Optional subject List

1. Aesthetics (general course) (C. Dzebniauri)
2. Modern aesthetics (C. Dzebniauri)
3. Psychoanalysis (general course) (N. Sesiashvili)
4. Existential psychology (M. Gomelauri)
5. Culturology (L. Antelava)
6. Mass culture and communications (L. Phiralishvili)
7. Italian Renaissance culture (L. Antelava)
8. Theater history I (K. Shavgulidze)
9. Theater history II (K. Shavgulidze)
10. History of cinema (K. Trapaidze)
11. Museology (L. Karaya)
12. History of Western European literature: Romanticism (D. Barbakadze)
13. Philosophy and poetry. German experience from Romanticism till the Postmodern times (D. Barbakadze)
14. History of Western European literature: expressionism in literature (D. Barbakadze)
15. History of Western European classical literature: mosaics of key points (D. Barbakadze)
16. Georgian Medieval relief (T. Khundadze)
17. Basics of iconography of Christian art - iconography of the Old Testament, iconography of saints (A. Okropiridze)
18. Basics of iconography of Christian art - iconography of the New Testament (A. Okropiridze)
19. Material folklore of Georgia (S. Lezhava)
20. History of the origin and development of graphic art (M. Gachechiladze)
21. Georgian urban architecture (V-XVIII centuries) (M. Mania)
22. Georgian urban architecture (19th and early 20th centuries) (M. Mania)
23. Modernism in Georgia (T. Tabatadze)
24. Modernist-artistic cafes and mural art of Tbilisi (T. Tabatadze)
25. Georgian modernism (Georgian painting of 1900-1920s) (K. Darchia)
26. Western European avant-garde of the beginning of the 20th century (K. Darchia)
27. From the image to the object (Cubism, Dadaism, Surrealism, Pop Art) (T. Belashvili)
28. Romanticism and symbolism (Ts. Kiladze)
29. Conceptual art (E. Bagdavadze)
30. Abstract art - trends and theories (A. Mgaloblishvili)
31. Performance art (from futurism till present) (A. Mgaloblishvili)
32. Contemporary visual arts (N. Tchoghoshvili)

33. History of photography (N. Tchoghoshvili)
34. Modern Western Art. Form, topic, idea, context (T. Shavgulidze)
35. History of Georgian sculpture of XIX-XX centuries (T. Shavgulidze)
36. Urban art (Kh. Khabuliani)
37. Format in modern art: performance, video art, installation (ch. Khabuliani)
38. History of decorative and applied arts (M. Izoria)
39. History of artistic glass art (M. Izoria)
40. History of artistic ceramics (M. Izoria)
41. Analytical course of applied arts (M. Izoria)
42. History of style (K. Shavgulidze)
43. History of the Costume (T. Belashvili)
44. History of Georgian costume (T. Shavgulidze)
45. From Classicism to Postmodernism (Ts. Kiladze)
46. History of Western sculpture of the 20th century (T. Shavgulidze)
47. Fundamentals of management (N. Galakhvaridze)
48. Basics of marketing (N. Galakhvaridze)
49. Curatorship, Project management - theory and practice (N. Tchoghoshvili)
50. Interpretation of modern fine art exhibitions in museums and galleries (L. Karaya)
51. Exhibition project (Kh. Khabuliani)
52. Artistic institutions and missions (S. Kolkhidashvili)
53. Museum reserves and collections (L. Karaya)

### **Human resources necessary for the implementation of the program:**

1. Tamar Khundadze - Doctor in Art history, TSAA associate professor (affiliated); Subjects: Georgian Medieval relief; Medieval (Byzantine) Art; Medieval (Romanesque, Gothic) Art; Georgian fine art of the Middle Ages (relief, engraving, enamel); Georgian fine art of the Middle Ages (relief, embossing, enamel); Supervision of the bachelor's thesis;
2. Ana Kldiashvili - Doctor in Art history, TSAA professor (affiliated); Subjects: Introduction to art studies (fields of visual arts, genres and forms of contemporary art); Architecture Basics; Formal analysis of Artwork; Formal Visual Analysis: Methodology; Principles and approaches of creation; Supervision of the bachelor's thesis;
3. Nino Ghaghanidze - Doctor in Art history, TSAA professor (affiliated); Subjects: Art of the

- Ancient East world (China, Japan) and Islamic arts; World Art History from the 2<sup>nd</sup> half of 19<sup>th</sup> c to the WW2; Georgian art of the new time (From the second half of the 18th century until the 40s of the XX century); History of Georgian art from 1940s till present; Supervision of the bachelor's thesis;
4. Nino Tchoghoshvili - Doctor in Art history, TSAA professor (affiliated); Subjects: 20th century European and American art (after the WW2); Contemporary visual arts; history of photography; Curatorship, Project management - theory and practice; supervision of the bachelor's thesis;
  5. David Khoshtaria - Doctor in Art history, TSAA associate professor (affiliated); Subjects: History of Architecture in Early Middle Ages (330-950); History of Architecture in High Middle Ages (850-1250); supervision of the bachelor's thesis;
  6. Mzia Janjalia - Doctor in Art history, TSAA associate professor (affiliated); Subjects: History of Mural paintings in V-XIII cc.; History of Mural paintings in XIV –XVIII cc. supervision of the bachelor's thesis;
  7. Liana Antelava - Doctor in Art history, Associate Professor (affiliated); Subjects: Art of prehistoric societies and ancient civilizations; Antique Art; Art in Italian Renaissance; Basics of culturology; Culturology; supervision of the bachelor's thesis;
  8. Maya Many - Doctor in Art history, TSAA, Associate Professor (affiliated); Subjects: Georgian urban architecture (V-XVIII c.c.); Georgian urban architecture (19th and early 20th c.c.) supervision of the bachelor's thesis;
  9. Kakha Khimshiashvili - Doctor in Art history, Associate Professor of TSAA (affiliated); Subjects: Philosophy of conservation; Archaeology Basics; supervision of the bachelor's thesis;
  10. Tamar Belashvili - Doctor in Art history, Associate Professor (affiliated); From the image to the object (Cubism, Dadaism, Surrealism, Pop Art); History of the Costume; History of Georgian costume; supervision of the bachelor's thesis;
  11. Lela Phiralishvili - Doctor of Philosophy, TSAA associate professor (affiliated); Subject: Mass culture and communications;
  12. Tamta Shavgulidze - Doctor in Art history, TSAA Assistant Professor (affiliated); Research Methodology of Contemporary Art; Modern Western Art. Form, topic, idea, context; History of Georgian sculpture of XIX-XX c.c.; History of Georgian clothes; History of Georgian costume; History of Western sculpture of the 20th century; supervision of the bachelor's thesis;
  13. Ekaterine Baghdavadze - Doctor in Art history, TSAA Assistant Professor (affiliated); Subject: Conceptual Art; supervision of the bachelor's thesis;
  14. Samson Lezhava - Doctor in Art history, TSAA Senior researcher; Subjects: Art History from the 17th c. to 1<sup>st</sup> half of 19<sup>th</sup> c.; Material folklore of Georgia; Georgian painting of the 1950s-60s; supervision of the bachelor's thesis;
  15. Zaza Phiralishvili - Doctor of Philosophy, TSAA Senior researcher; Subject: Philosophy;
  16. Thea Tabatadze - Doctor in Art history, TSAA chief researcher; Subjects: Modernism in Georgia; Modernist-artistic cafes and mural art of Tbilisi; supervision of the bachelor's thesis;
  17. Fleur Devdariani - Doctor in Art history, invited lecturer at TSAA; Subjects: Art in Italian Renaissance; Art in Northern Renaissance; supervision of the bachelor's thesis;

18. Asmat Okropiridze - Doctor in Art history, invited lecturer at TSAA; Subjects: Basics of iconography of Christian art - iconography of the Old Testament, iconography of saints; Basics of iconography of Christian art - iconography of the New Testament; supervision of the bachelor's thesis;
19. Mariam Gachechiladze - Doctor in Art history, invited lecturer at TSAA; Subject: History of the origin and development of graphic art;
20. Kristine Darchia – doctoral student at TSAA, invited lecturer; Subjects: Georgian modernism (Georgian painting of the 1900-1920s), Western European avant-garde of the beginning of the 20th century;
21. Tisia Kiladze - Doctor in Art history, invited lecturer at TSAA; Subjects: Romanticism and symbolism; From Classicism to Postmodernism; From classicism to postmodernism;
22. Ana Mgaloblishvili - Doctor in Art history, invited lecturer at TSAA; Subjects: Abstract art - trends and theories; Performance art (from futurism to present);
23. Maya Izoria - Doctor in Art history, lecturer at TSAA; Subjects: Archaeological cultures from Prehistory to the Late Bronze Age-Early Iron Ages; Archaeological cultures Late Bronze-Early Iron Ages and Arts of Classical period; History of decorative and applied arts; History of artistic glass art; History of artistic ceramics; Analytical course of applied arts;
24. Mzeona Gomelauri - Doctor of Psychology, invited lecturer at TSAA; Subjects: Existential psychology (M. Gomelauri)
25. Cecily Dzebniauri - Doctor of Philosophy, invited lecturer at TSAA; Subjects: Aesthetics (general course); Modern aesthetics;
26. Temur Jojua - Doctor of Historical Sciences, invited lecturer at TSAA; Subjects: Study of Historical sources and Paleography; History of Georgia
27. Ketevan Shavgulidze - Doctor in Art history; invited lecturer at TSAA; Subjects: Theater History 1; Theater History 2; History of style;
28. Ketevan Trapaidze - Doctor in Art history; invited lecturer at TSAA; Subjects: History of Cinema;
29. Lana Karaya - Doctoral student at TSAA, invited lecturer; Subjects: Museology; Interpretation of modern fine art exhibitions in museums and galleries; Museum reserves and collections;
30. Naira Galakhvaridze - Doctor of Economic Sciences, invited lecturer at TSAA; Subjects: Basics of marketing; Fundamentals of management;
31. Khatuna Khabuliani - Doctor in Art history; invited lecturer at TSAA; Subjects: Urban art; Format in modern art: performance, video art, installation; supervision of the bachelor's thesis;
32. Davit Barbakadze - Doctor of philology, invited lecturer at TSAA; Subjects: History of Western European literature: Romanticism; Philosophy and poetry. German experience from Romanticism till the Postmodern times; History of Western European literature: expressionism in literature; History of Western European classical literature: mosaics of key points;

33. Giorgi Gagoshidze - Doctor in Art history; invited lecturer at TSAA; Subjects: Architecture and Relief of Medieval Armenia;
34. Sophia Kolkhidashvili - Master of Art history; invited lecturer at TSAA; Subjects: Artistic institutions and missions;

### **Available Education resources for program implementation:**

1. TSAA library
2. Leo Rcheulishvili library cabinet
3. Joseph Cagle Center of American Art, Architecture and Information Resources
4. Museum of TSAA

Faculty equipment includes:

- 13 computers
- 4 projectors
- 1 laptop
- 3 printers
- Photocopier

Evaluation Policy for bachelor's theses at the Faculty of Restoration, Art History and Theory, TSAA (for the bachelor's program in art history and theory)

#### **I. Overall layout and specifications**

- The scope of the bachelor's thesis should not be less than 40 pages (it means printed text, without illustrations)
- FONT – Sylfaen. 12; Interval – 1.15; Titles – 14, bold; subheadings 12, darkened.
- Margins: right field - 2 cm, left field - 2.50 cm, upper field - 2 cm, lower field 2 cm;
- The text should be placed in the middle of the page;
- Header options:

The title page is not paginated.

Font shape and size: name of educational institution and faculty -14;

Bachelor program name -14; The title of the paper - 16, bolded; Author's name and surname - 14, data of the supervisor on the right - 14, year - 12 on the right

See Appendix 1 for the format of the cover sheet

Thesis structure:

1. Header
2. Contents
3. Main text a) Introduction b) main part (consists of chapters and sub-chapters) c) conclusion
4. Resume in Georgian and English (at least 1 page each)
5. References
6. List of illustrations
7. Appendices (if any)
8. Illustrations (numbered and captioned)
9. Electronic version (CD)

Evaluation criteria and policy of the bachelor's thesis at the Faculty of Restoration, Art History and Theory, TSAA (for the bachelor's program in art history and theory)

Formatting requirements and general layouts for bachelor thesis:

The volume of the bachelor's thesis should not be less than 40 pages (it means printed text, without illustrations)

- FONT – Sylfaen. 12; Interval – 1.15; Titles – 14, bold; subheadings 12, darkened.
- Fields: right field - 2 cm, left field - 2.50 cm, upper field - 2 cm, lower field 2 cm;
- The text should be placed in the middle of the page;
- Header options:

The title page is not numbered

Font shape and size: name of educational institution and faculty -14;

Bachelor program name -14; The title of the paper - 16, bolded; Author's name and surname - 14, data of the supervisor on the right - 14, year - 12 on the right

See Appendix 1 for the format of the cover sheet

- The structure and constituent parts of the paper:
  1. Header
  2. Contents
  3. Main text a) Introduction
  - b) main part (consists of chapters and sub-chapters) c) conclusion
  4. Resume in Georgian and English (at least 1 page each)
  5. List of literature
  6. List of illustrations
  7. Appendices (if any)

8. Illustrations (numbered and captioned)
9. Electronic version (CD)

## **II. Topic choice and presentation of the bachelor's thesis are made in three stages:**

- 1) Selection and approval of the topic of the bachelor's thesis
- 2) Mid-term presentation
- 3) Defense of the bachelor's thesis

## **III. Topic choice of the bachelor's thesis and 1<sup>st</sup> stage of submission**

- Topic of the bachelor's thesis must be presented by the student at the beginning of the 7th semester, no later than the last week of October;
- The presented topics are acknowledged and approved by the faculty council within 2 weeks after the presentation. At the same meeting, the council selects and acclaims a supervisor for each graduate in accordance with the topic
- At the same council meeting, the date of midterm presentation protection is appointed.
- The final defense date is appointed by the faculty council and this date is determined by the end of the second semester of the current academic year (July) or the end of the next semester (February); The thesis defense can be postponed for only one semester without paying the corresponding 10-credit fee. The graduate must apply addressed to the dean's office on time, before the end of the second semester, and write an application to postpone the defense of the diploma thesis to the next semester.

## **IV. Supervisor registration procedure**

- The supervisor of the bachelor's thesis is appointed by the faculty council, chosen among the faculty's academic and/or invited staff in accordance with the research topic of the bachelor's thesis. The supervisor of the diploma can also be a faculty researcher and teacher.
- It is permissible to appoint a specialist invited from outside as the supervisor of the bachelor's thesis in the event that the teacher of the TSAA is not working on the topic of the bachelor's thesis.
- Co-leadership is also allowed.

## **V Midterm presentation**

- Midterm presentation date is appointed at the beginning of the second semester of the academic year, the exact date of the defense is determined by the faculty council.
  - At the midterm presentation, the undergraduate must present the collected illustrative contents and submit a work report to the council (Presentation in Power-Point format; Textual presentation approximately - 8-10 pages);
  - Attendance of the thesis supervisor is mandatory;
- A prerequisite for admission to the diploma defense is to submit the completed work on time for midterm presentation in public before the council.

## **VI. Examination committee constitution and policy**

- The bachelor's thesis is evaluated by a committee subsisting of three or five members. The commission has a chairman.
- The constitution of the committee and the nomination of the chairman are regulated by the faculty council no later than one week before the defense of the bachelor's thesis.
- The members of the commission and the chairman are nominated among the academic staff or scientific staff of the faculty.

## **VII. The procedure for defense of the bachelor's thesis**

- The bachelor's thesis is defended at the end of the second semester after the end of the session and additional exams (accordingly, the defense of diplomas postponed by one semester is also proceeds at the end of the next semester after the end of additional exam session);
- Two printed copies of the bachelor's thesis must be submitted two weeks before the defense; Also, the undergraduate must submit an electronic version of the thesis;
- The reviewer of the paper is selected and approved by the faculty council;
- The paper will be submitted for revision to the reviewer two weeks before the defense. The reviewer is obliged to write a review and return the paper no later than three days before the defense.
- The graduate must make a PowerPoint presentation of her/his own research thesis;
- The supervisor of the thesis provides the commission with information about the diploma work of the student. The supervisor's conclusion must be submitted in writing.
- The reviewer presents a written review of the work at the defense.

## **VIII. Bachelor thesis evaluation system and criteria**

Bachelor thesis is evaluated with 100% system.

- Clearly stating and reasoning the issue - 20%
- Clear structure of the paper - 15%
- Relevance of subject-specific literature - 20%
- Logical flow and argumentation -15%
- Conclusion reliability - 15%
- Presentation quality (technical and textual adequacy) - 15%

## **Annex 1**

Title page of diploma thesis



Tbilisi State Art Academy  
 Faculty of Restoration, Art History and Theory  
 Bachelor Program: Art History and Theory  
 Full Title of Thesis  
 Student: first name and surname  
 Scientific supervisor: first name and surname, academic degree  
 Tbilisi  
 20??

Evaluation Criteria of Bachelor's Thesis

N	Criteria	Scores	ECTS
1.	<p>Clearly stating and formulating the issue</p> <p>19-20 - the issue is carefully and clearly defined, the purpose of the paper and the main research problem / problems are clearly defined</p> <p>16-18 - the issue is well defined, the aim of the paper and the main research problem / problems are clearly defined</p> <p>12-15- the issue is well defined, however, the aim of the paper and the research problem/problems are only partially defined</p> <p>8-11- the issue is partially highlighted, the aim of the paper and the research problem/problems are only partially defined</p> <p>4-7 - the issue is insufficiently stated, the purpose of the paper and the research problem/problems are also vague.</p> <p>0-3 - the issue is not defined, the aim of the paper is not defined, there are no research are not stated.</p>	20	10
2.	<p>Paper structure</p> <p>13-15 - the paper structure is concise and it has a logical flow, each component of the paper follows logically from the previous one.</p> <p>10-12 - the paper structure is obvious and logical. Each component of the paper follows logically from the previous one.</p>	15	

	<p>7-9 – Paper structure is partially concise and logical.</p> <p>4-6 – Paper structure is not planned and logical</p> <p>0-3 – Paper text is rambled.</p>		
3.	<p>Literature research and analysis, referencing</p> <p>19-20 – Literature research and critical analysis, referencing coherently and abundantly are observed;</p> <p>16-18 - Literature research and critical analysis, referencing concisely and sufficiently are observed;</p> <p>12-15 – Subject-related literature is sufficiently explored but incompletely analyzed;</p> <p>8-11 - Subject-related literature is insufficiently explored and incompletely analyzed;</p> <p>4-7 - Subject-related literature is sparse and poorly analyzed;</p> <p>0-3 - Subject-related literature is scarce and isn't analyzed;</p>	20	
4.	<p>Logical thinking and reasoning</p> <p>13-15 - Reasoning is thoroughly attentive, persuasive and well contended;</p> <p>10-12 -Reasoning is persuasive and contended;</p> <p>7-9 – Reasoning and argumentation is sufficient;</p> <p>4-6 – Thinking component of paper is poor, absence of reasoning;</p> <p>0-3 - Thinking component of paper is minimal, absence of reasoning;</p>	15	

5.	<p>Persuasiveness of conclusions</p> <p>13-15 - Conclusions contain many new ideas and they are completely convincing.</p> <p>10-12 - Conclusions contain some new ideas and they are convincing.</p> <p>7-9- Conclusions contain little novelty, however, drawn conclusions are partially contended;</p> <p>4-6 – Conclusions don't contain a novelty. Some conclusions are discussed in the paper.</p> <p>0-3 - conclusions are unsubstantiated.</p>	15	
6.	<p>Presentation</p> <p>14-15</p> <ul style="list-style-type: none"> <li>• Presentation completely depicts the issues discussed in the paper;</li> <li>• Presentation is meticulously organized and coherent;</li> <li>• Presentation content is well selected and logically related to the topic;</li> <li>• Regulation scheduled;</li> <li>• Connection with the audience is very active.</li> </ul> <p>12-13</p> <ul style="list-style-type: none"> <li>• Presentation fully reflects the issues discussed in the abstract,</li> <li>• Presentation is well organized;</li> <li>• Presentation content is relevant and logically connected to the topic;</li> <li>• Regulations scheduled;</li> <li>• Connection with the audience is good.</li> </ul> <p>10-11</p> <ul style="list-style-type: none"> <li>• Presentation does not fully depict the issues discussed in the abstract;</li> <li>• Presentation lacks system coherence;</li> <li>• Presentation material is satisfactory and related to the topic;</li> <li>• Regulations scheduled;</li> <li>• Connection with the audience is satisfactory.</li> </ul> <p>8-9</p> <ul style="list-style-type: none"> <li>• Presentation partially depicts the issues discussed in the abstract;</li> <li>• Presentation lacks coherence;</li> <li>• Presentation content is incomplete and</li> </ul>	15	

	<ul style="list-style-type: none"> <li>partially related to the topic;</li> <li>Regulations Scheduled;</li> <li>Connection with the audience is weak.</li> </ul>		
6-7	<ul style="list-style-type: none"> <li>Presentation depicts less the problems discussed in the abstract;</li> <li>Presentation is poorly organized;</li> <li>Presentation content is fragmentary and poorly related to the topic;</li> <li>Regulation isn't scheduled;</li> <li>Connection with the audience is very weak.</li> </ul>		
4-5	<ul style="list-style-type: none"> <li>Presentation poorly reflects the issues discussed in the abstract;</li> <li>Presentation is not organized;</li> <li>Presentation content is scarce and has a weak connection with the topic;</li> <li>Regulation isn't scheduled;</li> <li>Connection with the audience is very weak.</li> </ul>		
1-3	<ul style="list-style-type: none"> <li>Presentation does not depict the issues discussed in the abstract;</li> <li>Presentation is not organized;</li> <li>Presentation content is very scarce and poorly related to the topic;</li> <li>Regulation isn't scheduled;</li> <li>Connection with the audience is absent.</li> </ul>		
0	Absence of presentation		

Program directors:

Ana Kldiashvili  
Professor, TSAA

/Ana Kldiashvili/

Nino Tchoghoshvili  
Professor, TSAA

/Nino Tchoghoshvili/

Nino Ghaghanidze  
Head of the TSAA Quality Assurance Service of the

/Nino Gaganidze/