

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

Master's program in History of
Georgian Art (Ancient and Modern
Art)

Program directors:

Nino Ghaghanidze, Doctor in Art History, Professor, TSAA
Tamar Khundadze, Doctor in Art History,
Associate Professor, TSAA

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

Program annotation

Georgia, which is rich in its cultural heritage and also stands out for its highly active modern artistic processes, offers a very rich research material for researchers in the humanitarian field. Georgian Art School has been studying Georgian art for over a century. Although, of course, there is still much to be sought and studied, understood and accomplished in this field. The study of ancient, medieval or modern art history is very pertinent, in viewpoint of art history and reflection, as well as for understanding the nature, character, and place of one's own culture in current competitive world in general. This program supports this objective. It comprises two most important stages of Georgian art: the old and modern history (19th-21st centuries) of Georgian art. Both phases are represented in the program in the form of two units.

The program develops extensive and significant sectoral skills in the arts and sciences. Each program focus consists of specific research questions. Furthermore, they are bound together by the methodology of learning and teaching, as well as by the particularities and principles of modern research methods.

Program title: History of Georgian Art (ancient and modern art)

Broad field (major): 02 Arts and Humanities

Narrow field (field/specialty): 021 Arts

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

Degree level: Master

Awarded qualification: Master in Art History and Theory 0213.1.5

Cycle degree: 120 ECTS

Program admission prerequisites:

- Bachelor's degree
- National Unified examination for MA study
- Foreign Language Exam (TSAA)
- Written exam in Art History

Program cycle _ 2 academic years, 4 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:

https://www.usi.ch/en/education/master/history-and-theory-of-art-and-architecture?utm_campaign=educations.com+%20+Universit%C3%A0+della+Svizzera+italiana++programs&utm_medium=Click+from+educations.%20com&utm_source=Master+of+Arts+in+History+and+Theory+of+Art+and+Architecture
Università della Svizzera italiana (Italy)

<https://www.st-andrews.ac.uk/subjects/art-history/art-history-ma/> -
University of St. Andrews (Scotland)

<https://www.richmond.ac.uk/postgraduate-programmes/ma-in-art-history-visual-culture/#toggle-id-2>
Richmond American University (England)

Career opportunities:

A student in humanities in this domain can be employed at the museums, state and private galleries, archives, mass media and tourist agencies, and public and private education schools, art studios. 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:

The objective of the program is to enhance perceptual awareness of students about fine art processes, considering the wide range of global art history. The goal of the program is also the research, analysis and teaching of the particularities of the "spoken language" peculiar to Georgian art.

Learning outcomes:

1. The master has an extensive and profound knowledge of Georgian art, based upon classical and modern studies. The student is familiar with the factual evidences and timeline of Georgian art, the characteristic signs for these stages, he is aware of the hereditary connections between these stages;
2. She/he demonstrates knowledge of selected objects within their cultural and historical contexts. Regarding cultural and historical references, student recognizes origin and nature of art-work in terms of cultural identity;
3. She/he recognizes and employ different methodologies in analyzing a specific images and objects in arts;
4. Student explains the policy framework of cultural heritage conservation, legislation for the protection of cultural property;
5. Student demonstrates critical thinking and persuasive written exposition, particularly in relation to images, artifacts, and the built environment;
6. Student writes cogently on selected aspects of art studied, evaluating diverse opinions, analyzes primary sources (literature works and historical annals) in relation to selected images, artifacts, and buildings) and composes data and catalogue;
7. Student recognizes and employs methodological approaches current in the inquiry of visual and material culture (literature, music, theatre, cinema, history, paleography, archaeology, ethnology) and uses primary sources effectively in pursuing research;
8. Student creates and reports her/his own research on a given topic, prepares article/conference paper, following academic integrity;
9. Student demonstrates and employs research and problem-solving skills while on-site working at the museums, monuments, art markets and exhibitions, touristic attractions and etc.;
10. Student independently plans and organizes research topic, heritage conservation or curatorial projects, regarding professional ethics.

Learning/Teaching format types:

Lecture, Seminar, Colloquium

Teaching methods:

In the learning process, according to 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 turned 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 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	20
II	University disciplines	40
III	Specialty Disciplines and Practices	25
IV	Optional subjects	5
V	Bachelor thesis	30
	Total	120

Program Plan

Subjects in Faculty

Title	Credit transfer and allocation per semester				
	I	II	III	IV	<u>20</u>
Methods and Research in Art History	5				
Foreign Language	5				
Pedagogy		5			
Heritage Legislation			5		

Unit: Contemporary Georgian Arts

Disciplines of specialty

Title	Credit transfer and allocation per semester				
	I	II	III	IV	<u>40</u>
1. Western art in 2 nd half of 19 th c.	5				5
2. Contemporary culture and epochal paradigm	5				5
3. History of contemporary world art: important art movements in 20 th c.		5			5
4. History of Georgian Arts from 2 nd half of 19 th c. till 1920s		5			5
5. History of Georgian Fine arts in 20 th c.			5		5
6. Transformations of aesthetics in the postmodern era			5		5
7. Recent movements in Visual arts and Architecture		5			5

8. Project finance management in culture			5		5
9. On-site practice I. (unit: contemporary Georgian Arts)			5		<u>5</u>
Optional Subjects	10	10	5		<u>25</u>
Master Thesis				30	<u>30</u>
Total					<u>120</u>

Unit: Ancient Arts**Disciplines of specialty**

Title	Credit transfer and allocation per semester				
	I	II	III	IV	<u>40</u>
1. Challenges in Georgian Medieval Architecture	5				5
2. Byzantine Fine Arts	5				5
3. Iconography of Orthodox Fine Arts		5			5
4. Challenges in Georgian Medieval Fine Arts		5			5
5. Medieval Painting and Christian world			5		5
6. Medieval Relief Sculpture in East Christianity			5		5
7. Medieval Arts in West Europe (Carolingian, Merovingian, Romanesque, Gothic arts)		5			5
8. Project finance management in culture			5		5
9. On-site practice I. (unit: Ancient Arts)			5		<u>5</u>
Optional Subjects	10	10	5		<u>25</u>
Master Thesis					<u>30</u>
Total					<u>120</u>

Optional subject List

Each subject load is 5 ECTS

1. Georgian painting in the 1950s-60s (Samson Lezhava)
2. Georgian painting in the 1980s (Nino Ghaghanidze)
3. Theory of artistic synthesis (Maya Mania)
4. Interpretation of museum collections (Lana Karaya)
5. Modernism, postmodernism (Liana Antelava)
6. Artistic experiments in the 2nd half of the 20th c. (Khatuna Khabuliani)
7. Art criticism and curatorship (Khatuna Khabuliani)
8. Classical modernism: movements, titles, facts (Thea Tabatadze)
9. Contemporary architecture (Alexandre Chubinidze)
10. History of Georgian architecture in 20th c. (1921-2018) (Alexandre Chubinidze)
11. History of Georgian graphic arts (Mariam Gachechiladze)
12. History and theory of photography (Nino Tchoghoshvili)
13. Modernism - the history of style evolution (Nino Tchoghoshvili)
14. History of Cinema (Ketevan Trapaidze)
15. Art philosophy and sociology in 20th century Germany - overview of some key movements (Davit Barbakadze)
16. Religious visual culture in theory and practice (Ana Mgaloblishvili)
17. Svan painting school and the relations among painting schools in medieval Georgia (Marine Kenia)
18. Georgian painting of the late Middle Ages (Mzia Janjalia)
19. Problems of the history of Byzantine architecture (David Khoshtaria)
20. Architecture of the Christian East of the Middle Ages (Palestine, Syria, Mesopotamia, Armenia) (Giorgi Gagoshidze)
21. Byzantine mosaic art (Irma Matiashvili)
22. History and theory of museum work (Lana Karaya)
23. History of the Church of Georgia (Temur Jojua)
24. History of Georgian metal sculpture (Ana Shanshiashvili)
25. Modern methods of analysis of an artwork (Ana Kldiashvili)
26. Cultural policy analysis (Levan Khetaguri)
27. Fundamentals of theology (Teimuraz Tatarashvili)

Subjects in Faculty

1. Methods and Research in Art History (Ekaterine Baghdavadze)

The subject aims to establish the history of art as a science which aims a deep understanding of today's world. The subject deals with global challenges and critical perspectives of the discipline. The major concern is to assess historical, social and economic circumstances as an impact of art history and re-evaluation of diverse achievements and challenges in wide historical time span.

2. Foreign language (Marina Chkhikvishvili, Ketevan Megrelidze)

The subject aims to focus on communicative language skills, which in itself involves developing and applying all language skills in real life. It encourages students not only to improve their knowledge of the language, but also to enhance their problem-solving, communication skills, improve career prospects.

3. Pedagogy (Maia Memarnishvili)

After teaching the course, the master's student gets acquainted with the key questions of pedagogy: concepts, research methods, personality-building factors, the essence of education and development, taking into account the age and individual characteristics of the adolescent. It will comprise didactic as the content of teaching and educational theory.

4. Heritage Legislation (Manana Vardzelashvili)

The subject deals the legal regulation of cultural heritage, as well as existing international norms in the area of restoration, including the study of requirements and standards relating to monuments inscribed (or designated) on the World Heritage List (UNESCO) of cultural and natural heritage artefacts. Furthermore, the course aims at studying the Georgian legal system of restoration and cultural heritage; Permit implementation for mobility of artifacts and artworks for exhibition or conservation, for restoration, excavation, research and other activities; Designation of a cultural monument, registering and removing from registry.

Unit: Contemporary Georgian Arts

Disciplines of specialty

1. Western art in 2nd half of 19th c. (Nino Ghaghanidze)

The course explores influential processes and movements of European art in the 2nd half of the 19th c., based on the basic knowledge of art history acquired within the framework of the bachelor's program; Understanding of relations between the most important artistic movements and personalities; The course comprises on-site working and carrying out comparative, stylistic and formal analysis. The objective of the course is to teach a critical study of the traditional and latest theories in the scientific literature; Carrying out independent research work on a specific topic/problem of art history of the aforementioned period and its comprehensive presentation.

2. Contemporary culture and epochal paradigm (Lela Phiralishvili)

The subject deals with the basic concepts of the modern cultures, ideas, assumptions, theories and worldview which create an integrity of contemporary culture and epochal paradigm. Based on the study of Western authors who describe modern culture, students will be able to outstrip their own epochal consciousness and echo contemporary critical impulses.

3. History of contemporary world art: important art movements in 20th c. (Nino Ghaghanidze)

The subject aims to question distinctive artistic movements, processes and contributions and innovations in the world artistic life in 20th century. The course aims to determining the interrelationship between the most important artistic schools and the works of prominent artists. The teaching processes takes into consideration isolationist and comparative approaches for broad study of contemporary artworks and critical study of traditional and modern theories and practices. The course to give students the relevance topic/question in modern art history and student is required to carry out conceptual analysis, prepare an independent paper and presentation.

4. History of Georgian Arts from 2nd half of 19th c. till 1920s (Nino Ghaghanidze)

The subject aims to familiarize with the main features and problems of Georgian fine arts of the 2nd half of the 19th century. Outstanding authors and their artworks, art schools and/or individual artists will be widely discussed and illustrated. The course deals with distinctive research techniques of independent work - through the differentiation and processing of data in scientific and periodical literature, museum reserves, catalogues; The subject envisages critical evaluation of given art contents, images, texts, interpretation of context. This component envisages to develop analytical and presentation skills.

5. History of Georgian Fine arts in 20th c. (Nino Ghaghanidze)

The subject deals with prominent artistic movements in Georgian art of the 20th. The course aims to analyze the development of Georgian art in given epoch, understand it's an identity and importance in the world cultural context through synthetic, multi-faceted study of the most important artistic movement, trends, art-pieces by Georgian artists. The purpose of the course is also to develop the technics of bibliographic study, textual synthesis, and cataloging of visual/material images. During the course, team tasks and individual research projects will be assigned to improve the skills in academic research.

6. Transformations of aesthetics in the postmodern era (Cecily Dzebniauri)

The subject deals with axiomatics of modern, non-classical aesthetics and the main features of one of the specific signs characteristic of today's world - universal aestheticization, which first of all represents the transformation of the classical paradigm of "aesthetic" into "trans-aesthetic" (philosophical, scientific, religious discourses, aestheticization of the system of objects and artistic transfiguration of space).

7. Recent movements in Visual arts and Architecture (Khatuna Khabuliani)

The course introduces students to origin and movements in visual art and architecture; introduction to the fundamental principles of expression through modern movements and events in time and criticism. The format of the course is determined by lectures, seminars and presentations, which encourages students to develop their ability to verbally process their own opinions and knowledge and participate in discussions around the field of contemporary art.

8. Project finance management in culture (Yuri Mghebrishvili)

The course serves as an introduction to public and private funding for cultural and creative sectors; The subject focuses on good participatory governance in cultural heritage, or how to involve the public, on the other hand to improve awareness about tools, financial instruments and innovative financial schemes for cultural heritage. The course envisages the challenges concerning cultural heritage valorization and economic circumstances. Furthermore, the subject aims to introduce integrated approach in various stages of heritage management: planning, implementation, and financing.

9. On-site practice I. (unit: Contemporary Arts)

The subject deals with wide range of on-site/field working and research activities and procedures at the museums, galleries. On-site practice comprises to improve student's experience in following directions: strategies of research planning and conducting a research project, reviewing/compiling a bibliography, finding objects, drawing conclusions; policy and regulations at the museum reserves; methods of exhibition planning, organization; networking with artists and creators. Course activities will be scheduled throughout the semester. In the interim, the knowledge acquired during a specific period will be demonstrated and evaluated. During the session weeks, presentation of assigned papers and tasks will

be held.

Unit: Ancient Arts

Disciplines of specialty

1. Challenges in Georgian Medieval Architecture (David Khoshtaria)

The course explores the stylistic stages of medieval Georgian architecture. It envisages detailed discussion, clarifying the forms, compositional methods and artistic principles of different historical periods, regional schools, highlighting the place of architecture in the Georgian culture as an integral unity. Subject deals with architectural monuments of Georgia. Selected topics about Georgian architecture will be observed and analyzed in context of medieval architecture of Christendom (Byzantium, Armenia, Middle East, Occidental Europe).

2. Byzantine Fine Arts (Tamar Khundadze)

The subject deals with Byzantine fine arts, its philosophical foundations. The course serves to introduce consecutive stages of Byzantine fine arts, main features characteristic of each stage of historical evolution. Moreover, the course explores objects, images and samples of fine arts belonging to the diverse culture of Byzantine Empire (Greece, the Balkans, Russia, Bulgaria, etc.) and their peculiarities. The students have awareness about various branches and movements within the framework of Byzantine fine art (wall painting, mosaics, iconography, book miniatures, etc.), their iconographic artistic identities, and theological background. Byzantine Art will also be discussed in social, historical and theological context.

3. Iconography of Orthodox Fine Arts (Asmat Okropiridze)

The course objective is to introduce a solid knowledge about iconography of Christian art, develop theological understanding of scenes and individual images of the history of the New and Old Testaments. The subject aims improve habits of "reading" artistic principles of scenes; In addition, promotion of further training of the student's analytical skills. The course aims to broaden students' knowledge about major issues and challenges, peculiarities and artistic traditions and innovations in Georgian Medieval Arts.

4. Challenges in Georgian Medieval Fine Arts (Mzia Janjalia)

The subject aims to give insights about relations between diverse movements and branches in Georgian Fine Arts throughout of the Middle Ages. The course aims to demonstrate the major research issues during the study of medieval art-pieces from contemporary viewpoint. Study of historical and cultural contexts are planned to be discussed. An important component of the course is comparative analysis of visual evidences and students' critical understanding of ideas and theories of research.

5. Medieval Painting and Christian world (Mzia Janjalia)

The subject explores the peculiarities of the tendencies of medieval Georgian painting in a broad cultural and geographical context. The course involves the discussion of precise artworks and movement occurred in history of Georgian Fine Arts. It aims to discuss diverse artistic processes of the Christian East, the Byzantine Empire, the Balkan countries, the art of the Crusaders and the post-Byzantine world. Comparative analysis of visual material, as well as problems identified in fundamental scientific research, is an important component of the course.

6. Medieval Relief Sculpture in East Christianity (Tamar Khundadze)

The course surveys a development the Eastern Christian relief of the Middle Ages, provides for the study of Georgian, Armenian, Syrian-Palestinian, Byzantine (including the monuments of Slavic countries) relief sculpture. Both architectural sculpture and small plastic artworks are planned to be discussed. In the educational process, significant attention is paid to the presentation of the peculiarities of the artistic-stylistic execution of the relief sculpture of each country, the interpretation of subjects and themes of iconography.

7. Medieval Arts in West Europe (Carolingian, Merovingian, Romanesque, Gothic arts) (Tamar Khundadze)

The course explores generalist history of Merovingian, Carolingian, Romanesque and Gothic art. During the educational process, the samples of architecture, sculpture, painting (wall painting, miniature), as well as small plastic art-pieces and stained-glass windows of these eras will be discussed; Particular attention will be paid to the presentation of the stylistic features of artworks in a precise country, epoch. The ideological foundations and historical milieu will be discussed.

8. Project finance management in culture (Yuri Mghebrishvili)

The course serves as an introduction to public and private funding for cultural and creative sectors; The subject focuses on good participatory governance in cultural heritage, or how to involve the public, on the other hand to improve awareness about tools, financial instruments and innovative financial schemes for cultural heritage. The course envisages the challenges concerning cultural heritage valorization and economic circumstances. Furthermore, the subject aims to introduce integrated approach in various stages of heritage management: planning, implementation, and financing.

9. On-site practice I. (unit: Ancient Arts)

On-site practice will be held at the George Chubinashvili National Research Centre for Georgian Art History and Heritage Preservation. Students attend scientific sessions, observe and listen to scientific discussions and participate in academic and non-academic activities. Students are involved in organizational work (e.g. arranging sessions, conferences, exhibitions, etc.), they will participate in

research projects and campaigns.

Optional subject description

1. Georgian painting in the 1950s-60s (Samson Lezhava)

The course offers a comprehensive and profound knowledge of Georgian painting of the 1950s-60s as a significant period for culture. Furthermore, the subject aims to introduce the students to the aesthetic, artistic and broad ideological processes occurred during the given period. The class examines the artworks by Georgian artist in a broad context.

2. Georgian painting in the 1980s (Nino Ghaghanidze)

The course introduces the student to the Georgian painting of the 1980s. It highlights the major principles and aesthetics, manners and ideas during the given decade. The fine art of 1980s is significant with its context: of the new historical and socio-cultural situation. The subject aims and aims to develop the necessary analytical and critical thinking skills for the student, to use the existing scientific literature, to develop the ability to evaluate/analyze it. The subject aims to give the student an opportunity to design projects in team, carry out independent research and represent their work results.

3. Theory of artistic synthesis (Maya Mania)

The course explores the creative processes in the 19th and early 20th centuries in Europe and the United States of America. The subject deals with the works of representatives of the well-known Arts and Crafts movement of 19th century England, William Morris, John Ruskin, Arthur McMurdo and others. The doctrines of scholars about the study, evaluation and protection of antiquities will be discussed. The work of the theoreticians of GESAMTKUNSTWERK is presented as part of the course. Deep insights about art forms of European Art Nouveau and its interconnectivity with GESAMTKUNSTWERK will be analyzed. A major part of the presented course is dedicated to urban style and Art Nouveau in Tbilisi.

4. Interpretation of museum collections (Lana Karaya)

The subject introduces the principles, standards and methods of museification and interpretation of cultural heritage and modern artworks preserved in the world's leading museums. The forms of interpretation of museum collections, the theoretical and practical aspects of particular peculiarities are discussed on the example of the museums of the world and Georgia. Most of all, commissioning an interpretive strategy or interpretive plan, the modes and principles of interpretation, setting up the strategy for educational programs and projects will be considered. The envisages that each student performs an interpretative work in the museum and prepares a presentation.

5. Modernism, postmodernism (Liana Antelava)

The course offers modernism and postmodernism as a cultural paradigm; It considers "modernism" and

"postmodernism" not as an artistic event (style), but as a definition/name of a cultural era. The subject aims to introduce students to the Western avant-garde tendencies in literature and fine arts the of 20th century. The objective of the course is also to familiarize the student with the popular philosophical movements in modern and postmodern epochs.

6. Artistic experiments in the 2nd half of the 20th c. (Khatuna Khabuliani)

The subject explores emergence of art movements, expansion of artistic forms in visual art after WW2. The course discusses the historical impulses and struggles which formed an integral cultural logic in postmodern epoch.

7. Art criticism and curatorship (Khatuna Khabuliani)

The course deals with the basic principles of art criticism, overview the steps and nature of modern criticism. The subject aims develop the habit of analytical writing on this basis on assigned tasks; The course provides information about curatorship, project planning, definition of concept models; a range of organizational works, budget, monitoring, etc., as well as to introduce the specifics of the organization of the modern artistic space. The individual student gets the art event communication and networking skills.

8. Classical modernism: movements, titles, facts (Thea Tabatadze)

The subject refers to the history of fine arts at the end of the 19th c. and 1st half of the 20th c. in Europe, partly in Russia and America. The course serves for deep understanding of modernist art as an entity and diverse and controversy in the same time. The wide-range discussion of the phenomenon is scheduled. Students analyze art tendencies, movements, challenges for individual creators and artistic schools. The subject focuses various factors and interconnectivity of social-political, science-philosophy, tradition-technical progress, theory-practices.

9. Contemporary architecture (Alexandre Chubinidze)

The course explores the stages of evolution of contemporary architecture as an interdisciplinary field, its forms and tendencies. Furthermore, it discusses the leading processes and technical exploits of modern times on the example of works of prominent architects and emblematic building constructions.

10. History of Georgian architecture in 20th c. (1921-2018) (Alexandre Chubinidze)

The course aims to introduce the Georgian architecture of the 20th century, the main stages of development and tendencies of the time, history of architecture in Georgia.

11. History of Georgian graphic arts (Mariam Gachechiladze)

The course introduces the student to Georgian graphics of the 19th -20th centuries, the main stages of its development, as well as the history of the evolution of various fields of graphics in Georgia. During the course, students get awareness about history of prominent representatives of Georgian graphic art, study and analyze their works.

12. History and theory of photography (Nino Tchoghoshvili)

The subject deals with the history and theory of photography from 1839 to the modern era. The course enables students to reflect on and improve their own uses and understanding of photography. Some coverage will be given to relevant knowledge of timeline of photography, beginnings, movements, tendencies and techniques (19th -20th cc.).

13. Modernism - the history of style evolution (Nino Tchoghoshvili)

The course presents some basic, advanced movement of European and American fine arts of the late 19th century and the 1st half of the 20th century. The subject deals with the process of style development. It provides students with avant-garde movements and principles characteristic for European and American arts, individual theories and manifestos, the prerequisites for their formation and the peculiarities of development; as well as the new forms and types formed in the art of the first half of the 20th century, the work of individual important artists.

14. History of Cinema (Ketevan Trapaidze)

The course aims to provide students with an understanding of world cinema, changing styles, techniques, content, and methods of filmmaking as an art form. The subject explores development of international film history during its last years. Analysis of medium's connection to social and political history is assigned. Moreover, the course enables student to identify how technological, economic, social and cultural factors transformed the medium.

15. Art philosophy and sociology in 20th century Germany - overview of some key movements (Davit Barbakadze)

The course introduces the student to the main movements and theories of philosophy of art and sociology in 20th century Germany. The subject explores the complex problems of classical modernism, neo-modernism, and post-postmodernism. It presents the conceptual links of philosophy and art, mechanisms of their mutual influences. The course gives a comprehensive overview of the historical-contextual thinking in relation to the theoretical studies.

16. Religious visual culture in theory and practice (Ana Mgaloblishvili)

The course is to enable students to enable to reflect on and improve their past and present of different

religions in a new way using interdisciplinary approaches; The course aims to understand aesthetics of popular religious art, meaning and role of religious symbols and rituals in everyday endeavors.

17. Svan painting school and the relations among painting schools in medieval Georgia (Marine Kenia)

The course explores and identifies multiple concepts and principles of the Svan Painting School, rigorous creative challenges and explorations of artists, characterizes their own manners and choices which formed sustainable artistic traditions in mountainous region of Svaneti. The Svan Painting schools, its identity and innovative tendencies will be broadly discussed in context of Georgian medieval fine arts.

18. Georgian painting of the late Middle Ages (Mzia Janjalia)

The course explores the style, conceptions and tendencies of late medieval fine arts in Georgia. The subject deals with Post-Byzantine art iconography, the results of transitional period. approach various aspects of the long-lasting interaction between the cultural and artistic traditions of the Christian East. Furthermore, it focuses cultural transfers and appropriation. The course involves the analysis of the role and expressions of medieval traditions, artistic processes of the post-Byzantine world, impulses coming from the Catholic West and the Islamic world in Georgian painting of the late Middle Ages.

19. Problems of the history of Byzantine architecture (David Khoshtaria)

The course explores key issues for the study of Byzantine art, such as the formation of Christian art, the question of continuity with the Roman past, the forms and uses of imperial art, iconoclasm and image theory. It enables students to Interpret assigned art and architecture of the period in relation to the diverse cultural environment and the historical context in the Byzantine Empire (Greece, Balkans, Russia, Bulgaria, etc.).

20. Architecture of the Christian East of the Middle Ages (Palestine, Syria, Mesopotamia, Armenia) (Giorgi Gagoshidze)

The course leads a survey on history of architecture of Eastern Christian countries. Architectural design of monuments of Georgia and neighboring countries, will be examined in the context of social and political structures that characterize each period. Particular emphasis is also given on the processes and parameters that mark cultural changes and the way in which they are registered in medieval architecture.

21. Byzantine mosaic art (Irma Matiashvili)

This course mosaic arts of the Byzantine Empire from its beginnings in the sixth until its end in the

fifteenth century. The course aims to examine visual codes of images, their intrinsic meaning through mosaic artworks. The subject encourages student to identify particular peculiarities of the Byzantine painting form, signs of artistic style, iconographic codes and their theological and historical background.

22. History and theory of museum work (Lana Karaya)

The subject introduces the A range of museum types will be highlighted including art museums, history and ethnography museums, science centers and others. It examines the contemporary museums' responsibilities for preserving, interpreting, and presenting arts, culture, history, and heritage for the benefit of the public and society. Certain concern is to re-evaluate the museums theories and concepts of space in the post-Soviet states (including Georgia). This course aims to give insights about use of standards and practices in governance, collections stewardship, education and interpretation, financial stability, and facilities.

23. History of the Church of Georgia (Temur Jojua)

The course aims to improve understanding of the major historical processes, religious practices in Georgia (4th-19th c.c.). This class provides the student with the background/history of the Orthodox Christian Church and its role for emergence of Georgian medieval art and culture.

24. History of Georgian metal sculpture (Ana Shanshiashvili)

The course introduces students to the history of Georgian sculpture in metal. It explores material, conceptual and theoretical questions in middles ages and modern times. The subject deals with the materiality, the formal properties of a sculpture, the technical processes used in the making of a metal sculpture, and the achievement of a reasonable level of mastery of the technical aspects of metal fabrication.

25. Modern methods of analysis of an artwork (Ana Kldiashvili)

This class introduces you to the interpretive methods used in the study of art history as well as to the history of the discipline itself. The subject implies in a careful and methodical examination of the physical components of an artwork is an important first step in “decoding” its meaning of an artwork. The class is encouraged to describe, analyze, interpret and evaluate an artwork. The course envisages to develop diverse approaches to analysis and critique.

26. Cultural policy analysis (Levan Khetaguri)

The course offers the foundations to understand a cultural policy in diverse political models and

contexts. This course develops the practical skills involved in policy analysis. The focus will be done on current arts policy issues and funding mechanisms. The subject examines the interaction of arts, culture, and heritage with policy and politics, connecting cultural policy to the broader topics and issues.

27. Fundamentals of theology (Teimuraz Tatarashvili)

This course offers a study of major theological questions related to dogmatic, liturgical, exegetical, and legal teachings. It examines the key principles of theology, the religious nature of humankind. The class primarily uses different anthropological approaches.

Human resources necessary for the implementation of the program:

1. Nino Ghaganidze - Doctor in Art history, TSAA professor (affiliated); Subjects: Georgian painting in the 1980s; Western art in 2nd half of 19th c.; History of contemporary world art: important art movements in 20th c.; History of Georgian Arts from 2nd half of 19th c. till 1920s; History of Georgian Fine arts in 20th c.; History of Georgian Fine arts in 20th c.; On-site practice; supervision of the master's thesis;
2. Ana Kldiashvili - Doctor in Art history, TSAA professor (affiliated); Subjects: Modern methods of analysis of an artwork. supervision of the master's thesis;
3. Nino Tchoghoshvili - Doctor in Art history, TSAA professor (affiliated); Subjects: History and theory of photography; Modernism - the history of style evolution. supervision of the master's thesis; supervision of the master's thesis;
4. Tamar Khundadze - Doctor in Art history, TSAA associate professor (affiliated); Subjects: Byzantine Fine Arts; Medieval Relief Sculpture in East Christianity; Medieval Arts in West Europe (Carolingian, Merovingian, Romanesque, Gothic arts). supervision of the master's thesis;
5. Maya Many - Doctor in Art history, TSAA, Associate Professor (affiliated); Subjects: Theory of artistic synthesis; supervision of the master's thesis;
6. Mzia Janjalia - Doctor in Art history, TSAA associate professor (affiliated); Subjects: Georgian painting of the late Middle Ages; Challenges in Georgian Medieval Fine Arts; Medieval Painting and Christian world; Georgian painting of the late Middle Ages; supervision of the master's thesis;
7. David Khoshtaria - Doctor in Art history, TSAA associate professor (affiliated); Subjects: Problems of the history of Byzantine architecture; Challenges in Georgian Medieval Architecture; On-site practice; supervision of the master's thesis;
8. Liana Antelava - Doctor in Art history, Associate Professor (affiliated); Subjects: Modernism, postmodernism; supervision of the master's thesis;
9. Lela Phiralishvili - Doctor of Philosophy, TSAA associate professor (affiliated); Contemporary culture and epochal paradigm;
10. Ekaterine Baghdavadze - Doctor in Art history, TSAA Assistant Professor (affiliated); Subject:

- Methods and Research in Art History; supervision of the master's thesis;
11. Samson Lezhava - Doctor in Art history, TSAA Senior researcher; Subjects: Georgian painting of the 1950s-60s; supervision of the master's thesis;
 12. Thea Tabatadze - Doctor in Art history, TSAA chief researcher; Subjects: Classical modernism: movements, titles, facts; supervision of the master's thesis;
 13. Khatuna Khabuliani - Doctor in Art history; invited lecturer at TSAA; Subjects: Recent movements in Visual arts and Architecture; Artistic experiments in the 2nd half of the 20th c.; Art criticism and curatorship;
 14. Asmat Okropiridze - Doctor in Art history, invited lecturer at TSAA; Subjects: Iconography of Orthodox Fine Arts (Asmat Okropiridze);
 15. Cecily Dzebniauri - Doctor of Philosophy, invited lecturer at TSAA; Subjects: Transformations of aesthetics in the postmodern era;
 16. Irma Matiashvili – Doctor in Art History, invited lecturer at TSAA; Subjects: Byzantine mosaic art;
 17. Mariam Gachechiladze - Doctor in Art history, invited lecturer at TSAA; Subject: History of Georgian graphic arts;
 18. Ketevan Trapaidze - Doctor in Art history; invited lecturer at TSAA; Subjects: History of Cinema;
 19. Ana Mgaloblishvili - Doctor in Art history, invited lecturer at TSAA; Subjects: Religious visual culture in theory and practice;
 20. Giorgi Gagoshidze - Doctor in Art history; invited lecturer at TSAA; Subjects: Architecture of the Christian East of the Middle Ages (Palestine, Syria, Mesopotamia, Armenia)
 21. Temur Jojua - Doctor of Historical Sciences, invited lecturer at TSAA; Subjects: History of the Church of Georgia;
 22. Ana Shanshiashvili – Doctor in Art History, invited lecturer at TSAA; Subjects: History of Georgian metal sculpture;
 23. Davit Barbakadze - Doctor of philology, invited lecturer at TSAA; Subjects: Art philosophy and sociology in 20th century Germany - overview of some key movements;
 24. Lana Karaya - Doctoral student at TSAA, invited lecturer; Subjects: Interpretation of museum collections; History and theory of museum work (Lana Karaya);
 25. Alexandre Chubinidze - Doctoral student at TSAA, invited lecturer; Subjects: Contemporary architecture; History of Georgian architecture in 20th c. (1921-2018);
 26. Maia Memarnishvili – Doctor in Pedagogical Sciences, invited lecturer at TSAA; Subjects: Pedagogy;
 27. Marina Chkhikvishvili – Invited lecturer at TSSA; Subjects: Foreign language (English);
 28. Ketevan Megrelidze - Invited lecturer at TSSA; Subjects: Foreign language (English);
 29. Manana Vardzelashvili - Invited lecturer at TSSA; Subjects: Heritage Legislation;
 30. Yuri Mghebrishvili - Invited lecturer at TSSA; Subjects: Project finance management in culture;
 31. Levan Khetaguri - Invited lecturer at TSSA; Subjects: Cultural policy analysis;
 32. Teimuraz Tatarashvili - Invited lecturer at TSSA; Subjects: Fundamentals of theology.

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

Exam format and evaluation criteria for admission to the program

Exam format:

- The exam in the specialty deals with paper-work on the topic/subject selected by the student (minimum 10 pages FONT – Sylfaen. 12; Interval – 1.15; illustrations if necessary);
- Presentation of selected topic in art history or relevant research (20 minutes max.);

Exam scores 100 points:

- Paperwork = 70 points;
- Presentation = 30 points;

Evaluation Criteria for paperwork

Relevance of topic - 15 points

- 12-15 - the issue is very relevant, unexplored and necessities to study it;
- 8-11- the issue is relevant, partially studied and needs further research;
- 4-7- the issue is less relevant because it is almost teachable;

- 0-3 - the issue is not relevant;
- **Positioning topic issues and objectives - 15 points**
- 13-15 – main questions are coherently and clearly outlined, topic issues well stated;
- 10-12- main questions are well defined and the research goals are well drawn up;
- 7-9- main questions of topic are is partially highlighted, the research issues and objectives are partially defined;
- 4-6 - questions of topic are poorly defined, the aim of the paper, the research problem/problems are only partially defined;
- 0-3 - questions of topic are not defined, the aim of the paper is not defined, the research problem/problems are only partially formed;
- **Logical argumentation, reasoning - 20 points**
- 20-17 - reasoning is thoroughly diligent and persuasive and well confirmed;
- 16-13 - reasoning is convincing and well-argued;
- 12-9 - reasoning is convincing, argumentation is satisfactory;
- 8-5 - the reasoning component is fair, absence of argumentation;
- 4-1 - the reasoning component in the paper is poor, absence of argumentation;
- **Summarizing Skills:**
- 20-17 - conclusions and novelty are highlited;
- 16-13 - conclusions contain some new ideas and they are convincing;
- 12-9- conclusions shows few novelties, however, the conclusions drawn are partially argued;
- 8-5 - conclusions and hypothesis are already considered and studied;
- 1-4 - conclusions are unsubstantiated;

Evaluation Criteria for presentation

Presentation - 30 points

Quality of content - 15 points

- 13-15 – Research issues and questions are perfectly presented; Objectives/goals are neatly stated; excellent delivery to audience;
- 10-12 - Research issues and questions are well presented; Objectives/goals are well stated; good delivery to audience;
- 7 - 9 – Presentation of research issues and questions is average; Objectives/goals are stated; delivery to audience is average;
- 4-6 - Presentation of research issues and questions are poor; Objectives/goals are incomprehensibly stated; delivery to audience is under average;
- 1-3 - Research issues and questions are not presented; Objectives/goals are not stated; poor delivery to audience;

Organization - 15 points

- 13-15 - Consistently clear, concise, well organized. Points were easy to follow because of the organization. Transitions between sections logically coordinated;
- 10-12 - Usually clear, concise, well organized. Most of the presentation was easy to follow. Transitions between sections usually coordinated;
- 7 - 9 - Not always clear or concise. Organization was adequate, but weak. Occasionally wandered and was sometimes difficult to follow. Transitions between sections weak;
- 4-6 - Often unclear and disorganized. The presentation was confusing and difficult to follow. Transitions between sections poor;
- 1-3 - Completely unclear and disorganized. The presentation was rambled too much and impossible to follow. Transitions between sections incomplete.

TSAA, Faculty of Restoration, Art History and Theory

Eligibility requirements for the master's thesis of the faculty and the rule of defense of the thesis

General layouts for master thesis, defense policies and guidelines

I. Parameters of the master's thesis

- The volume of the master's thesis should not be less than 70 pages
- FONT – Sylfaen. 12.
- Interval – 1.5
- Structure of the work: introduction, main part, conclusion, bibliography, list of illustrations, table of contents

Notes and footnotes should be given below the text. It is possible to add other material.

Illustration/catalogue must be annexed as an appendix (bound together with the text or as a separate part).

II. The topic of the master's thesis is selected and submitted in two stages:

- 1) topic selection and approval
- 2) thesis defense

III. Topic selection

- thesis topics must be presented by students at the end of the 3rd semester, at the end of November, at the beginning of December;
- presented topics are discussed and approved by the faculty committee. At the same meeting, the council selects and designates a supervisor for each graduate in accordance with the topic;
- date of the defense is scheduled by the academic council of the faculty and this date is by the end of the IV semester (June/July).

IV. The procedure for appointing the head

- The supervisor of the master's thesis is appointed by the faculty council from the academic and/or guest staff of the faculty according to the theme of the master's thesis.
- It is permissible to appoint a specialist invited from outside as the supervisor of the master's thesis in the event that the subject of the bachelor's thesis is not worked on by a teacher of TSSA.
- Co-leadership is also allowed.

V. The procedure for the formation of the examination commission

- The master's thesis is evaluated by a committee consisting of three members. The commission has a chairman.
- Determines the composition of the commission and the nomination of the chairman

The faculty council no later than one week before the defense of the master's thesis.

- The members of the commission and the chairman are selected among the academic staff of the faculty.

VI. Examination committee constitution and policy

- Master's thesis is defended at the end of the fourth semester after completion of the session and additional exams.
- final version of master's thesis must be submitted three weeks prior to the date of defense.
- reviewer of the paper is selected and approved by the faculty council.
- paper will be submitted for review to the reviewer two weeks prior to the date of defense.
- reviewer's review must be available for the candidate SIS three days before the exam.
- candidate must submit two copies of paper and electronic version on a CD; the thesis for defense, bound, in two copies. Also, he must submit an electronic version of the thesis on a CD.
- candidate is encouraged to demonstrate her/his PowerPoint presentation in front of the committee.
- thesis supervisor provides a feedback and supplementary information about candidate's work. The supervisor's conclusion must be submitted in writing.
- reviewer submits a written review in time for the defense day.

Master thesis Evaluation and Grading System

Thesis may be assessed once

Thesis loads 100 points

#	Criteria	Points	ECTS
1.	<p><u>Presenting research questions (purpose, research problem, and questions, problems and objectives)</u></p> <p>13-15 - author has phrased the research questions perfectly</p> <p>10-12 - research questions are especially relevant to the field.</p> <p>7-9 - research questions are clear, well-defined but not reasoned</p> <p>4-6 - research questions and goals are not always concise and clear.</p>	15	30

	0-3 – research questions are not defined and issued are partially stated.		
2.	<p><u>Structure</u></p> <p>13-15 - Thorough discussion is perfectly developed. Thoughts and flow in a logical manner. All sections are organized with smooth transition.</p> <p>10-12- Thorough discussion is well developed. Thoughts and flow in a logical manner. All sections are organized with smooth transition.</p> <p>7-9 – Discussion is partly developed. Logical flow isn't always clear.</p> <p>4-6 – Discussion is not structured.</p> <p>0-3 - Text is completely rambling.</p>	15	
3.	<p><u>Findings</u></p> <p>13-15 - author presents his/her findings especially clearly, in an engaging and informative way. Quality of reporting the study results is perfect.</p> <p>10-12- author presents the findings appropriately, correctly and concisely. Quality of reporting the study results is good.</p> <p>7-9 - author presents his/her findings comprehensively. Quality of reporting the study results is average.</p> <p>4-6 - findings are not presented clearly or logically, but they are grouped by research problem or question. Quality of reporting the study results is under average.</p> <p>0-5 - findings are not presented clearly or logically, nor are they grouped by research problem or question.</p>	15	

4.	<p><u>Use of references</u></p> <p>13-15 – Literature is reasonably related to literature. It demonstrates an adequate, critical understanding of the relevant literature in the field and cites an appropriate range of literature sources.</p> <p>10-12- Literature is related to topic. It demonstrates good understanding of the relevant literature in the field and cites an appropriate range of literature sources.</p> <p>7-9 – Literature is well related to the topic, but it demonstrates an average understanding of the relevant literature in the field and cites a moderate range of literature sources.</p> <p>4-6 - Literature is partially related to the topic. It demonstrates a poor understanding of the literature in the field and cites a narrow range of literature sources.</p> <p>0-5 – Literature isn't related to the topic. It doesn't demonstrate an understanding of the literature in the field and cites an insufficient range of literature sources.</p>	15	
5	<p><u>Logical aspect</u></p> <p>13-15 – Knowledge of subject is excellent. Thoughts, ideas and results are substantiated.</p> <p>10-12- Knowledge of subject is good. Thoughts, ideas and results are substantiated.</p> <p>7-9 – Knowledge of subject is average. Thoughts, ideas and results are verified.</p> <p>4-6 - Knowledge of subject is under average. Thoughts, ideas and results aren't substantiated.</p>	10	

	0-5 – Knowledge of subject is very low. Thoughts, ideas aren't substantiated, results are absent.		
6	<p><u>Novelty</u></p> <p>13-15 – Research novelty is ensured; major points highlighted concisely;</p> <p>10-12- Research novelty is ensured; major points highlighted appropriately;</p> <p>7-9 – Research novelty is ensured but major points are not easy to follow;</p> <p>4-6 - Research novelty isn't ensured and major points are not easy to follow;</p> <p>0-5 – Research doesn't contain a novelty and major insights are not stated.</p>	10	
7	<p><u>Academic impression and layout</u></p> <p>13-15 – The thesis and its language fulfil formal, academic requirements, as a thesis it's well polished.</p> <p>10-12- The language of the thesis is fluent, follows the conventions of scientific writing, text is explicit.</p> <p>7-9 – The language of the thesis is correct, follows the conventions of scientific writing; content is understandable.</p> <p>4-6 - The language of the thesis is average, doesn't follow the conventions of scientific writing; content isn't clear.</p> <p>0-5 – The language of the thesis is under average, doesn't follow the conventions of scientific writing; content is rambling.</p>	10	
8	<p><u>Presentation - Organization</u></p> <p>5 – Consistently clear, concise, well organized.</p> <p>4 - Usually clear, concise, well organized.</p>	10	

	<p>3 – Not always clear or concise. Organization was adequate.</p> <p>2 - Often unclear and disorganized, rambled too much.</p> <p>1 – Mostly unclear, disorganized and rambling.</p> <p><u>Presentation-Presence</u></p> <p>5 – Stage presence and is excellent and key points highlighted;</p> <p>4 - Stage presence and is good and key points stated;</p> <p>3 - Stage presence and is adequate and key points aren't completely stated;</p> <p>2 - Stage presence isn't adequate and key points aren't stated;</p> <p>1 - Stage presence and delivery to audience is weak.</p>		
--	---	--	--

Program directors:

Nino Ghaghanidze
Doctor in Art History
Professor, TSAA

/Nino Ghaghanidze/

Tamar Khundadze
Doctor in Art History
Tchoghoshvili/
Associate Professor, TSAA

/Tamar Khundadze/

Nino Ghaghanidze
Doctor in Art History
Professor, TSAA
Head of the TSAA Quality Assurance Service of the

/Nino Ghaghanidze/