

LEPL Apollon Kutateladze Tbilisi State Academy of Arts

Faculty of Restoration, Art History and Theory



საჯარო სამართლის იურიდიული პირი  
თბილისის აპოლონ ქუთათელაძის სახელობის  
სახელმწიფო სამხატვრო აკადემია

Art History Studies  
(History of Georgian Art)

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## **I. Doctoral program characteristics statement**

One of the priorities and the mission of the Apollon Kutateladze Tbilisi State Art Academy are the scientific research of the history and theory of Georgian art and the creation of new knowledge in this field. The objective of the doctoral program is the research of old and new Georgian art, which is the most important component to develop a discipline of art history. The goal of the doctoral program is to educate a researcher in one of the fields of humanities - art history and to prepare her/him for teaching in a higher educational institution. The program develops both broad and significant sectoral competences of arts and sciences.

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

Teaching Language: Georgian

Foreign counterparts of the program:

<https://www.york.ac.uk/medieval-studies/phd-medieval-studies/>  
University of York (United Kingdom)

<https://kunstgeschichte.philhist.unibas.ch/en/home/doctorate/>  
University of Basel (Switzerland)

<https://studies.unifr.ch/en/doctorat/artmus/arthistory/>  
Freiburg University (Switzerland)

Prerequisites for admission:

Master's academic degree, foreign language exam (B II level), plan of research project (the format of the presentation is described in detail in the doctoral regulation policy by the Faculty of Restoration, Art History and Theory of TSCA).

Career opportunities:

A doctor in art history 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.

## **I.1. Program objectives and research area**

### Purpose of the program

The research history of Georgian art began almost a century ago. In the last century, many relevant issues and problems have been addressed. Many facts have been established, many things have been done to determine the quality of Georgia's artistic heritage and its place in the world's cultural legacy. At the same time, the science of art faces contemporary challenges in terms of study methodology, breadth, and consideration of evolving historical, social, political, and other issues. Additionally, new problems and research paths are always emerging.

Additionally, it is important to consider the circumstances that contributed to the growth of Georgian art studies. Ideological constraints during the Soviet era restricted the study domain, made it challenging to develop and sustain foreign relationships, and made it challenging to get familiar with other nations' cultural creations. Researchers of the 20th century found themselves in a particularly difficult situation, who were unable to discuss the work of Georgian artists in relation to the artistic-historical processes of the world. However, George Chubinashvili established Georgian School of Art History and this school prepared a solid ground for this research arena as well, there is a lot of work to be done here.

The period of freedom also had its challenges. On the one hand, the researchers' work was slightly limited by their financial situation; on the other hand, their increased global exposure has increased demands. Raising the general bar, getting ready for global scientific processes, and reporting on recent accomplishments are all imperative in the new circumstances.

The objectives of the PhD program in Georgian art are based on all of these factors, in the wake of modernity, to uphold the traditions of the George Chubinashvili school and to deepen the multidimensional, interdisciplinary approaches distinctive for him:

- Studying trends and historical phases of Georgian art in wide context;
- Analyzing the important trends and historical phases of Georgian art throughout its history, establishing the connections with other creative movements, and subsequently showing the significance of Georgian art;
- Critical comprehension of current scientific techniques and introduction of creative strategies to produce new, high-quality knowledge;
- Identification of the research issues highlighted by the current and the formulation of solutions;
- The education of a scientist-researcher and a teacher in a higher education setting who are dedicated to the production of new information and who will pass on the knowledge gathered to next generations;

Program objectives:

The Faculty of Restoration, Art History, and Theory at TSAA will establish suitable conditions for the PhD student to conduct research in order to fulfill the objectives of the doctoral program:

- to support the PhD student in acquiring the knowledge and expertise essential to succeed as a scientist, researcher, and educator;
- to help the student acquire the compassion and critical-thinking abilities requisite to become an expert art critic;

Research area:

The PhD program's anticipated research areas include contemporary issues in all aspects of Georgian art from various ages, including architecture, fine and practical arts, samples, creators, and the theory and history of artistic movements.

## **I.2. Program Requirements**

Conditions for admission:

Requirements for entry:

It is possible to apply for enrollment in the doctoral educational program of Art History and Theory on a mobility basis twice a year, within the deadlines established by the Ministry of Education and Science of Georgia.

- A person with a master's degree in humanities and social sciences or an academic degree equivalent to it, who meets the requirements established by the doctorate regulations, has the right to enroll in the program.
- Enrollment in the doctoral educational program of artistic studies, or enrollment in the manner of transfer from a recognized higher educational institution of a foreign country, is carried out based on the decision of the Ministry of Education and Science of Georgia;
- A valid petition from the supervisor (or co-supervisor) of the doctoral program is a requirement for admission to doctoral study; The study topic's necessity and relevance should be discussed with the supervisor;
- The results of the upcoming scientific project must be submitted in order to be considered for enrollment in the program:
  - Applicant must give a lengthy oral presentation of his scientific project to the faculty's dissertation Committee (with additional supporting information, no longer than 40 minutes);
  - Applicant is encouraged to present the topic chosen for research, the

primary issues, likely solutions to these issues, and likely research methodologies in front of the faculty's dissertation council during the presentation;

- Applicant must submit an abstract on the research topic to the Council that is at least 15 pages long (Sylfaen- 11/12).
- A person is free from presenting a certificate of competence at the B2 (ALTE) level of a foreign language if they have successfully finished a bachelor's or master's program in English, German, or French.
- B2 proficiency in one of the three foreign languages (English, German, or French) is a prerequisite for enrollment in the program.
- Applicants for doctoral studies can present a certificate confirming knowledge of a foreign language, which must be issued by a competent authority (in German: Goethe – Zertifikat B2, who has passed: Zertifikat Deutsch für den Beruf, DAF, Sprachdiplom Kultusminister and Konferenz, ZMP, Zentrale Oberstufenprüfung, Kleines/Grosses Deutsches Sprachdiplom, DSH; in English: - CEFR B2, IELTS exam – 5, BEC exam and CELS exam – Vantage, Cambridge exam – FCE, Pritman ESOL International, TOEIC – 541, TOEFL: – 500 (paper-based ), 173 (computer - based), 61 (internet - based); in French language - Diplôme de Langue Française (DL) (AF), Diplôme d'Études en Langue Française DELF/B2 (CIEP). The certificates must be issued in the last three during the year.
- In all other cases, the person is obliged to pass the foreign language exam organized by the TSAA;
- Under equal conditions, preference will be given to a candidate who has a master's education in the field of art history and theoretical studies, also, under equal conditions, preference will be given to a candidate who does not have a master's education in the relevant field, but has practical work experience and/or works in the relevant field or a separate part of it in its domain.

The official website, [www.art.edu.ge](http://www.art.edu.ge), makes information regarding enrolment in the program transparent, accessible, and available to applicants and other interested parties. Two months prior to the beginning of the admissions process, this information is posted on the website.

#### Program duration

The educational curriculum lasts for three to five years. Following successful completion of the program, the graduate is granted the academic title of "Doctor of Art History and Theory" and is presented with a diploma made in accordance with state standards. The diploma is issued together with a "diploma supplement" that follows the model created by the European Commission, European Council, and UNESCO/CEPES.

A nomination for the academic degree of Doctor of Art History and Theory.

The doctorate student must meet the educational requirements in order to successfully finish the entire doctoral course and obtain a diploma attesting to the conclusion of the educational program.

Requirements provided by the program.

He/she must obtain 50 ECTS credits corresponding to the study component:

- must successfully study and pass exams in faculty subjects (15 credits);
- must successfully study and pass the exam in the optional component (5 credits);
- successfully complete two mandatory seminar courses (10+10 credits);
- Successfully complete an interdisciplinary seminar course (10 credits). Research component:
- conduct two colloquiums (the colloquium is not graded, but is mandatory and is a prerequisite for admission to the defense);
- perform a research (qualification) paper and defend it in public;
- doctoral student must also submit one publication in an international refereed journal
- doctoral student has to present a proceeding of a conference paper at the international scientific event.

### **I.3. Forms of doctorate**

Format and style of instruction: The PhD program will use lecture, seminar, and colloquium formats. The cornerstone of learning/teaching methodology is the employment of distinct methodologies, such as inductive or deductive, as well as their combination, while taking into account the particulars of a certain educational subject or issue.

Both independent work and group work methods will be used in the lecture and seminar formats during the teaching process. The analysis technique, which is employed during the implementation of the training and research components, is one of the priority methods of the training component. During the seminar work, the methods of justification, argumentation, and discussion will frequently be used.

The action-oriented approach will enable the doctoral student to acquire abilities in knowledge transfer, presentation, and interaction with students during the professor's assistantship.

The appropriate research method(s) regarding the research topic are chosen during the implementation of the research component, in coordination with the scientific director, and the application of these methods is assessed during the presentation of the research findings.

The action-oriented approach will enable the doctoral student to acquire abilities in knowledge transfer, presentation, and interaction with students during the professor's assistantship.

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The strategies for teaching and learning flow into and endorse one another along the process. Depending on the precise teaching task, the professor may employ one or more of the aforementioned ways or any other method. The syllabus of the pertinent study course specifies the teaching-learning strategies for that particular subject.

1. Verbal, or oral method.
2. Discussion/debate – The discussion process dramatically increases the quality and engagement of students. The discussion can turn into an argument. This process is not limited to the questions asked by the professor. This method develops the student's ability to argue and justify his opinion.
3. Group work - teaching with this method involves dividing students into groups and giving them a learning task. Group members work on the issue individually and simultaneously share it with the rest of the group. Depending on the set task, it is possible to redistribute functions among the members during the work of the group. This strategy ensures maximum



involvement of all students in the learning process.

4. Historiographical method;

5. Problem-based learning (PBL) - a learning method that uses a problem as the initial stage of the process of acquiring 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 study the subject better. Each group member works on the problem until all of them have mastered the issue;

7. Heuristic method is based on the student's work being solved step-by-step. By independently discovering the facts and noting their relationships, this task is accomplished during the educational process;

8. Case study - During the lecture, the lecturer will discuss specific scenarios with the students, who will then extensively investigate the subject;

9. Brainstorming entails generating as many opinions and ideas about a particular issue or problem within a particular topic as possible, particularly with dramatic differences. This technique aids in the formulation of a novel solution to the issue. This approach, which works well when there are plenty of students present, has five key phases:

- Writing down ideas from the audience about the subject during a specific period of time without criticism;
- defining the problem or issue from a creative standpoint; separating by excluding those ideas that demonstrate the greatest relevance to the question;
- Establishing evaluation criteria to determine an idea's relevance to the research's goal;
- Assessing chosen ideas according to specified standards;
- Displaying the idea with the highest rating as the most effective way to address the given issue.

10. Demonstration technique - this last term denotes the activities of putting up tests, displaying video materials, presenting dynamic content, etc.

11. Practical techniques - incorporates all educational modalities that help students develop their practical abilities. In this setting, the student works independently to complete one or more tasks based on the knowledge they have learned, such as production and pedagogical practice, field work, etc.

12. Analysis, synthesis, induction, and deduction:

- The deductive method of teaching describes a way to transfer knowledge of any subject matter that is a logical process of learning new information based on previously acquired information, moving from the general to the specific.
- Making use of the method of analysis during the learning process enables us to dissect the learning material into its constituent pieces, making it easier to go into detail about specific concerns inside complex situations.
- The synthesis approach follows the opposite process, uniting disparate issues to create a single, cohesive whole. This approach fosters the capacity to view issues holistically.

13. Explanatory method—based on thinking through the problem at hand. The

professor uses a unique instance to illustrate the subject matter and goes into profound detail regarding it outside the context of the topic;

14. Action-oriented teaching - emphasizes the actual application of theoretical material and calls for active participation from both the instructor and the learner;

15. The written work process, which includes the following tasks: taking notes and extracts, summarizing the information, developing theses, producing a report or essay, etc. The construction of the bachelor's research and practical abilities is the primary goal of the teaching and learning techniques.

## **Evaluation and Grading**

The educational component's assessment is multifaceted. The syllabus of the particular subject contains an entire set of the assessment criteria.

The following factors are considered in assessing the student's work during the semester:

- Evaluation of the intermediate exam;
- Evaluation of the final exam.

The European Transfer and Accumulation System (ECTS) and the "Rules for calculating credits for higher education programs" approved by the Order N3 of the Georgian Minister of Education and Science on January 5, 2007, are implemented to evaluate the student's performance in each subject during the implementation of the program and the teaching of study disciplines.

A 100 scores system for rating students is in place at the TSAA.

When analyzing the educational component, the total assessment of the student's work is made after taking into account the midterm and final exams. Each component of the overall evaluation system has a percentage share. The midterm assessments, which include the midterm exam or exams, and the final exam, are both considered in the final assessment of the student's work.

- final test is required and receives a maximum of 40 points in the evaluation process.
- student is regarded to have passed the final test if they receive at least 51 points when adding their final exam score to their intermediate grade;
- minimum competence limit for the intermediate exam is 30%+1;
- the minimum competence limit for the final exam is 50%+1;

Each learning component's syllabus includes a description of the assessment components and their individual role. Students get access to details regarding the components and grading scheme. The lowest and highest positive grades are 51 and 100 points, respectively:

The following evaluation is taken into assessment:

(A)- Excellent - 91 or more out of a possible 100; all training course requirements have been fully met. The student exhibits in-depth subject knowledge, erudition, and exceptional logical and independent reasoning abilities;

(B) - very good - 81-90 points of the maximum assessment - the requirements of all the training course's components are satisfactorily met (with only minor gaps);

(C) - good - 71-80 points of the maximum assessment - the requirements of the training course's components are satisfactorily met; The student demonstrates a respectable amount of understanding of the subject and only commits minor errors while making their own decisions;

(D) – Satisfactory - degree of fulfillment of the training course criteria is good (with notable gaps), earning 61–70 out of a possible 70 points. The student exhibits ordinary subject knowledge and has little capacity for independent thought regarding the pertinent issue.

(E) - Sufficient - 51–60 points of the maximum assessment - the training course requirements are at least partially met. Within fairly constrained parameters, the student exhibits subject expertise. Independently reasoning while committing numerous errors is viewed negatively:

(FX) - failed - 41–50 points of the maximum evaluation, indicating that the student needs to complete additional coursework to pass and is eligible for supplementary assessment;

(F) - failed - 40 points of the maximum evaluation or less, indicating that the student's work was insufficient and it's compulsory to enroll to the subject again.

The student has the option to transfer once if they receive a grade of FX on their final exam within 10 days of the results being released.

Evaluation of the dissertation submitted for qualifying.

The doctorate student will not receive credit for completing any of the required research component components because they are not graded. Only the doctorate student's thesis is reviewed once, as part of the final assessment.

According to the doctorate thesis evaluation standards created by the faculty council, the dissertation council members score the dissertation anonymously using a scoring methodology. Each member of the dissertation board submits a personal, anonymous review to a different source. The chairman and secretary compute the arithmetic mean, which is used to determine the final grade. The chairman and secretary of the dissertation council assign the arithmetic mean of points for the thesis' final evaluation, which is then compared to the Latin evaluation using the following formula:

Positive assessment:

- 91-100 points is **summa cum laude**, which means excellent work;
- 81-90 points is the grade **magna cum laude** (very good); 71-80 points is a grade cum laude (good);
- 61-70 points is the assessment **bene** (satisfactory), which means the result satisfies the criteria in every way;
- 51-60 points is an assessment of **rite** (sufficient), which means the result, despite the shortcoming;

Negative evaluation:

- 40 points and fewer is a **sub omni canone** (totally unsatisfactory) grade - a result that does not fully satisfy the standards.
- 41-50 points are a rating **insufficenter** (unsatisfactory) – a result that cannot fulfill the requirements due to major gaps.

The doctoral applicant forfeits the right to submit the same thesis in the event of a subpar evaluation.

The board chairman then releases the results and brings the issue of whether the results comply with the Latin grading method and grant the doctorate student the proper qualification to an open vote. Open voting is restricted to Dissertation Council members only.

The dissertation completed by the doctoral student and defended in the same or the following semester will be considered completed and will be awarded the qualification of Doctor of Art History and Theory provided for by the doctoral educational program/academic quality, according to Order N3 of the Minister of Education and Science of Georgia dated January 5, 2007, in case of receiving any positive evaluation provided by the doctoral thesis evaluation system.

## II. Doctor's qualification description

### II.1. Doctoral outcomes and assessment:

1. doctoral student has comprehensive knowledge grounded in the most recent advances in the area (Georgian art history), enabling them to broaden and update the scope of their body of knowledge while adding new information;
2. doctoral student is well-versed in art investigation methods (including interdisciplinary approaches) and recognizes their value and significance in Georgian art study using the most recent scientific methodologies;
3. doctoral student recognizes the significance of the study issues surrounding Georgian art and creates methodological and scientific approaches to addressing them;
4. doctoral student is aware of the significance of critical analysis, synthesis, and evaluation of information, ideas, and techniques in the subject of art history that are incompatible with one another for the scientific study to be done in the area;
6. doctoral student understands his own responsibility for the usefulness of his original research results to society and their application in the contemporary space of couture, produced in accordance with the principles of professional integrity.
5. doctoral student recognizes the importance for comprehending Georgian art in its wider context of world art history.
7. doctoral student is able to comprehend, assess, and reassess the body of knowledge already available in the subject, as well as autonomously produce new knowledge based on the generation of novel research techniques or fresh perspectives;
8. doctoral student is capable of analyzing and debating current topics in the field; critical analysis, synthesis, appraisal of information that is mutually exclusive, contradictory concepts and approaches, and on the basis of these abilities, he is capable of making appropriate and efficient judgments for handling complicated situations;
9. doctoral student can communicate the research's findings to peers and the general public in a manner that adheres to both the standards of the international standard and the academic integrity of the scientific effort.
10. student is able to take part in local and international discussions on certain topics.
11. student has the ability to independently organize and carry out research in the field of art history studies; persuasively defend one's viewpoints; use novel methodologies; and recognize development-oriented vectors for one's own research project or issue.
12. student develops various training courses and programs, engages in academic, educational, and educational activities, and instills ideals.

## II.2. Field of professional activity, functions and types of activities of the doctoral student

The doctoral student's scope of professional activity: A doctor of art history and T may hold any post in accordance with his specialty, which is only a guide for a student who has completed the highest advanced program of university-level humanities study.

It can primarily be used in political structures, public organizations, educational, research, and cultural institutions.

The doctorate student's professional work serves the following purposes: a) involvement in the scientific-pedagogical and scientific-research processes; and b) involvement in governmental structures (cultural services) and public organizations.

The doctorate candidate engages in a variety of state-public activities as well as cultural-practical, scientific-research, pedagogical, and other types of professional engagement.

## **III. Structure, scope and curriculum of the doctoral program**

### III.1. The doctoral program's structure

The doctoral program has both academic and research-based components. Its goal is to help students develop their own work experience skills through the individualization and optionality of the educational process.

The primary requirements of the European Credit Transfer and Accumulation System (ECTS) are taken into consideration when teaching within the parameters of the educational program. Both teaching in class and individual study are components of the PhD educational process. The majority of classroom instructional time is spent on seminars and practicums, which leaves more time for independent work than is allocated for classroom study. Work on the dissertation topic, colloquia, the writing and publication of scientific papers, and the creation of conference reports are all included in the program's scientific research component.

The doctoral student will get generalist lecture courses, seminar work in the specialization, and interdisciplinary elective seminars as part of the educational component. The focus of the course will be on the key theoretical and methodological challenges around one distinct major topic:

The doctoral student will get generalist lecture courses, seminar work in the specialization, and interdisciplinary elective seminars as part of the educational component. Within the confines of the course, focus will be placed on the fundamental theoretical and methodological issues surrounding a distinct major topic: discussion/analysis of specialized literature, visual information material; Special attention will be paid to the so-called Feedback, discussions, and presentations.

These academic learning modalities will be linked with practical exercises, which will provide

students a chance to practice the most recent research techniques. The study of high school pedagogy and educational management will get particular focus.

According to the doctorate students previously created individual plan, the scientific research component will begin execution concurrently with the teaching component.

One credit, or 25 hours, requires the doctorate student to demonstrate mastery of the curriculum via both collaborative and independent work.

education-related element. The overall amount of the educational component is 50 ECTS, of which the necessary components make up 45 ECTS and the optional components make up 5 ECTS.

Components of the educational requirement (45 ECTS) that must be met: The doctoral educational program's required educational component aims to advance the doctoral student's knowledge of art history and theoretical studies, as well as his research and methodological abilities. It also assists the doctoral student in finishing his dissertation and gets him ready for future scholarly and pedagogical endeavors.

Mandatory elements of the training component are:

- Faculty training courses (mandatory) – 15ECTS (5+5+5)
- Seminar in specialty (compulsory) – 20ECTS (10+10)
- Interdisciplinary seminar (mandatory, optional) – 10ECTS
- Optional subjects – 5ECTS

#	Subjects in Faculty	15 ECTS
1	Contemporary methods in Art History Studies	5 ECTS
2	Pedagogy of High School	5ECTS
3	Professor's assistantship	5ECTS

	Seminars	30 ECTS
1	Seminar in specialty 1	10 ECTS
2	Seminar in specialty 2	10 ECTS
3	Interdisciplinary seminar	10 ECTS

Additional educational component:

The goal of the optional educational component is to provide the doctorate student with the chance to broaden his knowledge in a variety of subjects, which will aid him in personal as well as professional growth and decision-making on the research topic.

The following study courses (5 ECTS each) make up the program's optional components:

#	Optional Subjects	ECTS
1	Philosophy of creation and humanitarian knowledge	5 ECTS
2	Sacred and profane	5 ECTS
3	Western culture and civilization	5 ECTS
4.	Theory of ornamentation	5 ECTS

The following studies make up the program's research components:

#	Research components
1	Colloquium #1
2	Colloquium #1
3	Submitting and presenting a dissertation for defense

Although the colloquium is required and a requirement for entrance to the defense, it is not scored (see colloquium assessment criteria).



### III.2. Doctoral Program Curriculum

№	Prerequisites	Courses	ECTS							
			I Year		II Year		III Year			
			Semester							
			1	2	3	4	5	6		
		<b>Mandatory elements</b>	25	25						
1	None	Contemporary methods in Art History Studies	5							
2	None	Pedagogy of High School	5							
3	None	Professor's assistantship		5						
4	None	Seminar in Specialty 1	10							
5	None	Seminar in Specialty 2		10						
6	None	Interdisciplinary seminar		10						
		<b>Optional elements</b>	5							
7	None	Philosophy of creation and humanitarian knowledge								
8	None	Sacred and profane								
9	None	Western culture and civilization								
10	None	Theory of ornamentation								
	None	Research components								
1	None	Colloquium 1			•					
2	None	Colloquium 2				•				
3	Pursuing the study components: Colloquium 1 Colloquium 2	Writing a dissertation and defense		•	•	•	•	•	•	
Per semester			25	25						

Total		50 ECTS
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## **IV. Course Plan**

### IV.1. Seminar courses

The doctorate student prepares two seminars in their area of specialization and one interdisciplinary seminar throughout the semester set aside by their doctoral educational program. In front of the audience, he reveals the results of the seminar inquiry.

The doctoral student selects a topic from the list of topics from other doctoral programs at the faculty that have been approved by the council (see program appendices (content of seminars)) during any seminar, develops this topic, and then presents a paper of at least 15 pages before the council in addition to giving a presentation.

A dissertation subject cannot include a topic for a term paper.

The pertinent syllabus governs the thematic seminar's evaluation process and standards.

20 (10+10) ECTS from two seminars in the specialty (required) artistic studies.

The doctorate applicant chooses a topic for the seminar from the list of topics created in advance by the faculty council. The doctorate student's scientific advisor and I agree on the specialist seminar's theme.

#### Optional 10-ECTS multidisciplinary seminar

The following PhD programs at the Faculty of Restoration, Art History, and Theory of TSAA allow doctoral students to select a topic for an interdisciplinary seminar:

- ✓ Cultural studies (current media communications and visual culture)
- ✓ Cultural heritage preservation and restoration.

The director of the related doctoral program or a member of the academic staff who specializes in the chosen topic's field guides the development of the topic for the doctoral student's interdisciplinary seminar.

### IV.2. Exam colloquiums

The doctorate student is responsible for organizing two colloquia as part of the research paper. The colloquium envisions the doctorate candidate preparing and presenting the relevant material centered on the dissertation topic or its individual component. The colloquium's main objectives are to organize the doctorate student's knowledge, to communicate the work completed, to foster the doctoral student's capacity for creative thought, and to foster the development of the necessary communication skills with the scientific community.

The colloquium ought to showcase the verified findings of theoretical and empirical research. The PhD student must present the actual and anticipated outcomes of their research, as well as the breadth and depth of their study, during the colloquium.

### IV.3. Dissertation and Defense

The focus of the research component is the thesis. The PhD student's completed dissertation should show the findings of their independent scientific research. Dissertation work should be innovative, contain novel scientific findings that have been supported by evidence from theoretical or empirical research, and/or address a real scientific issue. It should also advance the discipline.

The regulation authorized by Protocol #42 of the February 22, 2022 meeting of the Academic Council of the Academy on doctoral studies establishes the processes for the submission of the completed thesis, its preliminary assessment, public defense, and final assessment.

The pertinent syllabus determines the structure of the dissertation (the way it is organized and put together) as well as the standards by which the finished dissertation is evaluated.

The PhD student will not receive credit for completing any of the required research component components because they are not graded. Only the doctorate student's thesis is reviewed once, for the purpose of the final assessment.

The doctoral student's dissertation will be deemed finished and awarded the qualification of Doctor of Cultural Studies provided by the doctoral educational program/academic degree, in accordance with the order N3 of the Minister of Education and Science of Georgia dated January 5, 2007, in the event of receiving any positive evaluation provided by the doctoral thesis evaluation system.

### IV.4. Supplementary requirements

The completion of the necessary components of the educational component (50 credits) and the research component—two colloquia and the dissertation—is a requirement for entrance to the dissertation defense.

In addition:

- The doctoral candidate is required to publish at least one article in foreign or local refereed periodicals that are recognized by the Academy for this purpose and are recommended by the Faculty Dissertation Council; The essay should reflect the key findings of the scientific investigation conducted on the dissertation issue;
- Attending a scientific conference abroad and presenting a personal report. The PhD candidate must have attended at least one international scientific meeting. Published documentation should attest to his participation.

## **V. Coursework**

### V.1. Faculty subjects

#### 1. Contemporary methods in Art History Studies – Course Annotation

The course will introduce the doctorate candidate to the numerous kinds of research techniques used in modern art studies, as well as their range of applications, advantages, and disadvantages. They will also become aware of these methods' potential applications in light of current challenges, particularly those affecting Georgian science. The student will be prepared to develop a new methodology in accordance with new scientific issues, taking into account the experience of the field or the accomplishments of other humanities and social sciences as well as his ability to reason and argue about methodological problems. These skills will be developed as a result of successfully completing the course.

The purpose of the study discipline is for the doctoral student to gain accurate and systematic understanding regarding the primary techniques and approaches currently employed in art studies so that he may engage in national or international scientific research and become oriented in contemporary scientific-methodological discussions.

Learning outcome: After completing the training program, the doctorate student will have a thorough understanding of the primary techniques and modern strategies now employed in art science.

#### 2. Pedagogy of High School – Course Annotation

The requirements that form a future professional educator's personality are covered in this course for PhD students. The course focuses on important issues like: the origins and development of pedagogy as a science; its concepts and sources; scientific research methodologies; the high school educational process and specifics of teaching; forms of teaching organization; types of independent work; teaching content, principles, and methodologies; the high school educational process; methods of activating cognitive skills; and high school teachers who are scientists or lecturers. The course is also made to help doctorate students learn the fundamental ideas and strategies of knowledge transfer. The doctorate student will design, prepare, and deliver lectures in this course. They will also choose the best lecture structure and teaching strategies for the subject.

The goal of the study subject is to prepare doctorate candidates for pedagogical activities by providing the essential theoretical and methodological knowledge and by helping them to build practical skills. to introduce cutting-edge teaching/learning technologies in order to develop a young, imaginative generation. to establish in him the inner attitude, calling, and interest typical of a teacher. The objective of this course is for the student to gain the skills needed to plan, prepare, and deliver a lecture as well as the ability to choose the best format

and teaching strategies. Additionally, the student should be able to plan, prepare, and deliver the midterm survey and summative exam as well as correct the corresponding paper, which entails grading the student's work using pre-established standards.

Learning objectives: After completing the course, the doctorate student will have a strategy for finding information, be in need of mastering a high degree of professionalism, own the technologies of parenting and education, and be able to choose and employ them while taking into account the nuances of age; possesses knowledge of scientific research. The learner will get knowledge transfer skills once the study course is finished. He will be able to organize, prepare, and deliver a lecture; choosing the right structure and instructional strategies for the course. Additionally, preparing, conducting, and scoring student papers in accordance with the midterm and final examination requirements that have been established.

### 3. Professor's assistantship - Overview

The goal of professor's assistantship is to support the doctoral student in becoming an educator and gaining useful skills.

As a professor's assistant, student will give lectures, seminars, and practical classes, create quizzes and exam questions, grade quizzes and papers for students, and review bachelor's and master's theses under the direction of the scientific advisor. The pertinent syllabus determines the process and standards for rating the professor's assistantship.

## V.2. Optional subjects

### 1. Philosophy of creation and humanitarian knowledge – Course Annotation

Students will learn the fundamentals of hermeneutics and phenomenology in this course. The emphasis will shift to comprehending the ideas of "understanding" and "communication" in the context of discourses that are value- and communication-rational. The singularity of religious knowledge shall be highlighted. The texts of Soren Kierkegaard, Hans Georg Gadamer, Martin Heidegger, Jean Baudrillard, Jürgen Habermas, and other well-known philosophers will be covered in the course.

The study course's main objective is to introduce students to the major concepts in the philosophy of creativity and humanitarian knowledge. Additionally, it aims to teach students to the connection between the philosophy of creativity and universal human understanding.

Learning outcomes: PhD students will deepen their knowledge of key issues in the philosophy of creativity and humanistic cognition.

### 2. Sacred and profane – Course Annotation

The course introduces students to the ideas of sacred and profane, their essence, and various authors' interpretations of them in various cultural eras. the interaction between ideas of the sacred and the profane with the paradigm of each era, as well as many authors' perspectives on this matter. This will enable PhD candidates to widen their perspectives and think about their research subjects, such as monuments and works of art, in a larger context.

The course is designed to give students a thorough understanding of the principles of religious philosophy, including sacred and profane concepts and their connections to the philosophy of art. The course's main objective is to familiarize students with the fundamental concepts of the sacred and the profane as well as the theories of various authors on these topics. By studying these topics, students will acquire the habits of orientation in modern philosophical literature and have access to a variety of opportunities for art study.

Learning outcome: The student has developed an understanding of the content of the key terms used in the cultural sciences—the sacred and the profane, the essence of precise and practical (operational) definitions—and has a solid understanding of the key traits of culture in both the historical and modern eras. The student then applies this understanding to their research in the broad cultural context of art.

### 3. Western culture and civilization – Course Annotation

The course will cover the stages of the history of Western culture, cultural schools, and notions of the XIX-XX centuries, as well as the theories of historical typologies of culture in science (O. Comte, A. Toynbee, O. Spengler).

The course's goal is to introduce students to the general phenomenon of Western culture and civilization, the stages of its history; to study the major cultural schools and concepts of the 19th and 20th centuries; to study historical typologies of culture; and to study local and global theories of culture. The suggested lecture course's aim is to acquaint students to the development of Western thinking and culture.

The course's objectives encompass an introduction to the study of the global and local conceptions of culture (by O. Comte, A. Toynbee, and O. Spengler), as well as the stages in the development of Western civilization. The course also aims to define the peculiarities of the mass and elite cultures' creation and consumption of cultural values. The key cultural schools and ideas of the XIX-XX centuries are what this course aims to teach the students. Learning outcome: The student has a thorough understanding of the features of the West as a cultural region as a consequence of the course. He has expert knowledge of what the term "West" means and how to describe it.

Doctoral candidate has a deep understanding of Western cultural paradigms in order to conduct a comparative analysis as needed. able to make the proper inferences by describing and contrasting the living environments of the West and the East as polar opposite existential paradigms.

### 4. Theory of ornamentation – Course Annotation

The course will introduce students to the fundamentals of decoration, including its classifications and nature. The doctorate candidate will become familiar with the theories that already exist concerning ornamentation (Gombrich, Zemper, etc.); he will understand that ornament is a symbol of value communication and has a transcendental quality.

The course's objective is for the doctoral student to thoroughly examine ornament theory, including its nature, its field of application, its bounds, and the theoretical underpinnings of

ornament's genesis, which include distinct categories of ornament. Against this backdrop, the archetypal relationship between artistic theory (research methods) and practice—the fusion of the creative (art) and the cognitive (art knowledge)—is revealed. The categories of ornament are exposed in the background of this intersection, and these categories serve as the foundation for the development of these categories throughout the history of art. The course's ultimate objective is to study a piece of art or a pattern using carefully considered and in-depth decoration categories;

Learning outcome: After completing the training course, the doctoral student will have accurate and systematic knowledge of the major investigations, approaches, and techniques used today in the theory of ornament (knowledge based on the most recent discoveries); deeply comprehend the theoretical underpinnings of the ornament, against which the fundamental characteristics of the ornament-categories are revealed; He will be able to situate himself in contemporary scientific- The PhD student is familiar concerning the fundamental ideas behind various theories of ornament, as well as their anthropo-technological underpinnings, psychological or socio-cultural contexts, and potential applications in real-world settings.

### V.3. Seminars in specialty

In the context of international art, the seminar course explores Georgian artwork from various periods (ancient, medieval, and modern). The course contains a variety of assignments that are in keeping with the seminar's overall focus. For instance, while selecting a topic from the history of medieval art, extra emphasis should be given to contrasting the Western and Eastern cultural models with the Eastern Christian cultural area. The course will outline and examine the key ideas of both Western and Eastern creative innovation. Additionally, pertinent research issues for the contemporary era will be taken into account, and solutions may be suggested. If the doctoral student chooses the topic of the seminar from modern (new and latest) Georgian art, in this case attention will be paid to current processes. The important stages and artistic movements that led to the development of modern (XIX-XX-XXI centuries) Georgian art will be covered in this course. An overall artistic and thematic challenges will also be brought up and debated in the context of broader cultural themes. Various currents and the works of particular artists will be displayed in relation to current developments within contemporary world art.

Program Appendix 1 is the seminar discipline's content.

The seminar's goal is: The seminar's goal is to advance knowledge of Georgian art from various times in an intercultural framework, or to think about this art (culture) in relation to global culture. Throughout the course, students will gather current knowledge, process and comprehend the fundamental ideas of medieval and modern Georgian art, as well as European and Near Eastern art. They will also identify the research issues created by the history of Georgian art and determine how to address them.

The final result of the seminar is that the doctoral candidate will have a thorough

understanding of the Georgian art facts from various eras as well as a general understanding of the tasks and issues facing modern science. He will also have his own scientific position regarding the research topic in relation to contemporary issues.

Criteria for Workshop Evaluation: Program Annex 4.

#### V.4. Interdisciplinary seminar

1) Cultural studies from the PhD program (current media communications and visual culture)  
Course Description for a Seminar: The socio-cultural context of the world in the information and globalization era is described as a post-historical situation with many boundaries. It is a completely new "aesthetic consciousness" of the present era with its technical and artistic ideas, frequently eclectic and compilation, and frequently conceptual diversity, with style, form, hyper-virtual reality, and completely different "techne" of art. It may be claimed that in the contemporary world, in addition to the modern trans-aesthetic revolution, the transformation of geopolitical and political spaces, the transformation of spiritual orientations, and the pluralistic representation of historical past also play a crucial role.

The conceptual reworking of language, memory, time, and location is where most of the focus lies, which by itself generates a climate of emergent globalization with the typical instability of public life and public relations. These warnings are especially pertinent to Georgian reality as well as the broader post-Soviet region. The most significant technological indicator of the time is the most recent mass communication technology, which has grown in significance over time. The quick parameters of information warfare and its creation were used to build and rearrange the concealed weaponry. The distinction between existence and art, as well as between actual life and artificial reality, were all but erased in this instance.

The modeling of reality is the main idea. Information technologies serve as the means of implementation, gaining the fundamental support of mass culture in forms of art referred to as "non-traditional art" or "non-classical art" including photography, video clips, computer music, games, attractions, etc. The "second reality" work's guiding concepts will eventually seep into other spheres and influence literature, music, and other art forms. They will also cover the earthly world's cultures in many ways. - utterly distinct and pure forms of traditional creation. The concept of "tired culture" is converted into an entirely new reality, on which **transvirtualism** and **transsentimentalism** are pretentiously built. This is already a fundamentally new state of consciousness, which requires not creativity at the level of public relations, therefore the so-called "interactivity". The phenomenon of interactivity is largely different from the classic form of creativity.

The process of information analysis is the main emphasis of traditional science. The procedures of information transmission that open up alternatives for the appropriate circumstances for successful communication are a brand-new task presented by new technologies for man. The sociocultural condition is entering a brand-new phase. At this point, the interdisciplinary "techne" that successfully combines information programming, sociology, culturology, social



psychology, the theory of communication and power, and other sciences with new fields of art such as design, media art, animation, and more serves as the methodological foundation. An environment of natural globalization and a new scenario of network culture—often referred to as information culture—are produced by all of this when taken together. This field of research is interdisciplinary by nature and focuses on the synthesis of various sorts of information. The fundamental building blocks on which this subject is based are modern cultural studies and contemporary Western humanitarian ideas.

The course content for the seminar: The program's Appendix 2

The major goal of teaching the subject is to introduce future scientists, teachers at higher humanitarian schools, and highly skilled practicing specialists to information culture as a field of philosophical and culturological knowledge. The goal of the course is to provide prospective researchers in modern culture with the linguistically structured conceptual framework of contemporary humanitarian and social (interdisciplinary) science that should be developed in the age of paradigmatic shifts. In many ways, establishing the Georgian conceptual apparatus and framework is the course's main objective.

In order to accomplish these objectives, the following tasks must be put into practice: a) defining the relationship between the concepts of "informational culture" and "artistic"; b) creating a certain synthesis of the concepts presented in the contemporary linguistic form in art studies, culturology, aesthetics, and philosophy; and c) assimilating and employing the conceptual systems developed recently in the teaching of contemporary western cultures and philosophy-aesthetics.

The seminar's outcome is that the doctoral student will be able to adapt to the contemporary cultural environment, to be familiar with contemporary aesthetic-philosophical and cultural theories, and to have interdisciplinary, multi-methodological, general cultural research methods at his disposal. First-year doctoral students will be able to recognize (or search for) the period of drastic transformations that characterize contemporary cultural creation as a novel condition of awareness. The modern artistic-aesthetic chrono tope in the worldwide network of informational and medial culture will be described by doctoral students. The doctorate students will benefit from the seminar's guidance on research methodologies and areas of study.

Criteria for Workshop Evaluation: Appendix 4

## 2) Cultural heritage preservation and protection from the doctorate program

The seminar course will cover: The seminar course explores the most recent methods for safeguarding cultural assets across all branches of the arts, including fine and practical arts and architecture. The session will cover ideas, tactics, and methods for protecting cultural assets at various phases. Modern ideas for protecting cultural assets will receive particular attention, along with examples of successful and unsuccessful applications of these ideas in practice.

The seminar's subject matter: The program's Appendix 3

The seminar's goal is: The primary goal of this seminar is for the doctorate student to comprehend the significance of cultural heritage conservation and the fundamental principles guiding its philosophy. The seminar also aims to teach historically existent or recently

established principles of cultural protection, the practice of their implementation in the world and in Georgia; familiarize participants with international standards of cultural protection; and assess the efficacy of those standards. This seminar's goal is to help the student have the skills to critically analyze issues of cultural protection and formulate his own opinions on those subjects; When evaluating one's own research material, taking into account the protective aspects of culture and the ability to adequately assess the situation in this regard.

The doctorate candidate will comprehend the importance of cultural protection and the problems with the ideology behind it after successfully completing the seminar. He or she will be familiar with the relevant international standards, traditional notions of cultural protection, and cutting-edge strategies. He will be able to form his own opinion on matters of cultural protection based on this information and critical examination. He will be able to accurately evaluate the plausibility and condition of his research materials. Workshop assessment

Criteria for Workshop Evaluation: Appendix 4

## **VI. Program Resources**

### VI.1. Advisory Personnel involved in doctoral program

1. Nino Ghaghanidze – Doctor in Art History, professor (affiliated) at the TSAA, head of the program, head of specialty and interdisciplinary seminars, scientific supervising of the doctoral candidate;
2. Ana Kldiashvili - Doctor in Art History, professor (affiliated) at the TSAA, head of the program, head of specialty and interdisciplinary seminars, scientific supervising of the doctoral candidate; subject: assisting the professor (main subject);
3. Samson Lezhava – Doctor in Art History, senior researcher at the TSAA, head of the program, head of specialty and interdisciplinary seminars, scientific supervising of the doctoral candidate;
4. Davit Khoshtaria – Doctor in Art History, associate professor (affiliated) at the TSAA, head of specialty and interdisciplinary seminars, scientific supervising of the doctoral candidate;
5. Nino Tchoghoshvili – Doctor in Art History, professor (affiliated) at the TSAA, head of specialty and interdisciplinary seminars, scientific supervising of the doctoral candidate;
6. Tamar Khundadze – Doctor in Art History, associate professor (affiliated) at the TSAA, head of specialty and interdisciplinary seminars, scientific supervising of the doctoral candidate;
7. Liana Antelava – Doctor in Art History, associate professor (affiliated) at the TSAA, head of interdisciplinary seminar, scientific supervising of the doctoral candidate; Subject: Western culture and civilization (optional subject);
8. Lela Phiralishvili - Doctor of Philosophy, associate professor (affiliated) at the TSAA, head of interdisciplinary seminar;
9. Mzia Janjalia – Doctor in Art History; associate professor (affiliated) at the TSAA, head of specialty and interdisciplinary seminars, scientific supervising of the doctoral candidate;
10. Tamar Belashvili – Doctor in Art History; associate professor (affiliated) at the TSAA, head of specialty and interdisciplinary seminars, scientific supervising of the doctoral candidate;

11. Ekaterine Baghdavadze – Doctor in Art History; story, assistant professor (affiliated) at the TSAA, subjects: modern methods of art history research (main subject), theory of ornamentation;
12. Zaza Phiralishvili – Doctor of Philosophy, scientific researcher at the TSAA, head of interdisciplinary seminar, subjects: sacred and profane, creative philosophy and humanitarian knowledge;
13. Maya Memarnishvili – Doctor of Pedagogical Sciences, invited lecturer at the TSAA, subject: pedagogy of High School;
14. Nana Kuprashvili – Doctor in Art History; Director of TSAA Restoration Research Center, head of Interdisciplinary Seminars;
15. Tamar Liluashvili - Doctor in Restoration and Conservation, associate professor (affiliated) at the TSAA, head of interdisciplinary seminar;

## VI.2. Available Technical resources

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

Program directors:

Nino Ghaghanidze  
 Doctor in Art History  
 Professor, TSAA

/Nino Ghaghanidze/

Ana Kldiashvili  
 Doctor in Art History  
 Professor, TSAA

/Ana Kldiashvili/

Samson Lezhava  
 Doctor in Art History  
 Senior Researcher, TSAA

/Samson Lezhava/