

Shota Rustaveli State University Theater and Film University of Georgia

Retaining manuscript rights

Mesabliashvili Dali

For Performing Art Teaching Methodology Matter in the Context of Adolescent Creative
Development

Performing/creative arts, creative pedagogy, doctoral program “The Performing Art of
Acting”

Abstract of the thesis in pursuit of an academic degree of Doctor of Arts

Head: Associated Professor Dimitri Khvtisiashvili

Consultant: Associated Professor Marina Kharatishvili

Tbilisi

2022

Abstract

The Relevance of the Thesis

Challenges that I took up at the beginning of my creative career in children's theater as early as 1993 kept growing in relevance and needfulness, in sync with evolutionary progress, consequently pushing me to confront myself with newer challenges. That, in turn, resulted in setting ambitious goals and objectives for myself. By lending new hues to the creative process, I have attempted to create forms that best reflect and fulfill theater's foremost purpose of entertainment through play and repackaged upbringing. Today, this concept becomes as essential and relevant as ever, because social or political developments in our modern world, and continuous evolutionary progress, have brought about attachment to and excessive mental/emotional dependence on the computer among adolescents as one of the factors thrusting them into facing alternative and unbalanced information streams characterized, for the most part, by a variety of contents devoid of value and moral/ethical constituents. Influences of this kind or substance affect, and thus put at risk, the fragile and still maturing mental/emotional state, character, attitudes, and perceptions of adolescents, all of which poses complex dire consequences to and jeopardizes their healthy socialization and sustainable development, throwing them off the track in their spiritual growth, and preventing them from taking in moral/ethical and value-based nourishment, also standing in the way of bringing to the fore and developing their naturally conceived and inherent talents, and diverting them from self-awareness and self-knowledge.

In light of the foregoing, we found ourselves facing a whole array of challenges, including in the areas of education and culture, and in educational institutions. Quoting Ilia Chavchavadze, theater is the same as school in that it has a profound impact on one's feelings and cognition; with its constituents and specific features, it objectively puts in place beneficial conditions, and it is in communion with it so that adolescents can be effectively nourished with abundant

moral/ethical and aesthetic supplies toward their upbringing, creative development, and socialization.

This paper has been written with the foregoing in mind and shaped into a scientifically complete form drawing on research and experience, relying heavily on the basic principles or modern educational policy, and utilizing contemporary methods of teaching.

-) **This paper seeks** to put a spotlight on the art of acting as a means toward the moral upbringing, creative development, and socialization of adolescents, also to clarify the role and importance of the art of theater in terms of promoting analytical/critical thinking, emotional education, and moral/ethical development for the cause of reinforcing national identity, knowledge, skills, and value-based and social qualifications among adolescents.
-) **The paper's objective** is to combine the fundamental principles of the art of theater, the core tenets of the contemporary policy of education, and modern methods of teaching, also to create a model based on creative pedagogy data that will define and encourage the forging moral upbringing, creative development, and socialization among adolescents by means of progressive education and the art of theater.
-) **The paper's subject matter** is an interdisciplinary educational program grounded in the basic principles of creative pedagogy, components of the art of theater, and elements of the art of acting. It harmonizes with and brings together those concepts of modern pedagogy that prioritize input from philosophy, psychology, and other sciences, all of which ultimately defines the process designed to secure moral upbringing, creative development, and socialization among adolescents.
-) **The paper's object** is a studio nurturing children and adolescents whose moral upbringing, creative development, and socialization, secured by means of the

methodology in question, serves the process of their engagement in social consciousness, regulating individual activities, and social reconstruction.

Based on the principles of said methodology, and with a view to reinforcing personal qualities among adolescents, the studio, at various times, staged a variety of plays. Working on these performances has clearly demonstrated the effectiveness of this methodology and its constituent activities, bringing to the fore creative and pedagogical concepts developed subsequently to achieve the goals and objectives of this paper. Scenes from these plays are attached to the thesis as creative/visual materials.

) **The paper's novelty:** Putting to use the founding principles of the art of theater and theater pedagogy at the intersection of interdisciplinary sciences, based on personal experience and complex studies into the issue at hand; grounding end-result correlates in the principles of progressive education; offering an educational/creative process based on the methodology above to adolescents., with its content encompassing the following categorized:

1. National identity
2. Moral/ethical components
3. Tolerance, empathy
4. Emotional learning and development
5. Austerity, metacognition, social cognition
6. Engagement in social consciousness, regulation of individual activities, social reconstruction
7. Analytical/critical thinking, reflection
8. Forming cognitive perceptions and aesthetic upbringing.

Studies confirm qualitative similarities between these directions and the founding principles of theater, further setting the stage for translating these aspects into theatrical substance. Consequently, they were systematized, correlated, and used purposefully in relation to children and adolescents.

) **Key Findings**

1. Under this thesis, complex research into the issue at hand has been conducted subsequently to put it into practice at the intersection of interdisciplinary sciences.
2. As part of the creative process, students feel at ease, free, independent, emotionally steady, and liberated from certain complexes. They have been given an opportunity to try themselves in a variety of directions, discover and put to use hidden abilities, and grow morally and cognitively, all of which has prompted tremendous positive outcomes in the process of socialization.
3. Our teams of students commend the creative process as an excellent opportunity to develop, deepen, and reinforce professional skills and qualifications.
4. According to the parents of our students, in light of the social and technological achievements of the 21st century, this type of methodology and studio has effectively put in place beneficial conditions for nourishing national identity in adolescents and ensuring their aesthetical, moral-ethical, and intellectual upbringing.
5. According to a part of society, this methodology offers new modified prospects for the moral upbringing, creative development, and socialization of adolescents, potentially to be recognized as an innovation in modern pedagogy. In addition, many suggest and wish for this methodology to be maximally available to adolescents.
6. The thesis will help those engaged in the segment of informal education, also teachers of houses and centers for young students, pedagogues employed in schools of general education subordinated to state-owned or private structures, NGO

representatives, and social workers in carrying out, diversifying, and spurring the effectiveness of educational work.

Table of Contents

The introductory section brings up the spiritual, moral, and personal upbringing of adolescents as an issue that—given the modern world’s ongoing social and political processes and evolutionary development—has grown especially relevant, also defining the paper’s goals and objectives.

The thesis sets forth a methodology drawing on complex studies into the issue at hand, the specifics and founding principles of the art of theater, correlates employed at the intersection of the interdisciplinary sciences pertaining to theater acting pedagogy, and the principles of progressive education—consequently to put in place a person-oriented educational and creative process.

The paper clearly defines the role and significance of theater for the moral upbringing, creative development, and socialization of adolescents. It also encompasses objectives seeking in this particular process to enhance national identity, knowledge, skills, and value-based and social qualifications for shaping analytical/critical thinking, cognitive perception, and aesthetical upbringing. The paper points out that this process is carried out based on a methodology drawing on research, with available experience in mind.

Notably, grouping interdisciplinary subjects in a manner set forth in the paper in order to achieve exceptionally positive results through joint scientific and artistic efforts helps adolescents engage in social consciousness and regulate their individual activities, a process praised as essential for shaping a modern social individual.

Chapter one describes the pedagogical and psychological aspects of adolescent participation in artistic and creative processes, defining the objective of upbringing, with two fundamental constituents singled out: Studying the subject of teaching and studying who learns the subject, something especially relevant in this research. In parallel, the paper demonstrates the special role of the pedagogue/director in the process designed to ensure the creative development and socialization of adolescents. The issue in question incorporates far-reaching methods and strategies developed as part of our study which ensure the process' focus on an individual, something vitally important in working with students. The paper underscores that it is pedagogy focusing on an individual that can fulfil its function when it comes to the practice of learning and creative work.

The paper explains that creative pedagogy is an interdisciplinary teaching program drawing on philosophical, psychological, and other systems correlated with the art of acting. This program expounds the notion of upbringing in terms of cognitive, moral, and aesthetical directions, setting as one of its key objectives to utilize artistic theatrical means in teaching alongside delivering concrete information, with a view to making this information available for children to put to general use. In the process, the paper further lays out, special importance is given to a specific form of the art of acting which must be suffused with the method of cooperative teaching in relation to adolescents. The paper also points out that this specific form encourages a sense of collectivism and teamwork in children. That, in turn, defines and preconditions a process of social verbalization designed to develop thinking in children through particular activities, eventually to translate into their innermost achievements.

The paper also underlines important factors that, incorporated into creative work, have a positive impact on the process above, including the need to create a healthy competitive setting, identifying and taking in children's personalities and needs through interaction,

enriching the process with exciting and diverse creative challenges in order to arouse adolescents' interest in the given subject.

The paper also shows that the duration of adolescents' interest depends on their pedagogue/director's professionalism and creative skills. It also analyzes the contribution of drama games to the creative development and socialization of children, and the role of this synthetic form of game in the complex stimulation of acting and cognitive development among adolescents. Drama games are also viewed as modeled forms of social interaction and activity, coming across as a reliable and effective way toward shaping desired behavior, personal transformation, regulation of individual activities, and social reconstruction, with mechanisms toward this end laid out in the thesis in the form of a methodology developed as part of the learning and creative process.

The paper discusses the principles of social and cultural compatibility, defining the notion of culture as the substance of national identity. It also covers the concept of education, and the synchronization of education and culture, allowing for embracing values.

The thesis also defines the notion of society, singling out the moral task of a nation in the process of shaping national individuality, reiterating and reaffirming the importance of adolescents' moral and social development as a decisive factor. And that, in turn, promotes the important principle encouraging—as part of the creative process planned in the art of theater—the in-depth exposition and presentation of the set of values prioritized in the context of social development in the 21st century which build on the concepts of spiritual and material values.

This section of the paper features discussions drawing on the social action theory developed by Max Weber and characterizing the art of theater not as a means to confirm or endorse other

worldviews, but as an object of systemic study, as a way to integrate innovative modes. The qualitative character of its founding principles, as emphasized by said exposition, reiterates that the art of theater is the most reliable and effective way toward the socialization of adolescents.

The paper also lists a set of creative models bringing together and reflecting value-based aspects helping adolescents open up further, adapt to social interaction, develop consistent views on values, reach out to and put to use their own potential, and consequently mature into important parts of contemporary social culture and foster their nation's historical development.

In this process, vital importance is attached to the moral, analytical, and emotional development of adolescents. Reflecting some of the aspects—taking shape in this manner—in sketches and acting exercises, and developing creative models consequent thereon, nourish a variety of abilities among adolescents, such as austerity, metacognition, and social cognition, something especially important given that, according to social theories, individuals mastering a particular portion of these aspects are considered socialized into their respective cultures. This definition assumes special significance for the thesis in that the methodology laid out therein as a way toward adolescents' upbringing, creative development, and socialization—working through the art of theater and creative acting pedagogy—uses exercises, sketches, performances, or plays to reflect and reach goals and objectives that assist adolescents in finding their place in society by equipping them with the same knowledge and skills that represent the fundamental principles of social theories above in terms of an individual's socialization.

This section of the thesis, too, clearly demonstrates that the specifics of the art of theater themselves embody, replicate, and unite both the concepts of analytical thinking's specifics

and the creative aspects of forms and substances important for emotional learning and moral development, ultimately to enhance the progressiveness and effectiveness of the complex development of adolescents to the extent when they, engaged in this process, develop such social capacities as empathy, for one. Such developmental strategy and content enhance self-awareness among adolescents, subsequently to foster greater responsibility and shape a sense of dignity. And that, as such, is a process of active socialization, one that also incorporates emotion regulation. And emotion regulation skills define emotional intelligence, which, for its part, develops emotional competence.

Thus, sketches and acting exercises are the best way to bolster “emotional learning” and development among adolescents, in that they make up a conscious, purposeful process of social action in the form of games. They absorb nearly all types of emotion, bringing together both sensory-motor and mind game categories, as part of which the correlation of the aspects of analytical, moral, and emotional development—as a synergy of the intellectual and the psychical—offers a creative platform for the art of acting.

This section of the paper offers a performance as an illustration and describes the principles behind its staging. It also defines the genre’s essential meaning, the principle of building a collage of artistic images and personage characterization, the principle of following the classical scheme accepted in dramaturgy, also shedding light on the role and importance of exposition, laying out how, and using what methods, said format engages particular notions from the area of civic development, reflecting them in given circumstances and implementing them in drama games.

The paper expounds the conglomerate of interaction as the paramount element of ethical dilemmas and the art of acting. For the purposes of sketches, ethical dilemmas are presented as a way to trigger vigorous action, a provoking event, the seed of conflict. The paper points

out that vigorous actions springing up from this foundation—that is, a struggle to solve a given scenic task to suit one’s wishes or preferences—develop adolescents’ ability of making independent decision, and that, in turn, stimulates the mind and leads to quite self-controlled behavior.

The paper describes the principle of building ethical dilemmas, a means of catharsis offered to adolescents as part of drama games. It also explains methods for monitoring the moral development of adolescents.

The thesis covers the factor and importance of imagination, which helps hone one’s focus and concentration skills. To train attention and imagination skills, the paper offers special exercises with structured recommendation questions for their participants, also examples and explanations how the exercises should be enriched at various stages with given circumstances and the magic “if.” The study’s outcomes read that this process offers an opportunity to develop managing and organizational skills among adolescents, something encouraging management of intellectual processes and preconditioning the development of emotional intelligence.

The paper also describes creative collaboration covering visual artworks and the method of film shots as “target benchmarks in scene development” in sketches and acting exercises, as part of which adolescents position as organizers of creative processes who prepare, develop, and run the entire process on their own, something crucially important to them in terms of both personal and social development. Adolescents find themselves in the realm of creativity, making exciting discoveries, mentally differentiating the synthetic character of the art of theater, and qualitatively perceiving each of its constituent components. And that prompts them to see and process various issues from different angles and channel their thoughts in novel directions, eventually to develop skills necessary for creating something new.

This section of the thesis discusses the structure of the creative process, singling out its specific sides, key aspects, important features and allusions, ways and methods of implementation, eventually coming together to allow for delivering the key elements of the art of acting in the form of diverse and multifaceted configurations. The factor of pictures is presented in sketches as the key “target benchmark,” covering at the same time overall psychological factors, such as what stages adolescents pass in creative work, how they reproduce fantasies broken down into “target benchmarks” in their minds, how they tie these benchmarks to various events in a logical manner, and how they put together complete stories, all of which also helps them develop skills for managing their imaginations.

The study emphasizes the relevance of using pictures in this way which is reinforced, among others, by picture thinking, a phenomenon prevalent in early and middle adolescence, a factor reiterating the importance of the pedagogues'/directors' worldviews in the learning and creative process in that it is their job to motivate adolescents to take in events in pictures from a social angle and process them in moral terms toward shaping particular citizen standpoints.

At the same time, special importance is attached to the principle of building action onstage, something viewed at this point not just in terms of building sketches, but also as a far-reaching strategy for understanding, planning, and carrying out social action. The paper also explains how to use drama games as a process toward social action.

The paper expounds how to build the reasoning behind establishing links between several contents and engaging the dominant principle of the magic “if,” how to carry out plot shifts making it easy for adolescents to imagine given circumstances in roleplaying, to allow for the natural growth of impulses prompting action in them, in turn to promote natural attitude change. The paper warns that this process is extremely touchy and calls for treatment with utmost responsibility. It also points out that reasoning builds on stories in which tolerance,

empathy, and other value-based aspects are conveyed in the form of moral dilemmas as ideological cornerstones that are brought to life by adolescents through games, with the emotional experience of seeing the triumph of justice and goodness which suffuses their emotional memory guiding the process of their moral upbringing, an important factor in the socialization and harmonious development of adolescents. It is also explained how a mix of said experiences offers beneficial prospects for adolescents.

The paper also discusses the factor of conflict in drama as one of the most important and effective means of socialization in adolescence, also describing the psychological significance of modeling various types of conflict in sketches, with its output viewed in the study as an emotional experience securing manageable, balanced, and conscious behavior and developed emotional intelligence.

The paper offers a mechanism for turning a theater sketch into a source of linguistic development among adolescents, adding that using relevant methods in the creative process also stimulates the mental capacities of adolescents.

To encourage creative development and socialization among adolescents, the paper discusses the role and importance of “a different angle,” underlining that direct contact with the audience and interactive process management become especially important to adolescents in that they bolster and bring to the fore their leadership qualities, also expanding and diversifying their perceptions of events and facts, and spurring skills necessary to manage and overcome problems, also ensuring the flexibility of verbal thinking, wit, and culture, while promoting the development of skills necessary for interaction with society, and reinforcing moral standpoints.

Chapter two, titled *Interpreting and Modifying/Refashioning Social Activities into Drama Games*, organizes structurally and describes a set of practical cases, with *trial courts* as one such social game justifiably modeled and used to that end in light of its specific structure, in that it contains specific schemes developing action-counteraction structures in the creative process, also encouraging interaction onstage, and allowing for diverse interpretations.

Since the rationale behind court proceedings allows for developing self-awareness, objective self-evaluation, and investigative skills, adolescents engaged in this process develop purposeful motivation to fight and solve concrete tasks, as part of which they are encouraged both to make independent decisions and overcome challenges. It becomes especially important when adolescents, with the help of the elements of the acting craft, learn how to find and pick different ways to achieve desired goals, ask necessary questions, making sure that their ideas and decision are correct, learning that persistence is important in bouncing back after failure, also seeking information, objectively analyzing and evaluating previously unknown facts, and taking into account different opinions in the process, while making important decision in non-standard situations. Adolescents also develop skills to manage their emotions, an existentially important process for human beings which, in correlation with self-control and the aspects above, ensures up a process of active socialization.

The trial court format allows for elaborating on various themes to encourage moral/ethical, humane, and tolerant ways of thinking in adolescents, also spurring the development of civic responsibility, all of which, through creativity—as the best way to shape and reinforce skills for perceiving reality and social habits—may serve as a preventive mechanism for curbing growing violence among adolescents.

Working in the format above is also comfortable for the moderator of the creative process, in that this format does not limit the number of roles, in this way giving pedagogues/directors

more room for maneuvering in the process of composing and defining characters at their own discretion and in a manner to ensure the engagement of the whole group in a given sketch. Using this method to integrate and consolidate the group boost the effectiveness of the creative process, while respecting the principle of teamwork and responsibility for outcomes is shared equally by all children. Consequently, a positive attitude is encouraged in adolescents who also develop a sense of solidarity, dignity, and fulfilment, and that contributes to their qualitative transformation and formation, one of the key characteristics of the process of socialization.

This section of the paper cites a practical example to cover the method of reflecting project specifics and their correlation with the elements of the art of theater in the creative process, this method being a correlate of aesthetically reinforced activities of the art of theater and activities focusing on seeking knowledge and reinforcing skills. The paper emphasizes that this format, as a process of thinking outside the box, is an effective way to encourage logical and flexible thinking among adolescents.

While working on creative projects, adolescents, by utilizing the specifics of the art of theater, come into direct contact and familiarize themselves with aspects and mechanisms necessary for organizing cooperative work and the principles of its democratic management, something they carry out on their own in the format of collaborative creative work. Said process ensures the social reinforcement of creative behavior and ethical norms in adolescents, also stimulating creativity, shaping cognitive, social, and mental values and work qualifications, and honing general cultural and personal qualities. Also, the context of creative work employing the collaborative project method serves adolescents as a guide in shaping value-based competences, boosts their motivation, and nourishes achieving success as a dominant attitude.

The paper also describes a method specifically developed to incorporate such important aspects as imbuing with the idea of external activity, spiritualizing physical efforts, using

unconventional ways to deliver classes, and bringing to life intellectual work. This method, when used in working with adolescents, becomes especially important in that it draws on the principle of visualizing concealed psychological gestures. And it is common knowledge that using this principle in combination with particular scenic colors brings out innermost feelings, also empowering speech, expressiveness, beauty, and life-giving forces, and awakening emotions and creative impulses. The correlate of these qualities, for its part, defines and spurs a collaborative synthesis of literary text, plasticity, pantomime, and a variety of other choreographic schools and genres developed in the process of creative work with adolescents, with musical materials, selected with style and refined taste, claiming a crucial role in the process. Consequently, an exciting, albeit sophisticated, drama game was developed for adolescents, to broaden their horizons in that it acquired forms and developed in a way so as to enable adolescents to bring to life things experienced inwardly in secret, in the spiritual realm.

The creative process clearly showed that this type of synthesis and collaboration motivates creative impulses among adolescents by naturally tugging at their heartstrings, as part of which they open up creatively, easily reaching out to and embracing the spiritual world of their personae, ultimately to boost empathy and socialization skills in them.

Subsequently, the paper introduces a creative learning model that involves combining analytical thinking, moral development, and emotional learning in acting classes, the correlate of which makes up a creative substance for learning through sketches and social games. As its theme, the concept of *dreams* is offered and expounded, one that serves adolescents in processing the ambivalence of a dream's content, something especially important in terms of the psychological and emotional sustainability and stability of adolescents, among others.

Vital importance is attached to processing and appreciating the ambivalent nature of dreams that takes place while learning through playing in acting class based on personal experience, with adolescents perceiving on a cognitive level the qualitative character of dreams, and that involves teaching the principle of gradual planning and rational and purposeful implementation, with this principle guiding the process of cognitive development and social formation of adolescents.

One of the key factors in this process is the concept of given circumstances, with its specifics described in the paper. This concept is also presented as one of the most important tools for the moral, emotional, and creative development of adolescents.

The same section of the paper also describes and structurally organizes the mechanism for composing an original performance fabula, also discussing the factor of sketches that must incorporate a clearly defined value-based idea to assist adolescents in shaping moral worldviews, in doing which the sketch becomes meaningful and impactful in upbringing.

In the same vein, using the framing principle in work on sketches becomes equally important. The paper discusses and defines mechanisms for reflecting this method in the creative process, also introducing and expounding several arguments emphasizing the role of importance of the process of studying and investigating pictures for the development of creative imagination in adolescents. The thesis reiterates the role of pedagogues/directors in this process, as they are called to boost adolescents' motivation, guide them toward developing creativity, and encouraging their creative inspiration.

Chapter three encompasses activities involving various themes and used while working with adolescents. The materials described therein are of special importance in that they show what is done and how at the preparatory stage of working with students. The creative process

preceding work on a play proper is suffused with collaborations based on specifically selected and basic acting exercises, a preparatory phase for adolescents, so that they may be able, in actual work on a play, to exercise reason and consciously tackle materials existentially important and necessary for their creative development and socialization.

Chapter four analyzes the survey conducted as part of theoretical effort, emphasizing that the survey sought to assess the outcomes of our experimental work, and explaining that polling engaged focus groups consisting of general partition-of-unity, namely the studio's graduates, students' parents, pedagogues from the studio's creative team, and other interviewees.

Information derived from surveying confirms the importance of the outcomes arising from implemented creative work and theoretical research. The survey's findings are unanimous in their assessment of the studio's learning and creative processes, also unanimously concluding that, in our modern 21st-century world, the socialization and creative and emotional development of adolescents, also the cause of shaping national identity among them, and ensuring their aesthetical, moral/ethical, and intellectual upbringing, this type of methodology and studio effectively puts in place beneficial conditions for exciting, far-reaching, and noteworthy outcomes.

Conclusion: The paper's final section points out that the purposeful development and modification of the basic program for acting pedagogy is in fact the best way to ensure multidirectional development among adolescents, as evidenced by the results derived from experimental and theoretical studies.

The internalization of the aspects of the art of acting and certain value-based aspects in the learning and creative process encourages the development of empathic abilities, tolerant

standpoints, emotional learning, also moral/ethical development, enhanced analytical/critical thinking, cognitive perceptions, and aesthetical upbringing of adolescents.

The outcomes of our experimental study reveal that the specific character of the art of theater allows for employing it as a means of art therapy as well.

The paper's pre-defense approbation was finalized on November 8, 2021, at a meeting of the theater performance and theoretical sectoral panel under the dissertation council of Shota Rustaveli State University Theater and Film University of Georgia.

The volume and structure of the thesis: The paper comprises 144 pages and consists of an abstract, an introduction, four chapters, and conclusions, with a list of references attached. The work's attachments also include visual creative materials illustrating scenes from six plays staged by the studio at different times.

References:

1. *Several Aspects of Creative Pedagogy in Teenager's Esthetical Education*, Shota Rustaveli State University Theater and Film University of Georgia, Artistic Science Studies, issues #3-4 (76, 77), Kentavri Publishing House, 2018, p. 146.
2. *Pedagogical-Psychological Aspects of Adolescent Participation in Artistic-Creative Process*, Shota Rustaveli State University Theater and Film University of Georgia, Artistic Science Studies, issue #1 (78), Kentavri Publishing House, 2019, p. 86.
3. *Several Aspects of Teenager's Socialization and Emotional Development*, Shota Rustaveli State University Theater and Film University of Georgia, Artistic Science Studies, issues #2 (83), Kentavri Publishing House, 2020, p. 111.

4. *Teenager Socialization Through Theatrical Art as a Social Art Path*, Akaki Tsereteli State University, Humanities Department, International Scientific Conference “Humanities in the Era of Globalization,” Kutaisi, 2019, p. 83.