

## Academic Program Description Form

University Name: University of Babylon

College/Institute: College of Fine Arts

Scientific Department:

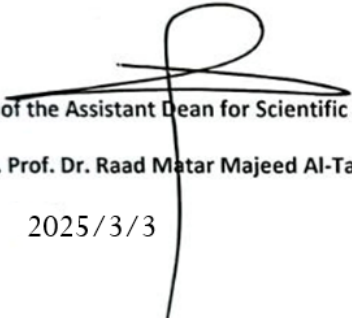
Academic or Professional Program Name: Bachelor of Fine Arts

Final Degree Name: Bachelor

Study System: Annual

Description Preparation Date:

File Filling Date:

  
Name of the Assistant Dean for Scientific Affairs:

Assist. Prof. Dr. Raad Matar Majeed Al-Taie

Date: 2025/3/3

  
Name of Head of Department:

Assist Prof. Dr.

Date: 2025/3/3

Signature:


File Verified by

Quality Assurance and University Performance Division

Name of Director of Quality Assurance and University Performance Division:

Date: / /

Signature:

  
Authorization of the Dean

Prof. Dr. Amer Sabah Al-Marzouq



Description of the academic program  
and the curriculum in the Department  
of Theater Arts, College of Fine Arts

Description of the academic program and curriculum

2024-2025

**the introduction:**

**The Department of Theatre Arts offers academic degrees including Bachelor's and Master's degrees.**

**Multiple specializations (acting, directing, techniques, literature and criticism). The department also has postgraduate studies that grant a master's degree in a general specialization (theatre arts) and a specific specialization (acting, directing, techniques, literature and criticism), and a doctorate degree in a general specialization (theatre arts) and a specific specialization (acting, directing, techniques, literature and criticism). This department is built on the branches established by the department's scientific directives, through which it seeks to build a teaching cadre specialized in theatrical arts and the aforementioned specializations, with an artistic aesthetic vision that serves societal structures at all social and institutional levels.**

**Concepts and terms:**

## 1- Program vision

The program should adopt an aesthetic vision to prepare qualified artistic cadres to serve the community in terms of environmental aesthetics and general culture and the use of all modern digital technologies and qualifying them to be part of the modern aesthetic world in terms of: - 1-

Raising theatrical art to the standards and study units according to comprehensive quality classifications.

2- Developing curricula and courses to keep pace with the global scientific revolution.

3- Developing the digital theatrical artistic creativity of teaching staff, professionally and artistically, in line with scientific developments in artificial intelligence.

4- Establishing and documenting theatrical art and literature to be a solid and solid reference and foundation for graduates.

5- Providing a comprehensive vision that combines academic studies and aesthetic theories, and then applying them scientifically to provide students with artistic skills in order to produce an aesthetic world with a scientific and artistic vision.

## 2- Program message

1- Raising aesthetic taste and artistic abilities as a cultural and civilizational phenomenon.

2- Effective contributions to institutional and community activities, conferences and events inside and outside the country in terms of knowledge, dialogue, discussion contributions and theatrical technical skills.

3- Providing governmental and non-governmental institutions with specialized cadres in theatrical culture and digital theatrical art, using the latest software, technical technologies, and artificial intelligence.

4- Preparing graduates specialized in the field of theatrical arts.

## 3- Program objectives

A. General objectives: -

- Preparing technical cadres capable of creating an aesthetic world far from traditionalism, using modern visions.

- Promoting scientific research through the use of modern references.
- Engaging students in the environment using skills and aesthetic taste. B.

#### Specific objectives

- Developing students' artistic and creative skills for cultural production.
- Introducing students to modern digital technologies and their use in acting and directing mechanisms.
- Developing the aesthetic and ethical taste of artistic work.
- Creating bridges of actual participation from governmental and semi-governmental institutions, and disseminating the aesthetic vision through cultural and artistic theatrical works.

#### 4- Programmatic accreditation

The Department of Theatre Arts seeks, through its educational outcomes, to obtain programmatic accreditation in accordance with national accreditation standards.

#### 5- External influences

The department is located in a number of locations, which provide students with the opportunity to effectively communicate with each other, and to achieve the highest levels of technical, financial and administrative excellence. This department is beneficial to students and their families. The technical, financial and administrative aspects of the project are being addressed, in addition to the practical and responsive technical aspects of the project, as well as the preparation of graduates and the implementation of management standards for the working people in various fields of general design and financial planning. It is needed by state educational institutions and the local community, and the practical application of artistic activities in educational schools and cultural communities.

#### 6- Program structure

| Program structure          | Number of courses | Study unit | percentage | comments     |
|----------------------------|-------------------|------------|------------|--------------|
| Institutional requirements | 5                 | 10         | 9%         | Basic course |
| College requirements       | 4                 | 10         | 7%         | Basic course |
| Department requirements    | 33                | 88         | 84%        | Basic course |
| Summer training            | There is          | There is   | There is   | There is     |
| the total                  | 47                |            | 100%       |              |

| 7- Program description |                       |                                  |                 |              |           |
|------------------------|-----------------------|----------------------------------|-----------------|--------------|-----------|
| Year /<br>Level        | Course code or course | Course name or course            | number<br>Units | Credit hours |           |
|                        |                       |                                  |                 | theoretical  | practical |
| First/2024             | ArThPA1000101         | Principles of acting             | 3               | 1            | 4         |
| First/2024             | ArThVd1001313         | The art of voice and recitation  | 2               | 1            | 2         |
| First/2024             | ArThHt1001414         | Theatre history                  | 2               | 2            |           |
| First/2024             | ArThPd1000404         | Directing principles             | 2               | 2            |           |
| First/2024             | ArThGy1000505         | Theatrical fitness               | 2               | 1            | 2         |
| First/2024             | ArThDt1000606         | E-terms                          | 2               | 2            |           |
| First/2024             | ArThPt1000707         | Principles of Theatre Techniques | 2               | 1            | 2         |
| First/2024             | ArThAl1001919         | Arabic language                  | 2               | 2            |           |
| First/2024             | ArthEl1002020         | English language                 | 2               | 2            |           |
| First/2024             | ArThCo10001010        | computer                         | 2               | 2            |           |
| First/2024             | ArThHr1001111         | Human rights and democracy       | 2               | 2            |           |

- Annual system requirements for the initial study - second stage

| Year /<br>Level | Course code or course | Course name or course | number<br>Units | Credit hours |           |
|-----------------|-----------------------|-----------------------|-----------------|--------------|-----------|
|                 |                       |                       |                 | Theoretical  | practical |

|           |                    |                        |   |   |   |
|-----------|--------------------|------------------------|---|---|---|
| 2024/2024 | ArThAa2102301(1,3) | The art of acting      | 3 | 1 | 4 |
| 2024/2024 | ArThDs2102402(1,2) | Voice and delivery     | 2 | 1 | 2 |
| 2024/2024 | ArThHm2102503(2,0) | History of the Theatre | 2 | 2 |   |
| 2024/2024 | ArThDc2102604(0,2) | Theatrical fitness     | 1 |   | 2 |
| 2024/2024 | ArThAm2102705(1,2) | The art of makeup      | 2 | 1 | 2 |
| 2024/2024 | ArThSf2102806(2,0) | Research principles    | 2 | 2 |   |
| 2024/2024 | ArThCp2102907(1,1) | Applications           | 3 |   | 6 |
| 2024/2024 | ArThLa2103008(0,5) | Vocal education        | 2 |   | 4 |
| 2024/2024 | ArThPe2103109(2,0) | English language       | 2 | 2 |   |
| 2024/2024 | ArThco2103109(1,0) | computer               | 2 | 1 | 2 |
| 2024/2024 | ArThj2103109(1,2)  | Research crimes        | 2 | 2 |   |

#### Annual System Requirements for Undergraduate Studies - Third Stage

| Year /<br>Level | Course code or course | Course name or course             | number<br>Units | Credit hours |           |
|-----------------|-----------------------|-----------------------------------|-----------------|--------------|-----------|
|                 |                       |                                   |                 | theoretical  | practical |
| Third/2024      | ArThAa3111501(1,4)    | The art of acting                 | 3               | 1            | 4         |
| Third/2024      | ArThVs3111602(1,2)    | The art of voice and recitation   | 2               | 1            | 2         |
| Third/2024      | ArThDf3111703(1,2)    | Theatrical costumes               | 2               | 1            | 2         |
| Third/2024      | ArThDI3111804(1,2)    | Theatrical lighting               | 2               | 1            | 2         |
| Third/2024      | ArThHI3111905(2,0)    | History and Literature of Theatre | 2               | 2            |           |
| Third/2024      | ArThAe3112006(2,0)    | aesthetics                        | 2               | 2            |           |
| Third/2024      | ArThPa3112107(1,1)    | silent acting                     | 2               | 1            | 2         |
| Third/2024      | ArThAr3112208(2,0)    | Applications                      | 3               |              | 6         |
| Third/2024      | ArThAp3112309(0,5)    | English language                  | 2               | 2            |           |

#### Annual System Requirements for Undergraduate Studies - Fourth Stage

| Year /<br>Level | Course code or course | Course name or course | number<br>Units | Credit hours |           |
|-----------------|-----------------------|-----------------------|-----------------|--------------|-----------|
|                 |                       |                       |                 | Theoretical  | practical |

|             |                    |                        |   |   |   |
|-------------|--------------------|------------------------|---|---|---|
| Fourth/2024 | ArThAa4120501(1,5) | The art of acting      | 3 | 1 | 4 |
| Fourth/2024 | ArThAs4120602(1,2) | Voice and delivery     | 2 | 1 | 2 |
| Fourth/2024 | ArThDs4120703(1,2) | Theatrical scenes      | 2 | 1 | 2 |
| Fourth/2024 | ArThDw4120804(2,0) | playwriting            | 2 | 2 |   |
| Fourth/2024 | ArThPp4120905(2,0) | Personality Psychology | 2 | 2 |   |
| Fourth/2024 | ArThAt4121006(2,0) | Arab theater           | 2 | 2 |   |
| Fourth/2024 | ArThMs4121107(1,2) | sound effects          | 2 | 1 | 2 |
| Fourth/2024 | ArThPr4121208(0,6) | The project            | 3 |   | 6 |
| Fourth/2024 | ArThGr4121309(2,0) | Graduation research    | 2 | 2 |   |
| Fourth/2024 | ArThGe4121309(0,3) | English language       | 2 | 2 |   |

#### 8- Expected learning outcomes of the program

##### knowledge

A. Students acquire an aesthetic vision that is consistent with the philosophy of society.

b. Know the history of theatrical art and the extent of its influence on local and global societal and cultural structures.

T. Learn the mechanism of influencing the recipient through the use of his artistic tools and on all technical and physical levels.  
and expressive

d. Developing physical skills through global experiences and mechanisms for using them.

Learning outcomes for knowledge:-

A comprehensive understanding of aesthetic visions, modern digital technologies, and artistic experiments.

##### Skills

A. Developing physical and technical skills to produce experimental theatrical works.

b. Learn how to invest students' energies and develop their artistic abilities.

T. Mastering the use of modern digital technologies and keeping pace with their development.

d. Learn to influence the recipient through creative messages in artwork.

C. Enhancing students' absorption capacity and developing their outcomes in order to enhance the development of physical skills.  
And technology.

Learning outcomes for skills:-

Mastering technical and physical skills and modern techniques in order to enhance theatrical work.

##### values

A. Instills social values in students in order to enable them to present purposeful theatrical works.



b. Teaching students the importance of adhering to community ethics and artistic standards, avoiding direct abuse.

T. Consolidating societal cultural and artistic values and avoiding negative imported cultures.

Learning outcomes for values:-

Promoting community ethics and avoiding negative imported ethics.

### 9- Teaching and learning strategies

1-Thinking strategy according to the learner's ability, so that if the student is able to learn the concept of the meaning of creativity in art, he will... Acquires various artistic skills in producing dissimilar artworks.

2- The strategy of critical thinking in learning and in analyzing artistic works. This strategy refers to the highest levels of thinking of the learner in deducing solutions to a specific problem or when analyzing artistic works.

3- The divergent thinking strategy enables the learner to identify many different and appropriate solutions to address a specific educational problem or several appropriate solutions, for example, to create a specific work of art.

4- Brainstorming to produce quick solutions and answers to a learning problem.

### 10 - Evaluation methods

1- Daily observation.

2- Written tests. 3-

Oral questions.

4- Conducting daily tests. 5-

Quarterly and annual exams. 6-

Presenting and critiquing work.

7- Follow-up of computer work.

8- Evaluation of individual and group artistic works periodically

### 11- Faculty

#### Faculty members

| the name                          | Academic rank | Specialization       |                  |
|-----------------------------------|---------------|----------------------|------------------|
|                                   |               | general              | precise          |
| Mohammed Hussein Mohammed Habib   | Mr.           | Theatre Arts         | Exit             |
| Abbas Mohammed Ibrahim Al-Khafaji | Mr.           | Theatrical education | Training methods |
| Ali Mohammed Hadi Al-Rubaie       | Mr.           | Theatre Arts         | Exit             |
| Haider Jawad Kazim Mariod         | Mr.           | Theatre Arts         | Techniques       |

|   |                     |                      |                          |
|---|---------------------|----------------------|--------------------------|
| Mohamed Fadil Chenoua Hamadi            | Mr.                 | Theatre Arts         | acting                   |
| Muhammad Abbas Hantoush Imran           | Mr.                 | Theatre Arts         | acting                   |
| Rand Ali Hussein Alwan Al-Sabti         | Mr.                 | Theatrical education | Theatrical education     |
| Ayad Kazim Taha Abdul Redha             | Mr.                 | Theatrical education | Theatrical education     |
| Moatamad Majeed Hamid Hamza             | Mr.                 | Theatre Arts         | Literature and criticism |
| Ahmed Mohammed Abdul Amir Hamad         | Mr.                 | Theatrical education | Theatrical education     |
| Asmaa Shaker Ne'ma Khadir Shaber        | Mr.                 | Theatre Arts         | Techniques               |
| Zaid Thamer Abdul Kadhim is scary       | Mr.                 | Theatrical education | Theatrical education     |
| Ali Reza Hussein Da'bal Baqli           | Mr.                 | Theatre Arts         | acting                   |
| Zeina Kafah Ali Mohammed Al-Shabibi     | Mr.                 | Theatre Arts         | Exit                     |
| Amer Sabah Nouri Marzouq                | Mr.                 | Theatre Arts         | Literature and criticism |
| Amir Hisham Abdel Abbas                 | Mr.                 | Theatrical education | Theatrical education     |
| Ali Abdul Mohsen Ali                    | assistant professor | Theatre Arts         | acting                   |
| Zeina Hamza Shaker Al-Kasbi             | assistant professor | Arabic language      | Arabic language          |
| Ali Abdul Amir Abbas Fahd               | assistant professor | Theatrical education | Theatrical education     |
| Amer Hamed Mohammed Hassan              | assistant professor | Theatrical education | Theatrical education     |
| Nour Mohammed Ghazi Jaddi               | assistant professor | Theatre Arts         | Techniques               |
| Hamid Abdullah Alwan                    | assistant professor | Theatrical education | Theatrical education     |
| And the age of Abdul Amir Hussein Obaid | assistant professor | Theatrical education | Theatrical education     |
| Ahmed Mohsen Kamel Jafar                | assistant professor | Theatre Arts         | Techniques               |
| Faten Hussein Naji Hussein              | assistant professor | Theatrical education | Theatrical education     |
| Samir Abdel Moneim Mohamed              | assistant professor | Theatre Arts         | Techniques               |
| Aseel Abdul Khaliq Muhammad             | assistant professor | Theatrical education | Theatrical education     |
| Mohammed Kazim Hashim Mohammed          | assistant professor | Theatre Arts         | Techniques               |
| Ruqayyah Wahab Majeed Mohsen            | assistant professor | Theatrical education | Theatrical education     |
| Walid Mani' Dagher Akoub                | assistant professor | Theatrical education | Theatrical education     |
| Visions of Adeeb Abdel Moneim           | assistant professor | Calculators          | Calculators              |
| Ali Karim Hassoun Matar                 | assistant professor | Theatre Arts         | Literature and criticism |
| Shaima Hussein Taher Abbas              | assistant professor | Theatre Arts         | Techniques               |
| Mohsen Abdul Hassan Nasser              | assistant professor | English language     | English language         |
| Heba Omran Najm Abdul Hussein           | assistant professor | Theatrical education | Theatrical education     |
| Saad Ali Naji Abdul Hussein             | assistant professor | Theatrical education | Theatrical education     |
| Anis Hamoud Moaidy Ali                  | teacher             | Theatre Arts         | music                    |
| Thank you Alaa Jabbar                   | assistant professor | Theatrical education | Theatrical education     |
| Baha Mohsen Zambil Al-Rubaie            | teacher             | Calculators          | Calculators              |
| Ashkan Hussein Ghali Hussein            | teacher             | Theatre Arts         | Literature and criticism |
| Aqeel Zghair Abis Hamza                 | teacher             | Theatrical education | Theatrical education     |
| Badaa Ali Hussein Mahmoud               | teacher             | Theatrical education | Theatrical education     |
| Abbas Rahk Hassan                       | teacher             | Theatre Arts         | acting                   |
| Fatima Abdel Aziz Abdel                 | teacher             | Theatre Arts         | Techniques               |

|                        |         |                      |                      |
|------------------------|---------|----------------------|----------------------|
| Tamar Mitham Jihad     | teacher | Theatre Arts         | acting               |
| Karim Aziz Abdul Karim | teacher | Theatrical education | Theatrical education |
| Hassanein Abdel Razak  | teacher | Physical education   | Physical education   |
| Yasser Asim Al-Aasam   | teacher | Theatre Arts         | audio-visual         |

#### 12- Professional development

##### A. Orientation of new faculty members

- Workshops and development of performance skills for academic classroom management.
- Professional development through conferences and e-learning.
- Commitment to ministerial instructions through education and international lectures.

##### b. Faculty development

- Practical development programs
- Updating curricula and knowledge
- Strengthening scientific research mechanisms
- Enhancing and developing personal skills

#### 13- Acceptance criteria

Direct admission+Central Admission

#### 14- The most important sources of information about the program

1- The art of theatrical directing 2-

History of the art of theatre 3-

Makeup

4- The website of the College of Arts - University of Babylon - Department of Theatre Arts 4- The website of the University of Babylon

#### 15- Program Development Plan

- 1- Updating curricula to keep pace with urban development.
- 2- Incorporating digital technologies into new education.
- 3- Practical training through laboratory applications builds students' capacity and enhances learning outcomes during the study
- 4- period. Faculty development is provided through conferences, festivals, and educational workshops.

##### Continuing Education

- 1. Adding an annual plan for the department's artistic projects and holding annual theater festivals and scientific conferences for professors and students.

##### Promoting scientific research

1. Directing students to pay attention to the scientific research subject and direct supervision by instructors to keep pace with the progress of the research process among students.

### Program Skills Map

#### Required learning outcomes of the program

| Year /<br>Level | code<br><small>The decision</small> | Course name                  | essential<br>or<br>to choose<br>Y | knowledge |    |    |    | Skills |    |    |    | values |        |        |        |
|-----------------|-------------------------------------|------------------------------|-----------------------------------|-----------|----|----|----|--------|----|----|----|--------|--------|--------|--------|
|                 |                                     |                              |                                   | A1        | A2 | A3 | A4 | B1     | B2 | B3 | B4 | Part 1 | Part 2 | Part 3 | Part 4 |
| 2024 / First    | ArThP<br>A1000<br>101               | Principles of acting         | essential                         | √         |    | √  |    | √      |    | √  |    | √      |        |        |        |
| 4202 / First    | ArTh<br>Vd100<br>1313               | Sound art<br>And the casting | essential                         |           | √  |    |    | √      |    |    | √  |        | √      |        |        |
| 2024 / First    | ArTh<br>Ht100<br>1414               | Theatre history              | essential                         | √         |    | √  |    |        | √  |    | √  | √      |        | √      |        |
| 2024 / First    | ArThP<br>d1000<br>404               | Directing principles         | essential                         | √         |    |    |    | √      |    | √  | √  |        |        |        | √      |
| 2024 / First    | ArTh                                | Fitness                      | essential                         |           | √  | √  |    | √      | √  |    |    | √      |        | √      |        |

|              |                        |                                     |           |   |   |   |  |   |   |   |   |   |   |   |
|--------------|------------------------|-------------------------------------|-----------|---|---|---|--|---|---|---|---|---|---|---|
|              | Gy100<br>0505          | The play                            |           |   |   |   |  |   |   |   |   |   |   |   |
| 2024 / First | ArTh<br>Dt100<br>0606  | Terms                               | essential | √ |   | √ |  |   |   | √ |   | √ |   | √ |
| 2024 / First | ArThP<br>t1000<br>707  | Principles of techniques<br>theater | essential | √ |   | √ |  | √ |   | √ |   | √ |   | √ |
| 2024 / First | ArTh<br>Al100<br>1919  | Arabic language                     | essential |   | √ |   |  | √ |   |   | √ |   | √ |   |
| 2024 / First | ArthEl<br>10020<br>20  | English language                    | essential | √ | √ | √ |  |   | √ |   | √ | √ |   | √ |
| 2024 / First | ArTh<br>Co100<br>01010 | computer                            | essential | √ |   |   |  | √ |   |   | √ |   |   | √ |
| 2024 / First | ArTh<br>HR100<br>1111  | human rights<br>and democracy       | essential |   | √ | √ |  |   | √ | √ |   | √ |   | √ |
| 2024/second  | ArThA<br>a2102<br>301  | The art of acting                   | essential | √ |   | √ |  | √ |   | √ |   | √ |   | √ |
| 2024/second  | ArThD<br>s2102<br>402  | voice<br>And throw                  | essential |   | √ |   |  | √ |   | √ | √ |   | √ |   |
| 2024/second  | ArThH<br>m210<br>2503  | date<br>theater                     | essential | √ | √ | √ |  |   | √ |   | √ | √ |   | √ |
| 2024/second  | ArThD<br>c2102<br>604  | Fitness<br>a play                   | essential | √ |   | √ |  | √ |   | √ |   | √ |   | √ |
| 2024/second  | ArThA<br>m210          | The art of makeup                   | essential |   | √ |   |  | √ |   | √ | √ |   | √ |   |

|             |                       |                              |           |   |   |   |   |   |   |   |   |   |   |   |   |
|-------------|-----------------------|------------------------------|-----------|---|---|---|---|---|---|---|---|---|---|---|---|
|             | 2705                  |                              |           |   |   |   |   |   |   |   |   |   |   |   |   |
| 2024/second | ArThS<br>f2102<br>806 | Principles<br>Search         | essential | ✓ | ✓ | ✓ |   |   | ✓ |   | ✓ | ✓ |   | ✓ |   |
| 2024/second | ArThC<br>p2102<br>907 | Applications                 | essential | ✓ |   |   | ✓ | ✓ |   | ✓ | ✓ |   |   |   | ✓ |
| 2024/second | ArThL<br>a2103<br>008 | breeding<br>sound            | essential | ✓ |   | ✓ |   | ✓ |   | ✓ |   | ✓ |   | ✓ |   |
| 2024/second | ArThP<br>a2103<br>109 | the language<br>English      | essential |   | ✓ |   |   | ✓ |   |   | ✓ |   | ✓ |   |   |
| 2024/Third  | ArThA<br>a3111<br>501 | The art of acting            | essential | ✓ |   | ✓ |   | ✓ |   | ✓ |   | ✓ |   | ✓ |   |
| 2024/Third  | ArThV<br>s3111<br>602 | Sound art<br>And the casting | essential |   | ✓ |   |   | ✓ |   | ✓ | ✓ |   | ✓ |   |   |
| 2024/Third  | ArThD<br>f3111<br>703 | Fashion<br>a play            | essential | ✓ | ✓ | ✓ |   |   | ✓ |   | ✓ | ✓ |   | ✓ |   |
| 2024/Third  | ArThD<br>l3111<br>804 | lighting<br>a play           | essential | ✓ |   |   | ✓ | ✓ |   | ✓ | ✓ |   |   |   | ✓ |
| 2024/Third  | ArThH<br>l3111        | date<br>theater              | essential |   | ✓ | ✓ |   | ✓ | ✓ | ✓ |   | ✓ |   | ✓ |   |

|             |                                  |                                  |           |   |   |   |   |   |   |   |   |   |   |   |
|-------------|----------------------------------|----------------------------------|-----------|---|---|---|---|---|---|---|---|---|---|---|
|             | 905                              | His manners                      |           |   |   |   |   |   |   |   |   |   |   |   |
| 2024/Third  | ArThA<br>e3112<br>006            | aesthetics                       | essential | ✓ |   | ✓ |   |   |   | ✓ |   | ✓ |   | ✓ |
| 2024/Third  | ArThP<br>a3112<br>107            | representation<br>The silent one | essential | ✓ |   | ✓ |   | ✓ |   | ✓ |   | ✓ |   | ✓ |
| 2024/Third  | ArThA<br>r3112<br>208            | Applications                     | essential | ✓ |   | ✓ |   | ✓ |   | ✓ |   | ✓ |   | ✓ |
| 2024/Third  | ArThA<br>p3112<br>309            | the language<br>English          | essential |   | ✓ |   |   |   |   |   |   |   |   |   |
| 2024/Fourth | ArThA<br>a4120                   | The art of acting                | essential | ✓ | ✓ | ✓ |   |   | ✓ |   | ✓ | ✓ |   | ✓ |
| 2024/Fourth | ArThA<br>s4120<br>602            | sound<br>And the casting         | essential | ✓ |   | ✓ |   | ✓ |   | ✓ |   | ✓ |   | ✓ |
| 2024/Fourth | ArThD<br>s4120<br>703            | Views<br>a play                  | essential |   | ✓ |   |   | ✓ |   | ✓ | ✓ |   | ✓ |   |
| 2024/Fourth | ArThD<br>Theatrical W4120<br>804 | Composition                      | essential | ✓ | ✓ | ✓ |   |   | ✓ |   | ✓ | ✓ |   | ✓ |
| 2024/Fourth | ArThP<br>Character p4120<br>905  | Psychology                       | essential | ✓ |   |   | ✓ | ✓ |   | ✓ | ✓ |   |   | ✓ |
| 2024/Fourth | ArThA                            | Arab theater                     | essential | ✓ |   | ✓ |   | ✓ |   | ✓ |   | ✓ |   | ✓ |

|             |                       |                         |           |   |   |   |   |   |   |   |   |   |   |  |  |
|-------------|-----------------------|-------------------------|-----------|---|---|---|---|---|---|---|---|---|---|--|--|
|             | t4121<br>006          |                         |           |   |   |   |   |   |   |   |   |   |   |  |  |
| 2024/Fourth | ArThM<br>s4121<br>107 | Effects<br>audio        | essential |   | √ |   | √ |   | √ | √ |   | √ |   |  |  |
| 2024/Fourth | ArThP<br>r4121<br>208 | The project             | essential | √ |   | √ |   | √ |   |   | √ |   | √ |  |  |
| 2024/Fourth | ArThG<br>r4121<br>309 | Graduation research     | essential |   |   | √ |   |   | √ |   | √ |   | √ |  |  |
| 2024/Fourth | ArThG<br>E4121<br>309 | the language<br>English | essential |   | √ |   | √ |   |   |   |   |   |   |  |  |

**And** The decision

|   |
|---|
| <b>1. Course name</b>                             |
| Interpretation and analysis                       |
| <b>2. Course code</b>                             |
|   |
| <b>3. Semester/Year</b>                           |
| <b>Phase 3 - Annual</b>                           |
| <b>4. Date of preparation of this description</b> |
| <b>11/13/2025</b>                                 |



|  |                |  |  |                          |   |
|--|----------------|--|--|--------------------------|---|
| <b>5. Available forms of attendance</b>  |                |  |  |                          |   |
| My presence  |                |  |  |                          |   |
| <b>6. Number of study hours (total) Number of units (total)</b>  |                |  |  |                          |   |
| Number of study hours (60) Number of units (2)   |                |  |  |                          |   |
| <b>7. Name of the course supervisor (if more than one name is mentioned)</b>   |                |  |  |                          |   |
| Name: Asst. Prof. Dr. Wassan Abdul Amir Hussein<br>Email: <a href="mailto:fine.wsn.abed@uobabylon.edu.iq">fine.wsn.abed@uobabylon.edu.iq</a> |                |  |  |                          |   |
| <b>8. Course objectives</b>  |                |  |  |                          |   |
| <b>Course objectives</b>   |                | <p>1- Students' knowledge of the concept of interpretation and analysis. 2- Understanding the elements of dramatic text analysis.</p> <p><b>3-</b> Understanding the elements of theatrical performance analysis. The student</p> <p><b>4-</b> learns to write an analytical paper for a dramatic text. The student learns to write</p> <p><b>5-</b> a critical analytical paper for a theatrical performance.</p> |  |                          |   |
| <b>9. Teaching and learning strategies</b>   |                |  |  |                          |   |
| <b>Strategy</b>  |                | <p><b>1-</b> The lecture.</p> <p><b>2-</b> Discussion.</p> <p><b>3-</b> Display the visual aids.</p>   |  |                          |   |
| <b>10- Course structure</b>  |                |  |  |                          |   |
| <b>week</b>  | <b>watches</b> | <b>Learning outcomes<br/>Required</b>  | <b>Name of unit or topic</b>   | <b>road<br/>learning</b> | <b>Evaluation method</b>                  |
| the first  | <b>2</b>       | Student knowledge<br>To the topic.   | The concept of interpretation and analysis.  | <b>Lecture</b>           | Evaluation questions<br>For the material. |
| the second   | <b>2</b>       | Student comprehension<br>To the topic.   | Freytag's triangle. The difference between the text<br><b>Drama and theatrical text.</b> | <b>Discussion</b>        | Evaluation questions<br>For the material. |
| the third  | <b>2</b>       | The student learns<br><b>the topic.</b>  | The Aristotelian structure of the dramatic text.   | <b>Lecture</b>           | Evaluation questions<br>For the material. |
| Fourth   | <b>2</b>       | Student understanding<br>To the topic.   | The closed ending of the play and the ending<br><b>Open.</b>                             | <b>Discussion</b>        | Evaluation questions<br>For the material. |

|                     |          |  |   |                   |                      |
|---------------------|----------|--|---|-------------------|----------------------|
| <b>Fifth</b>        | <b>2</b> | Student knowledge<br>To the topic.                         | Elements of dramatic text analysis.   | <b>Lecture</b>    | Evaluation questions |
| <b>Sixth</b>        | <b>2</b> | Student understanding<br><b>the topic.</b>                 | <b>Title: Thraya Text.</b>  | <b>Discussion</b> | Evaluation questions |
| Seventh             | <b>2</b> | Student knowledge<br>To the topic.                         | The psychological aspect of the character in the text<br><br>Dramatic.                  | <b>Lecture</b>    | Evaluation questions |
| The eighth          | <b>2</b> | Student understanding<br>To the topic.                     | Circle of relationships between characters.   | <b>Lecture</b>    | Evaluation questions |
| <b>Ninth</b>        | <b>2</b> |  | <b>First month exam.</b>  |                   |                      |
| <b>tenth</b>        | <b>2</b> | Student knowledge<br>To the topic.                         | Analysis of a Greek dramatic text according to its structure<br><br>Aristotelianism.    | <b>Lecture</b>    | Evaluation questions |
| <b>eleven</b>       | <b>2</b> | Student understanding<br>To the topic.                     | <b>Women's Parliament play.</b>   | <b>Discussion</b> | Evaluation questions |
| <b>twelve</b>       | <b>2</b> | Student knowledge<br>To the topic.                         | An approach to the text of Praxa or the problem of judgment.<br><br>To Tawfiq Al-Hakim. | <b>Lecture</b>    | Evaluation questions |
| <b>thirteen</b>     | <b>2</b> | Student understanding<br>To the topic.                     | The Legend of Pygmalion.  | <b>Lecture</b>    | Evaluation questions |
| <b>Fourteen</b>     | <b>2</b> | Student knowledge<br>To the topic.                         | Analysis of a Shakespearean dramatic text/play<br><br>Hamlet.                           | <b>Lecture</b>    | Evaluation questions |
| <b>fifteen</b>      | <b>2</b> |  | <b>Second month exam.</b>   |                   |                      |
| <b>sixteen</b>      | <b>2</b> | The student learns to write<br><b>Text analysis paper.</b> | Analysis of the play The Tragedy of Doctor Faustus<br><br>For Marlowe.                  | <b>Lecture</b>    | Evaluation questions |
| seventeen           | <b>2</b> | The student learns to write<br><b>Text analysis paper.</b> | Analysis of the play Tartuffe/ by Molière.  | <b>Lecture</b>    | Evaluation questions |
| <b>eighteen</b>     | <b>2</b> | Student understanding<br>To the topic.                     | Interpretation of the myth of Sisyphus / by Camus.                                      | <b>Lecture</b>    | Evaluation questions |
| <b>nineteen</b>     | <b>2</b> | Student knowledge<br>To the topic.                         | Philosophy of the absurd.   | <b>Lecture</b>    | Evaluation questions |
| <b>twenty</b>       | <b>2</b> | The student learns to write<br><b>Text analysis paper.</b> | Analysis of the play Waiting for Godot<br><br>By Samuel Beckett.                        | <b>Lecture</b>    | Evaluation questions |
| <b>twenty-one</b>   | <b>2</b> | The student learns to write<br><b>Text analysis paper.</b> | Analysis of the play The Bald Soprano<br><br>UNESCO.                                    | <b>Discussion</b> | Evaluation questions |
| <b>twenty-two</b>   | <b>2</b> | Student understanding<br>To the topic.                     | Elements of theatrical performance analysis.  | <b>Lecture</b>    | Evaluation questions |
| <b>twenty-three</b> | <b>2</b> | Student knowledge<br><br>To the topic.                     | Brechtian structure of theatrical performance.  | <b>Discussion</b> | Evaluation questions |
| <b>twenty-four</b>  | <b>2</b> |  | <b>Third month exam.</b>  |                   |                      |
| <b>five</b>         | <b>2</b> | The student learns to write                                | <b>Watching a play at college</b>   | <b>Discussion</b> | Evaluation questions |

|                 |   |   |   |            |                      |
|-----------------|---|---|---|------------|----------------------|
| Twenty          |   | Critical analytical paper<br>For a theatrical performance.                                | Titled Judge of Qahrastan.  |            |                      |
| twenty-six      | 2 | The student learns to write<br>Critical analytical paper<br>For a theatrical performance. | Writing a critical analytical paper for a presentation<br><b>Student-chosen play.</b> | Discussion | Evaluation questions |
| twenty-seven    | 2 | The student learns to write<br>Critical analytical paper.                                 | View a critical analysis paper by one of<br>Theatre critics.                          | Discussion | Evaluation questions |
| eight<br>Twenty | 2 | The student learns to write<br>Critical analytical paper<br>For a theatrical performance. | Analysis of an Iraqi theatrical performance from<br><b>College Theatre Festival.</b>  | Discussion | Evaluation questions |
| twenty-nine     | 2 | The student learns to write<br>Critical analytical paper<br>For a theatrical performance. | Analysis of an international or Arab theatrical show.                                 | Discussion | Evaluation questions |
| thirty          | 2 |   | Fourth month exam.  |            |                      |

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| <b>11- Course Evaluation</b>  |
| <p>50 degree pursuit.</p> <p>50 marks final exam.</p> <p>Theoretical subject.</p> <p>Assessment questions for the course.</p> |
| <b>12- Learning and teaching resources</b>  |
| Various dramatic texts from several eras.   |
| Theatrical performances, theatrical money.  |
| Linguistic dictionaries and terminological dictionaries.  |
| A special curriculum has been prepared for the vocabulary of the subject of interpretation and analysis.                      |

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| <b>10- Course name</b>                             |
| History of the Theatre                             |
| <b>10- Course code</b>                             |
| ArThHt1001414                                      |
| <b>10. Semester/Year</b>                           |
| <b>First stage - annual</b>                        |
| <b>11. Date of preparation of this description</b> |
| <b>2/1/2025</b>                                    |
| <b>12. Available forms of attendance</b>           |
| My presence  |

|  |                |  |  |                  |   |
|--|----------------|--|--|------------------|---|
| <b>13. Number of study hours (total) Number of units (total)</b>   |                |  |  |                  |   |
| Number of study hours (60) Number of units (2)   |                |  |  |                  |   |
| <b>14. Name of the course supervisor (if more than one name is mentioned)</b>  |                |  |  |                  |   |
| Name: Asst. Prof. Dr. Wassan Abdul Amir Hussein<br>Email: <a href="mailto:fine.wsn.abed@uobabylon.edu.iq">fine.wsn.abed@uobabylon.edu.iq</a> |                |  |  |                  |   |
| <b>15. Course objectives</b>   |                |  |  |                  |   |
| <b>Course objectives</b>   |                | <p><b>1-</b> To familiarize students with the history of theatre in Greek theatre. To</p> <p><b>2-</b> develop students' understanding of the history of Roman theatre.</p> <p><b>3-</b> Students' understanding of the history of theatre in the Middle Ages.</p> |  |                  |   |
| <b>16. Teaching and learning strategies</b>  |                |  |  |                  |   |
| <b>Strategy</b>  |                | <p><b>1-</b> The lecture.</p> <p><b>2-</b> Discussion.</p> <p><b>3-</b> Display the visual aids.</p>   |  |                  |   |
| <b>10- Course structure</b>  |                |  |  |                  |   |
| <b>week</b>  | <b>watches</b> | Required learning outcomes   | Name of unit or topic  | road<br>learning | Evaluation method                         |
| the first  | <b>2</b>       | Students' knowledge of the topic   | Introduction to Theatre<br><b>Greek.</b>                     | <b>Lecture</b>   | Evaluation questions<br>For the material. |
| the second   | <b>2</b>       | Students' understanding of the topic   | Dithyramb.   | <b>Lecture</b>   | Evaluation questions                      |
| the third  | <b>2</b>       | Students' understanding of the topic   | Arion of Corinth.  | <b>Lecture</b>   | Evaluation questions                      |
| Fourth   | <b>2</b>       | Students learn the topic   | Thespis.   | <b>Lecture</b>   | Evaluation questions                      |
| <b>Fifth</b>   | <b>2</b>       | Students' knowledge of the topic   | The origins of tragedy and comedy<br>In Aristotle's opinion. | <b>Lecture</b>   | Evaluation questions                      |
| <b>Sixth</b>   | <b>2</b>       | Students' understanding of the topic   | Chorus functions in theatre<br><b>Greek.</b>                 | <b>Lecture</b>   | Evaluation questions                      |
| Seventh  | <b>2</b>       | Students' understanding of the topic   | Aemilia and Hippocampus<br>And the comus.                    | <b>Lecture</b>   | Evaluation questions                      |
| The eighth   | <b>2</b>       | Students learn the topic   | Definition of tragedy and its parts<br><b>Tragedy.</b>       | <b>Lecture</b>   | Evaluation questions                      |

|              |   |                                      |  |         |                      |
|--------------|---|--------------------------------------|--|---------|----------------------|
| Ninth        | 2 |                                      | First month exam                             |         |                      |
| tenth        | 2 | Students' knowledge of the topic     | The satyr play.                              | Lecture | Evaluation questions |
| eleven       | 2 | Students' understanding of the topic | The concept of comedy.                       | Lecture | Evaluation questions |
| twelve       | 2 | Students' understanding of the topic | The concept of drama.                        | Lecture | Evaluation questions |
| thirteen     | 2 | Students learn the topic             | Aeschylus.                                   | Lecture | Evaluation questions |
| Fourteen     | 2 | Students' knowledge of the topic     | The Oresteia Trilogy.                        | Lecture | Evaluation questions |
| fifteen      | 2 |                                      | Second month exam                            |         |                      |
| sixteen      | 2 | Students' understanding of the topic | Sophocles.                                   | Lecture | Evaluation questions |
| seventeen    | 2 | Students' understanding of the topic | Oedipus the King play.                       | Lecture | Evaluation questions |
| eighteen     | 2 | Students learn the topic             | Euripides.                                   | Lecture | Evaluation questions |
| nineteen     | 2 | Students' knowledge of the topic     | Media play.                                  | Lecture | Evaluation questions |
| twenty       | 2 | Students' understanding of the topic | Media of Greek comedy.                       | Lecture | Evaluation questions |
| twenty-one   | 2 | Students' understanding of the topic | Aristophanes.                                | Lecture | Evaluation questions |
| twenty-two   | 2 | Students learn the topic             | Topics covered<br>Aristophanes in his plays. | Lecture | Evaluation questions |
| twenty-three | 2 | Students' knowledge of the topic     | Menander. A play by a girl from<br>Samos.    | Lecture | Evaluation questions |
| twenty-four  | 2 |                                      | Third month exam                             |         |                      |
| twenty-five  | 2 | Students' understanding of the topic | Roman theatre.                               | Lecture | Evaluation questions |
| twenty-six   | 2 | Students' understanding of the topic | Plautus.                                     | Lecture | Evaluation questions |
| twenty-seven | 2 | Students learn the topic             | Terrance.                                    | Lecture | Evaluation questions |
| twenty-eight | 2 | Students' knowledge of the topic     | Seneca.                                      | Lecture | Evaluation questions |
| twenty-nine  | 2 | Students' understanding of the topic | Theatre in the Ages<br>Middle                | Lecture | Evaluation questions |
| thirty       | 2 |                                      | Fourth month exam                            |         |                      |

#### 11- Course Evaluation

50 degrees of pursuit

50 marks final exam.

Theoretical subject.

Assessment questions for the course.

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| 12- Learning and teaching resources  |
| <b>Aristotle's Poetics.</b>  |
| <b>The World Play Book by Ardis Nicole.</b>                                |
| <b>Master's thesis / Employing groups in Iraqi theatrical performance.</b> |

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| <b>17. Course name</b>   |
| <b>Theatrical sound effects</b>                                  |
| <b>18. Course code</b>   |
|  |
| <b>19. Chapter/Year</b>  |
| <b>Stage 4 - Annual</b>  |
| <b>20. Date of preparation of this description</b>               |
| <b>2024/9/1</b>  |
| <b>21. Available forms of attendance</b>                         |
| My presence  |
| <b>22. Number of study hours (total) Number of units (total)</b> |
| Number of study hours (90) Number of units (3)                   |

23. Name of the course supervisor (if more than one name is mentioned)

Name: Asst. Prof. Dr. Anis Hamoud Moaidi Email:  
anis.hamoud@uobabylon.edu.iq

#### 24. Course objectives

#### Course objectives

- 1- Getting to know music and the principles of music theory.
  - 2- Getting to know theatrical music.
  - 3- Identify theatrical sound effects.
  - 4- Helping the student on how to benefit from music and effects.
- Theatrical audio in theatrical performances.

#### 25. Teaching and Learning Strategies

#### Strategy

- 1- The lecture.
- 2- Discussion.
- 3- Display the visual aids.

#### 10- Course structure

| week         | watches | Learning outcomes<br>Required   | Name of unit or topic   | Learning method        | Evaluation method        |
|--------------|---------|---|---|------------------------|--------------------------|
| the first    | 3       | Learn about the origin<br>The evolution of music<br>And the influencers<br><b>audio</b> | <b>Music and effects</b><br>Phonetics/Origin and Development                | Lecture and discussion | Self-assessment. Tests.  |
| the second   | 3       | Student definition<br><b>By voice</b><br><b>Music and other</b><br><b>Musician</b>      | <b>Music and Sound/</b><br>Definition / Characteristics /<br>the components | Lecture and discussion | Oral/Dialogue/Discussion |
| the third    | 3       | Student definition<br><b>How to listen</b><br>And to taste<br><b>Musician</b>           | <b>How do we listen to music?</b><br>And we taste it                        | Lecture and discussion | Self-assessment. Tests.  |
| Fourth       | 3       | Student definition<br><b>In audio color</b><br>For musical instrument                   | Sound color of instruments<br><b>Musical</b>                                | Lecture and discussion | Oral/Dialogue/Discussion |
| <b>Fifth</b> | 3       | Student definition<br>With voices<br>humanity   | <b>human voices</b>   | Lecture and discussion | Self-assessment. Tests.  |
| <b>Sixth</b> | 3       | Student definition<br>With characteristics<br><b>music</b><br><b>Baroque era</b>        | <b>Musical theatre in</b><br><b>Baroque era</b>                             | Lecture and discussion | Oral/Dialogue/Discussion |



|              |   |   |  |   |                          |
|--------------|---|---|--|---|--------------------------|
| Seventh      | 3 | Student definition<br>With characteristics<br>Contemporary music<br><b>Classic</b>                            | <b>Musical theatre in<br/>Classical era</b>  | Lecture and discussion                  | Self-assessment. Tests.  |
| The eighth   | 3 | Student definition<br>With characteristics<br>Contemporary music<br><b>Romantic</b>                           | <b>Musical theatre in<br/>Romantic era</b>   | Lecture and discussion                  | Oral/Dialogue/Discussion |
| Ninth        | 3 | Student definition<br>With characteristics<br>Music of the Century<br><b>Twenty</b>                           | <b>Musical theatre in<br/>twentieth century</b>                                      | Lecture and discussion                  | monthly exam             |
| tenth        | 3 | Student definition<br><b>Drama<br/>Musical</b>  | <b>musical drama</b>   | Lecture and discussion                  | Self-assessment. Tests.  |
| Eleven       | 3 | Definition of authorship<br><b>Musician</b><br>For the theater  | Musical composition for the theatre  | Lecture and discussion                  | Oral/Dialogue/Discussion |
| twelve       | 3 | Student definition<br>preparation<br><b>Music<br/>and effects<br/>audio for theater</b>                       | <b>Musical settings<br/>and sound effects</b><br>For the theater                     | Lecture and discussion                  | Self-assessment. Tests.  |
| thirteen     | 3 | Student definition<br><br>By choice<br><b>Music<br/>and effects<br/>audio in<br/>the offer<br/>Theatrical</b> | <b>Music selection<br/>And the sound effects in<br/>Theatrical performance</b>       | Lecture and discussion                  | Oral/Dialogue/Discussion |
| four<br>ten  | 3 | Student definition<br>By implementation<br><b>Music<br/>and effects<br/>audio for theater</b>                 | Musical implementation<br><b>And the sound effects in<br/>Theatrical performance</b> | Lecture and discussion<br>And listening | Self-assessment. Tests.  |
| five<br>ten  | 3 | Student definition<br>By distribution<br><b>Musician</b>  | Musical distribution   | Lecture and discussion<br>And listening | Oral/Dialogue/Discussion |
| sixteen      | 3 | <b>exam</b>   | <b>exam</b>  | <b>exam</b>                             |                          |
| seventeen    | 3 | Student definition<br>With effects<br><b>Types of audio<br/>And use it in<br/>theater</b>                     | <b>Types of sound effects<br/>and its use in the theater</b>                         | Lecture and discussion<br>And listening | Oral/Dialogue/Discussion |
| eight<br>ten | 3 | Student definition<br>With tasks<br>Prepared and executed<br><b>Effects<br/>audio in<br/>theater</b>          | Effects Producer and Performer Duties<br><b>audio in theater</b>                     | Lecture and discussion<br>And listening | Self-assessment. Tests.  |

|                  |   |  |  |   |                          |
|------------------|---|--|--|---|--------------------------|
| nineteen         | 3 | Student definition<br><b>Sound design</b><br>On display<br>Theatrical                            | <b>Sound design in the show</b><br>Theatrical              | Lecture and discussion<br>And listening | Oral/Dialogue/Discussion |
| twenty           | 3 | Student definition<br>With specifications<br><b>Effects Designer</b><br><b>audio</b><br>The play | <b>Effects Designer Specifications</b><br>Theatrical audio | Lecture and discussion<br>And listening | Self-assessment. Tests.  |
| One of<br>Twenty | 3 | Student definition<br>With jobs<br><b>Effects</b><br><b>Musical</b>                              | <b>Influencer jobs</b><br>Musical                          | Lecture and discussion<br>And listening | Oral/Dialogue/Discussion |
| Praise<br>Twenty | 3 | Student definition<br>With jobs<br><b>Effects</b><br><b>audio</b>                                | <b>Sound effects jobs</b>                                  | Lecture and discussion<br>And listening | Self-assessment. Tests.  |
| three<br>Twenty  | 3 | Student definition<br>With effects<br>Phonetics and its connotations<br>Temporal<br>and spatial  | Sound effects and their meanings<br>Temporal and spatial   | Lecture and discussion<br>And listening | Oral/Dialogue/Discussion |
| four<br>Twenty   | 3 | Student definition<br>With all kinds of effects<br><b>audio</b>                                  | <b>Types of sound effects</b>                              | Lecture and discussion<br>And listening | Self-assessment. Tests.  |
| five<br>Twenty   | 3 | Student definition<br>With technical jobs<br><b>sound</b>  | Sound Technician Jobs                                      | Lecture and discussion<br>And listening | Oral/Dialogue/Discussion |
| six<br>Twenty    | 3 | Student definition<br>I make the crusher<br><b>audio</b>   | <b>audio mixer</b>   | Lecture and discussion<br>And listening | Self-assessment. Tests.  |
| seven<br>Twenty  | 3 | Student definition<br>In molds<br><b>Music</b><br>Arabic   | <b>Arabic music templates</b>                              | Lecture and discussion<br>And listening | Oral/Dialogue/Discussion |
| eight<br>Twenty  | 3 | Student definition<br>In molds<br><b>Music</b><br>Global   | <b>World music templates</b>                               | Lecture and discussion<br>And listening | Self-assessment. Tests.  |
| nine<br>Twenty   | 3 | Student definition<br>With motif<br>Musician   | <b>musical motif</b>                                       | Lecture and discussion<br>And listening | Oral/Dialogue/Discussion |
| thirty           | 3 | Student definition<br>wholesale<br><b>Musical</b>  | <b>musical phrase</b>                                      | Lecture and discussion<br>And listening | <b>exam</b>              |

50 degrees of pursuit

50 marks final exam.

Theoretical subject.

Assessment questions for the course.

**12- Learning and teaching resources**

|  |                     |
|--|---------------------|
| <b>1-</b> Music and sound effects and their impact on theatrical composition | Anis Hamoud         |
| <b>2-</b> Theatrical music   | Ali Abdullah        |
| <b>3-</b> Introduction to Music  | Otto Karoyi         |
| <b>4-</b> World Music Theories   | Tariq Hassoun Farid |

**26. Course name**

The art of acting

**27. Course code**

ArThAa2102301(1,3)

**28. Chapter/Year**

**Phase II - Annual**

**29. Date of preparation of this description**

**12/13/2025**

|   |         |   |  |  |                                  |
|---|---------|---|--|--|----------------------------------|
| 30. Available forms of attendance   |         |   |  |  |                                  |
| My presence   |         |   |  |  |                                  |
| 31. Number of study hours (total) Number of units (total)                           |         |   |  |  |                                  |
| Number of study hours (150) Number of units (3)                                     |         |   |  |  |                                  |
| 32. Name of the course supervisor (if more than one name is mentioned)              |         |   |  |  |                                  |
| Name: Prof. Dr. Mohammed Abbas Hantoush Email: fine.mohammed.abbas@uobabylon.edu.iq |         |   |  |  |                                  |
| 33. Course objectives   |         |   |  |  |                                  |
| Course objectives   |         | <p>The course includes the basic components of an actor's performance through pivotal theatrical sequences that require,</p> <p>The student's knowledge of the requirements of the art of acting, especially within the presentation and acting format, and the difference between them within the various theatrical styles.</p> <p>Physical and vocal preparation.</p> <p>Understanding the performance space, positioning techniques, and the actor's position within his artistic surroundings. A theoretical and applied study that clarifies the basic criteria for identifying the type of performance required for each theatrical style.</p> <p>Explaining the subjective and objective body positions and the characteristics of the actor's psychological, physical and vocal responses.</p> <p>Proper preparation for the theatre student to be a well-equipped actor serves the rest of the other academic courses such as directing and theatrical techniques and serves the self-formation of the student's human personality in facing the demands of life.</p> |  |  |                                  |
| 34. Teaching and learning strategies  |         |   |  |  |                                  |
| Strategy  |         | <p>1- Lecture: Presentation of the theoretical material</p> <p>2- Discussion: Discussion method</p> <p>3- Displaying visual aids: Using visual aids with practical applications.</p>  |  |  |                                  |
| 10- Course structure  |         |   |  |  |                                  |
| week  | watches | Required learning outcomes  | Name of unit or topic                                | Learning method  | Evaluation method                |
| the first   | 5       | The student should understand the performance standards in each theatrical performance style and compare between them.  | acting in theater<br>Presentation and representation | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical |
| the second  | 5       | To classify the relationship between his performance as an actor according to style<br>Theatrical   | Inner and outer creation<br>For the character        | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical |
| the third   | 5       | To be aware (perceptual understanding, representation and visualization -   | Role study   | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical |

|                  |          | <b>Note)</b>   |   |   |  |
|------------------|----------|--|---|---|--|
| Fourth           | <b>5</b> | To analyze the requirements of the management system and its role.   | Tactical study of embodiment  | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>Fifth</b>     | <b>5</b> | Distinguishes his performance style within the theatrical performance space.                                       | Terms about performance<br>Actor's body (positions) and situations) | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>Sixth</b>     | <b>5</b> | To evaluate and apply his movements within his theatrical role   | General movements of the actor                                      | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| Seventh          | <b>5</b> | The student learns the types of Approaches and crossings And coverage.   | Approaches and crossings<br>And coverage                            | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| The eighth       | <b>5</b> | Learn the rules of entry<br>And going out during exercises<br>And the show   | Actor's entry and exit  | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>monthly exam</b><br>Editorial and practical |
| <b>Ninth</b>     | <b>5</b> | The student distinguishes between isolated and individual performance.   | isolationist and solitary   | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>tenth</b>     | <b>5</b> | That the student (actor) takes the correct positions in His performance  | physical response   | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>Eleven</b>    | <b>5</b> | The student understands (listening, delivery, resonance – layer - Explanation).                                    | Voice response  | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>twelve</b>    | <b>5</b> | The student understands the importance of diversification in theatrical performance                                | Diversification in physical and vocal performance                   | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>thirteen</b>  | <b>5</b> | The student learns (maintenance Construction - Assignment of the role Consolidating the material - silent acting). | Elements of enhancing embodiment                                    | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>Fourteen</b>  | <b>5</b> | The student practices the act Improvisation and ways to develop it.  | improvisation   | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>fifteen</b>   | <b>5</b> | The student applies what he has learned theoretically by presenting a complete theatrical performance.             | Review of the principles of the art of theatrical acting            | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>monthly exam</b><br>Editorial and practical |
| <b>sixteen</b>   | <b>5</b> | The student compares the style of Acting between Garrick and Talma   | Acting by David Garrick - Joseph Talma                              | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>seventeen</b> | <b>5</b> | The student learns about Hegel.  | Hegel's theories of representation                                  | Discuss the article<br><b>Theory then action</b>                              | <b>Daily exam</b><br>Oral and practical        |

|                     |          |  |  |   |  |
|---------------------|----------|--|--|---|--|
|                     |          | <b>And his acting advice</b>   |  | Its practical application   |  |
| <b>eighteen</b>     | <b>5</b> | The student compares the acting style of Caine and Salvini.  | Representation by Edmund Kean<br><b>- Thomas Salvini</b>                 | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>nineteen</b>     | <b>5</b> | The student distinguishes Irving's acting style.   | <b>Acting by Henry Irving</b>  | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>twenty</b>       | <b>5</b> | The student distinguishes Sarah Bernhardt's acting style.  | Sarah Bernhardt and the Art of Acting                                    | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>twenty-one</b>   | <b>5</b> | The student distinguishes Coquelin's acting style.   | Representation components<br>Constantine Coquelin                        | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>twenty-two</b>   | <b>5</b> | The student is able to perform the applied biomechanics.   | Biomechanical representation   | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>monthly exam</b><br>Editorial and practical |
| <b>twenty-three</b> | <b>5</b> | The student distinguishes the acting style in the supermarionette.   | Supermarionette representation   | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>twenty-four</b>  | <b>5</b> | The student distinguishes the art of acting in the future  | Future representation  | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>twenty-five</b>  | <b>5</b> | The student understands the performance style in Dada.   | Dadaist representation   | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>twenty-six</b>   | <b>5</b> | The student distinguishes the art of surrealist acting.  | surreal representation   | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>twenty-seven</b> | <b>5</b> | The student understands the style of performance in the hidden theatre and the methods of performance in it. | <b>Acting in the hidden theater</b>                                      | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>twenty-eight</b> | <b>5</b> | The student's ability to perform in a practical theatre<br><br>The street                                    | <b>Acting in street theater</b>  | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>twenty-nine</b>  | <b>5</b> | The student distinguishes the art of acting in postmodernism.  | Postmodern representation  | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>Daily exam</b><br>Oral and practical        |
| <b>thirty</b>       | <b>5</b> | The student applies what he has learned theoretically by presenting a complete theatrical performance.       | Review of the elements of representation<br><br><b>Modern and Beyond</b> | Discuss the article<br><b>Theory then action</b><br>Its practical application | <b>monthly exam</b><br>Editorial and practical |

#### 11- Course Evaluation

1- Performing the required theoretical exams.

2- Taking practical exams by presenting an individual or group project embodied in a theatrical performance. 3- Active participation in the course of the lesson.

4- Writing a research.

#### 12- Learning and teaching resources

The art of acting

Dr. Sami Abdel Hamid

The basic elements of directing a play

Alexander Dean

The aesthetics of theatrical physical formation

Dr. Muhammad Abbas

Theatrical actor formation techniques

Dr. Ibrahim Abdullah Ghuloum and others

#### 1. Course name

acting techniques

#### 2. Course code

#### 3. Semester/Year

Second stage: Literature and Criticism Branch - Technology Branch

#### 4. Date of preparation of this description

10/1/2024

|  |                |   |   |                        |                                       |
|--|----------------|---|---|------------------------|---------------------------------------|
| <b>5. Available forms of attendance</b>  |                |   |   |                        |                                       |
| My presence  |                |   |   |                        |                                       |
| <b>6. Number of study hours (total) Number of units (total)</b>                                      |                |   |   |                        |                                       |
| Number of study hours (90) Number of units (3)   |                |   |   |                        |                                       |
| <b>7. Name of the course supervisor (if more than one name is mentioned)</b>                         |                |   |   |                        |                                       |
| Name: Prof. Dr. Mohamed Fadil Shenawa  |                |   |   |                        |                                       |
| Email: <a href="mailto:Mohammed.fadheel@uobabylon.edu.iq">Mohammed.fadheel@uobabylon.edu.iq</a> fine |                |   |   |                        |                                       |
| <b>8. Course objectives</b>  |                |   |   |                        |                                       |
| <b>Course objectives</b>   |                | <p>1- Educational objectives: Students receive theoretical and practical lessons in theatrical acting methods.</p> <p>2- Behavioral objectives: Students obtain a set of behavioral objectives in the field of the lesson and from a general behavioral perspective.</p> <p>3- Other objectives: These include recreational, educational and rehabilitation aspects, in addition to providing specialized technical institutions with technical cadres.</p> |   |                        |                                       |
| <b>9. Teaching and learning strategies</b>   |                |   |   |                        |                                       |
| <b>Strategy</b>  |                | <p>1- The lecture.</p> <p>2- Discussion.</p> <p>3- The practical side (theatrical exercises)</p>  |   |                        |                                       |
| <b>10- Course structure</b>  |                |   |   |                        |                                       |
| <b>week</b>  | <b>watches</b> | <b>Required learning outcomes</b>   | <b>Unit name or the topic</b>   | <b>Learning method</b> | <b>Evaluation method</b>              |
| the first  | <b>3</b>       | The art of acting... its origins<br><br>The concept   | Introduction to the definition<br><br>The concept of actor and acting | <b>Lecture</b>         | <b>Test oral</b>                      |
| the second   | <b>3</b>       | The nature of the art of acting   | General concept of nature<br><br>Actor and acting                     | <b>Lecture</b>         | <b>Test oral</b><br><br>And practical |
| the third  | <b>3</b>       | Dimensions of the art of acting   | Artistic and aesthetic return   | <b>Lecture</b>         | <b>Test</b>                           |



|                 |          |  |  |                |                                       |
|-----------------|----------|--|--|----------------|---------------------------------------|
|                 |          |  | For the art of acting  |                | <b>oral</b><br>And practical          |
| Fourth          | <b>3</b> | Basic requirements for art<br>representation                           | <b>Basic requirements</b><br>For the actor and his means<br>Main and secondary | <b>Lecture</b> | <b>Test<br/>oral</b><br>And practical |
| <b>Fifth</b>    | <b>3</b> | Representation systems   | Technical and aesthetic systems<br>For the art of acting                       | <b>Lecture</b> | <b>Test<br/>oral</b><br>And practical |
| <b>Sixth</b>    | <b>3</b> | <b>Influences on style</b><br><b>Theatrical style</b>                  | Climates adjacent to art<br>representation                                     | <b>Lecture</b> | <b>Test<br/>oral</b><br>And practical |
| Seventh         | <b>3</b> | stylistic formulas of production<br>Dramatic                           | Presentation production methods<br><b>Theatrical</b>                           | <b>Lecture</b> | <b>Test<br/>oral</b><br>And practical |
| The eighth      | <b>3</b> | <b>Influences on style</b><br>representation                           | <b>Social, artistic,</b><br>Objectivity, subjectivity                          | <b>Lecture</b> | <b>Test<br/>oral</b><br>And practical |
| <b>Ninth</b>    | <b>3</b> | Physical aspects of a building<br>Theatre and Production               | Building/Technology  | <b>Lecture</b> | <b>Test<br/>oral</b><br>And practical |
| <b>tenth</b>    | <b>3</b> | Typical production formulas<br>Dramatic (theatrical)<br>(presentation) | <b>Representative side/side</b><br>Presentation                                | <b>Lecture</b> | <b>Test<br/>oral</b><br>And practical |
| <b>eleven</b>   | <b>3</b> | <b>Acting style in</b><br><b>old classic</b><br>(Greeks)               | Characteristics of representation in<br><b>Greek theatre</b><br>(tragic)       | <b>Lecture</b> | <b>Test<br/>oral</b><br>And practical |
| <b>twelve</b>   | <b>3</b> | <b>Acting style in</b><br><b>Greek comedy</b>                          | Characteristics of representation in<br><b>Greek theatre</b><br>(comic)        | <b>Lecture</b> | <b>Test<br/>oral</b><br>And practical |
| <b>thirteen</b> | <b>3</b> | <b>Acting style in</b><br><b>Roman Theater</b>                         | Characteristics of representation in<br><b>Roman Theater</b>                   | <b>Lecture</b> | <b>Test<br/>oral</b><br>And practical |

|              |   |   |  |         |                                   |
|--------------|---|---|--|---------|-----------------------------------|
| Fourteen     | 3 | Acting style in the era<br>Church                             | Characteristics of representation in<br>Church theater                           | Lecture | Test<br>oral<br><br>And practical |
| fifteen      | 3 | Acting style in the era<br>Renaissance                        | Characteristics of representation in<br>Renaissance                              | Lecture | Test<br>oral<br><br>And practical |
| sixteen      | 3 | Acting style in<br>Commedia de Larta                          | Characteristics of representation in<br>Commedia de Larta                        | Lecture | Test<br>oral<br><br>And practical |
| seventeen    | 3 | Acting style in the 7th,<br>8th and 9th centuries<br>ten      | Actor's performance style  | Lecture | Test<br>oral<br><br>And practical |
| eighteen     | 3 | Acting style in<br>Modern Classicism                          | Characteristics of representation in<br>Modern Classicism<br><br>And you know it | Lecture | Test<br>oral<br><br>And practical |
| nineteen     | 3 | Acting style in<br>modern melodrama                           | Know melodrama<br><br>And the performance therein                                | Lecture | Test<br>oral<br><br>And practical |
| twenty       | 3 | Performance schools before the emergence of<br>acting studios | Diagnostic/Sound<br>Movement and acting<br>Silent/Cliché System                  | Lecture | Test<br>oral<br><br>And practical |
| twenty-one   | 3 | Acting style in<br>Natural theater                            | Know nature and its pioneers<br><br>And the performance therein                  | Lecture | Test<br>oral<br><br>And practical |
| twenty-two   | 3 | Acting style in<br>realistic                                  | Know realism and its pioneers<br><br>And the performance therein                 | Lecture | Test<br>oral<br><br>And practical |
| twenty-three | 3 | Acting style in<br>Expressive theatre                         | Know the expression<br>Its pioneers and performance                              | Lecture | Test<br>oral<br><br>And practical |
| twenty-four  | 3 | Acting style in<br>Symbolic theatre                           | Know symbolism and its pioneers<br><br>And the performance therein               | Lecture | Test<br>oral                      |

|              |   |   |   |         |                                       |
|--------------|---|---|---|---------|---------------------------------------|
|              |   |   |   |         | And practical                         |
| twenty-five  | 3 | Acting style in<br>epic                                   | Know the theory of theatre<br>Epic and performance in it  | Lecture | <b>Test<br/>oral</b><br>And practical |
| twenty-six   | 3 | Acting style in<br>Theater of the Absurd                  | Know the Theatre of the Absurd<br>Its pioneers and performance                                  | Lecture | <b>Test<br/>oral</b><br>And practical |
| twenty-seven | 3 | Acting style in<br>political theater<br>And the recording | Know the political theater<br>And the recording and its pioneers<br>And the performance therein | Lecture | <b>Test<br/>oral</b><br>And practical |
| twenty-eight | 3 | Acting style in types<br>Modern tragedies                 | Know the types<br>Modern tragedies<br>And the performance therein                               | Lecture | <b>Test<br/>oral</b><br>And practical |
| twenty-nine  | 3 | Performance style in types<br>Modern Comedies             | Know the comedians<br>Modern and performance  | Lecture | <b>Test<br/>oral</b><br>And practical |
| thirty       | 3 | Acting style in<br>Black Theatre                          | Know the Black Theatre<br>Its principles and performance  | Lecture | <b>Test<br/>oral</b>                  |

#### 11- Course Evaluation

- 1- Students' comprehension of general information.
- 2- Students learn about the various acting styles through a glossary of the history of theater. Students gain an
- 3- understanding of the mechanics of movement, vocal, and imaginative exercises.
- 4- Students learn performance and theatrical acting skills.
- 5- Students learn the skills of embodiment and theatrical presentation as a whole,
- 6- developing general and specific skills related to performance.
- 7- Developing students' behavior and preparing them artistically, behaviorally, and aesthetically.
- 8- Developing students' social, health, aesthetic, and personal aspects.

through:

- 1- Written tests.
- 2- Oral exams.
- 3- Practical tests.

| 12- Learning and teaching resources    |   |
|--|---|
| <b>principles and styles of acting</b> | <p><b>Written by: Everett M. Schreck - Richrd Mrillo</b></p> <p>Translated by: Sami Abdel Hamid</p> |
| <b>Theatrical acting techniques</b>    | <p>Written by: Prof. Dr. Mohamed Fadil Shenawa</p>  |

|   |
|---|
| <b>1. Course name</b>                             |
| History of the Theatre                            |
| <b>2. Course code</b>                             |
| <b>ArthHm2102503(2,0)</b>                         |
| <b>3. Semester/Year</b>                           |
| <b>Phase II - Annual</b>                          |
| <b>4. Date of preparation of this description</b> |

|  |                |  |                                    |                                    |  |
|--|----------------|--|------------------------------------|------------------------------------|--|
| <b>12/02/2025</b>  |                |  |                                    |                                    |  |
| <b>5. Available forms of attendance</b>                                      |                |  |                                    |                                    |  |
| My presence  |                |  |                                    |                                    |  |
| <b>6. Number of study hours (total) Number of units (total)</b>              |                |  |                                    |                                    |  |
| Number of study hours (60) Number of units (2)                               |                |  |                                    |                                    |  |
| <b>7. Name of the course supervisor (if more than one name is mentioned)</b> |                |  |                                    |                                    |  |
| Name: Prof. Dr. Faten Hussein Naji   |                |  |                                    |                                    |  |
| Email:   |                |  |                                    |                                    |  |
| <b>8. Course objectives</b>  |                |  |                                    |                                    |  |
| <b>Course objectives</b>   |                | Learn about the history of theatre from its inception to its development from Renaissance<br>theatre to modern theatre and theatre of the East and West. |                                    |                                    |  |
| <b>9. Teaching and learning strategies</b>                                   |                |  |                                    |                                    |  |
| <b>Strategy</b>  |                | 1- The lecture.<br>2- Discussion.<br>3- Display the visual aids.   |                                    |                                    |  |
| <b>10- Course structure</b>  |                |  |                                    |                                    |  |
| <b>week</b>  | <b>watches</b> | <b>Required learning outcomes</b>  | <b>Unit name or the topic</b>      | <b>Learning method</b>             | <b>road</b><br><small>Evaluation</small>   |
| the first  | <b>2</b>       | knowledge and understanding  | semi-theatrical appearances        | <b>Tests</b><br>Directed questions | Participation<br>In the hall<br>The lesson |
| the second   | <b>2</b>       | knowledge and understanding  | practices or rituals<br>Or rituals | <b>Tests</b><br>Directed questions | Participation<br>In the hall<br>The lesson |
| the third  | <b>2</b>       | knowledge and understanding  | Greek theatre<br>And the Roman     | <b>Tests</b><br>Directed questions | Participation<br>In the hall               |

|            |   |                             |  |                             |  |
|------------|---|-----------------------------|--|-----------------------------|--|
|            |   |                             |  |                             | The lesson                                 |
| Fourth     | 2 | knowledge and understanding | Roman Theater  | Tests<br>Directed questions | Participation<br>In the hall<br>The lesson |
| Fifth      | 2 | knowledge and understanding | middle ages  | Tests<br>Directed questions | Participation<br>In the hall<br>The lesson |
| Sixth      | 2 | knowledge and understanding | The theater outside the church   | Tests<br>Directed questions | Participation<br>In the hall<br>The lesson |
| Seventh    | 2 | knowledge and understanding | The emergence of the era of theatre<br>Renaissance                                     | Tests<br>Directed questions | Participation<br>In the hall<br>The lesson |
| The eighth | 2 | knowledge and understanding | Features of the theater<br>Elizabethan   | Tests<br>Directed questions | Participation<br>In the hall<br>The lesson |
| Ninth      | 2 | knowledge and understanding | Theatrical techniques in<br>Renaissance Theatre  | Tests<br>Directed questions | Participation<br>In the hall<br>The lesson |
| tenth      | 2 | knowledge and understanding | Lighting. Makeup.<br>Fashion   | Tests<br>Directed questions | Participation<br>In the hall<br>The lesson |
| Eleven     | 2 | knowledge and understanding | Foundations and theories of representation<br>In the theater of the era<br>Renaissance | Tests<br>Directed questions | Participation<br>In the hall<br>The lesson |
| twelve     | 2 | knowledge and understanding | Technical features of the actors<br>for the Elizabethan theatre                        | Tests<br>Directed questions | Participation<br>In the hall<br>The lesson |
| thirteen   | 2 | knowledge and understanding | Commedia dell'arte   | Tests<br>Directed questions | Participation<br>In the hall<br>The lesson |
| Fourteen   | 2 | knowledge and understanding | Popular Theatre  | Tests                       | Participation                              |

|                     |          |                             |  |                                    |  |
|---------------------|----------|-----------------------------|--|------------------------------------|--|
|                     |          |                             |  | Directed questions                 | In the hall<br>The lesson                  |
| <b>fifteen</b>      | <b>2</b> | knowledge and understanding | Thomas Kyd                               | <b>Tests</b><br>Directed questions | Participation<br>In the hall<br>The lesson |
| <b>sixteen</b>      | <b>2</b> | knowledge and understanding | Ben Jonson                               |                                    |  |
| <b>seventeen</b>    | <b>2</b> | knowledge and understanding | Christopher Marlowe                      | <b>Tests</b><br>Directed questions | Participation<br>In the hall<br>The lesson |
| <b>eighteen</b>     | <b>2</b> | knowledge and understanding | Shakespeare                              | <b>Tests</b><br>Directed questions | Participation<br>In the hall<br>The lesson |
| <b>nineteen</b>     |          | knowledge and understanding | Features of Shakespeare's Theatre        | <b>Tests</b><br>Directed questions | Participation<br>In the hall<br>The lesson |
| <b>twenty</b>       |          | knowledge and understanding | Characters in the theater<br>Shakespeare | <b>Tests</b><br>Directed questions | Participation<br>In the hall<br>The lesson |
| <b>twenty-one</b>   |          | knowledge and understanding | The emergence of modern theatre          | <b>Tests</b><br>Directed questions | Participation<br>In the hall<br>The lesson |
| <b>twenty-two</b>   |          | knowledge and understanding | realism                                  | <b>Tests</b><br>Directed questions | Participation<br>In the hall<br>The lesson |
| <b>twenty-three</b> |          | knowledge and understanding | Henrik Ibsen                             | <b>Tests</b><br>Directed questions | Participation<br>In the hall<br>The lesson |
| <b>twenty-four</b>  |          | knowledge and understanding | Constantine<br>Stanislavsky              | <b>Tests</b><br>Directed questions | Participation<br>In the hall<br>The lesson |
| <b>twenty-five</b>  |          | knowledge and understanding | symbolism                                | <b>Tests</b><br>Directed questions | Participation<br>In the hall               |

|              |  |                             |                       |                             |  |
|--------------|--|-----------------------------|-----------------------|-----------------------------|--|
|              |  |                             |                       |                             | The lesson                                 |
| twenty-six   |  | knowledge and understanding | Maurice Maeterlinck   | Tests<br>Directed questions | Participation<br>In the hall<br>The lesson |
| twenty-seven |  | knowledge and understanding | Expressive            | Tests<br>Directed questions | Participation<br>In the hall<br>The lesson |
| twenty-eight |  | knowledge and understanding | Theater of the Absurd | Tests<br>Directed questions | Participation<br>In the hall<br>The lesson |
| twenty-nine  |  | knowledge and understanding | American theater      | Tests<br>Directed questions | Participation<br>In the hall<br>The lesson |
| thirty       |  | knowledge and understanding | Oriental Theatre      | Tests<br>Directed questions | Participation<br>In the hall<br>The lesson |

|   |                  |
|---|------------------|
| 11- Course Evaluation   |                  |
| Participate in the classroom and<br>submit assignments.<br><b>Daily and monthly exams</b> |                  |
| 12- Learning and teaching resources   |                  |
| Theatre in the Renaissance  | Robert Weirson   |
| theater schools   | Eric Bentley     |
| World Theatre   | Christopher Ince |



|  |
|--|
| <b>10. Course name</b>                             |
| Principles of Criticism                            |
| <b>11. Course code</b>                             |
|  |
| <b>12. Semester/Year</b>                           |
| <b>Stage two-</b>                                  |
| <b>13. Date of preparation of this description</b> |

12/15/2024

14. Available forms of attendance

My presence

15. Number of study hours (total) Number of units (total)

Number of study hours (60) Number of units (2)

16. Name of the course supervisor (if more than one name is mentioned)

the name: Prof. Dr. Zaid Thamer Abdul-Kazem Makhif

Email: fine.zaid.thamir@uobabylon.edu.iq

17. Course objectives

Course objectives

1- Understands the basic principles of criticism  
2- Learns the characteristics of a critic  
3- Know the types of theatrical criticism. 4- Apply the types of criticism to the theatrical text. 5- Interpret and analyze the text according to theatrical criticism.

18. Teaching and learning strategies

Strategy

- 1- Lecture style
- 2- Discussion method with students
- 3- Application and analysis of a theatrical text or a theatrical performance

10- Course structure

| week       | watches | Learning outcomes<br>Required | Unit name or<br>the topic            | Learning method        | Evaluation method |
|------------|---------|-------------------------------|--------------------------------------|------------------------|-------------------|
| the first  | 2       | knowledge and skill           | What is criticism?                   | Lecture and discussion | Text analysis     |
| the second | 2       | knowledge and skill           | What is interpretation and analysis? | Lecture and discussion | Text analysis     |
| the third  | 2       | knowledge and skill           | What is the evaluation?              | Lecture and discussion | Text analysis     |
| Fourth     | 2       | knowledge and skill           | Characteristics of a critic          | Lecture and discussion | Text analysis     |
| Fifth      | 2       | knowledge and skill           | Types of criticism                   | Lecture and discussion | Text analysis     |
| Sixth      | 2       | knowledge and skill           | Impressionist criticism              | Lecture and discussion | Text analysis     |
| Seventh    | 2       | knowledge and skill           | Theatrical applications              | Lecture and discussion | Text analysis     |
| The eighth | 2       | knowledge and skill           | Rhetorical criticism                 | Lecture and discussion | Text analysis     |

|                     |          |                     |                                    |                        |                  |
|---------------------|----------|---------------------|------------------------------------|------------------------|------------------|
| <b>Ninth</b>        | <b>2</b> | knowledge and skill | Theatrical applications            | Lecture and discussion | Text analysis    |
| <b>tenth</b>        | <b>2</b> | knowledge and skill | Applied criticism                  | Lecture and discussion | Text analysis    |
| <b>Eleven</b>       | <b>2</b> | knowledge and skill | Theatrical applications            | Lecture and discussion | Text analysis    |
| <b>twelve</b>       | <b>2</b> | knowledge and skill | Pure criticism                     | Lecture and discussion | Text analysis    |
| <b>thirteen</b>     | <b>2</b> | knowledge and skill | Theatrical applications            | Lecture and discussion | Text analysis    |
| <b>Fourteen</b>     | <b>2</b> | knowledge and skill | theater criticism                  | Lecture and discussion | Text analysis    |
| <b>fifteen</b>      | <b>2</b> | knowledge and skill | Theatrical applications            | Lecture and discussion | Text analysis    |
| <b>sixteen</b>      | <b>2</b> | knowledge and skill | Psychological criticism            | Lecture and discussion | Text analysis    |
| <b>seventeen</b>    | <b>2</b> | knowledge and skill | Theatrical applications            | Lecture and discussion | Text analysis    |
| <b>eighteen</b>     | <b>2</b> | knowledge and skill | social criticism                   | Lecture and discussion | Text analysis    |
| <b>nineteen</b>     | <b>2</b> | knowledge and skill | Theatrical applications            | Lecture and discussion | Text analysis    |
| <b>twenty</b>       | <b>2</b> | knowledge and skill | Historical criticism               | Lecture and discussion | Text analysis    |
| <b>twenty-one</b>   | <b>2</b> | knowledge and skill | Theatrical applications            | Lecture and discussion | Text analysis    |
| <b>twenty-two</b>   | <b>2</b> | knowledge and skill | Structural criticism               | Lecture and discussion | Text analysis    |
| <b>twenty-three</b> | <b>2</b> | knowledge and skill | Theatrical applications            | Lecture and discussion | Text analysis    |
| <b>twenty-four</b>  | <b>2</b> | knowledge and skill | Semiotic criticism                 | Lecture and discussion | Text analysis    |
| <b>twenty-five</b>  | <b>2</b> | knowledge and skill | Theatrical applications            | Lecture and discussion | Text analysis    |
| <b>twenty-six</b>   | <b>2</b> | knowledge and skill | Feminist criticism                 | Lecture and discussion | Text analysis    |
| <b>twenty-seven</b> | <b>2</b> | knowledge and skill | Theatrical applications            | Lecture and discussion | Text analysis    |
| <b>twenty-eight</b> | <b>2</b> | knowledge and skill | Features of presentation criticism | Lecture and discussion | Display analysis |
| <b>twenty-nine</b>  | <b>2</b> | knowledge and skill | Theatrical applications            | Lecture and discussion | Display analysis |
| <b>thirty</b>       | <b>2</b> | knowledge and skill | <b>final exam</b>                  | Lecture and discussion | Text analysis    |

#### 11- Course Evaluation

- 1-** Clarity of course description
- 2-** Content comprehensiveness
- 3-** Secondary school students
- 4-** Specialization in the field of theater at the level of text and performance, methods of
- 5-** lecture and discussion, and analysis and interpretation of theatrical discourse

#### 12- Learning and teaching resources

Literary Critic's Guide

Megan Al-Ruwaili and Saad Al-Bazie

|  |                |
|--|----------------|
| A book on criticism and linguistic criticism | Ibrahim Khalil |
| The Book of Theatre Between Art and Thought  | Nihad Saliha   |
| Writing and analysis mechanism               | Shakib Khoury  |

|  |
|--|
| <b>19. Course name</b>                             |
| Theatrical scenery                                 |
| <b>20. Course code</b>                             |
| ArThDs4120703(1,2)                                 |
| <b>21. Semester/Year</b>                           |
| <b>Stage 4 - Annual</b>                            |
| <b>22. Date of preparation of this description</b> |

|  |                |  |   |   |                        |
|--|----------------|--|---|---|------------------------|
| <b>02/02/2025</b>  |                |  |   |   |                        |
| <b>23. Available forms of attendance</b>   |                |  |   |   |                        |
| My presence/ Weekly lecture lesson   |                |  |   |   |                        |
| <b>24. Number of study hours (total) Number of units (total)</b>                     |                |  |   |   |                        |
| 3 hours per week / total (90) hours  |                |  |   |   |                        |
| <b>25. Name of the course supervisor (if more than one name is mentioned)</b>        |                |  |   |   |                        |
| Name: Dr. Asmaa Shaker Ne'ma / Dr. Samir Abdel Moneim Email: samir79kasimi@gmail.com |                |  |   |   |                        |
| <b>26. Course objectives</b>   |                |  |   |   |                        |
| <b>Course objectives</b>   |                | <p>1- Educational objectives: Students receive theoretical and practical lessons in theatrical scenery.</p> <p>2- Behavioral objectives: Students obtain a set of behavioral objectives in the field of the lesson and from a general behavioral perspective.</p> <p>3- Other objectives lie in the educational, recreational and rehabilitation aspects, in addition to providing specialized technical institutions with technical cadres.</p> |   |   |                        |
| <b>27. Teaching and learning strategies</b>  |                |  |   |   |                        |
| <b>Strategy</b>  |                | <p>1- The lecture</p> <p>2- Discussion.</p> <p>3- Display the visual aids.</p>   |   |   |                        |
| <b>10- Course structure</b>  |                |  |   |   |                        |
| <b>week</b>  | <b>watches</b> | <b>Required learning outcomes</b>  | <b>Unit name or the topic</b>   | <b>Learning method</b>  | <b>road Evaluation</b> |
| the first  | 3              | Learn geometric composition<br>For theatrical scenery  | Summary of the history of art<br><br>Theatrical scenery<br><br>and its natural conditions<br><br>Imaginary and mechanical<br><br>And technical and development in | Lecture /<br>Discussion/Work<br>miniature models<br><br>By planning<br>and colors<br>For selected views<br>From the theater | Test<br>Oral           |

|            |   |  |   |  |           |
|------------|---|--|---|--|-----------|
|            |   |  | <p>Different eras:</p> <p>Holiday processions</p> <p>And celebrations at</p> <p>ancient Egyptians</p> | Global   |           |
| the second | 3 | <p>Learn geometric composition</p> <p>For theatrical scenery</p> | Greek theatre   | <p>Lecture /</p> <p>Discussion/Work</p> <p>miniature models</p> <p>By planning</p> <p>and colors</p> <p>For selected views</p> <p>From the theater</p> <p>Global</p> | Test Oral |
| the third  | 3 | <p>Learn geometric composition</p> <p>For theatrical scenery</p> | Roman Theater   | <p>Lecture /</p> <p>Discussion/Work</p> <p>miniature models</p> <p>By planning</p> <p>and colors</p> <p>For selected views</p> <p>From the theater</p> <p>Global</p> | Test Oral |
| Fourth     | 3 | <p>Learn geometric composition</p> <p>For theatrical scenery</p> | <p>Holidays and celebrations</p> <p>Middle Ages</p>   | <p>Lecture /</p> <p>Discussion/Work</p> <p>miniature models</p> <p>By planning</p> <p>and colors</p> <p>For selected views</p> <p>From the theater</p> <p>Global</p> | Test Oral |
| Fifth      | 3 | <p>Learn geometric composition</p> <p>For theatrical scenery</p> | <p>religious reviews</p> <p>In different countries</p>  | <p>Lecture /</p> <p>Discussion/Work</p> <p>miniature models</p> <p>By planning</p> <p>and colors</p> <p>For selected views</p> <p>From the theater</p> <p>Global</p> | Test Oral |
| Sixth      | 3 | <p>Learn geometric composition</p> <p>For theatrical scenery</p> | <p>Theatre in the Age</p> <p>Renaissance</p>  | <p>Lecture /</p> <p>Discussion/Work</p> <p>miniature models</p> <p>By planning</p>   | Test Oral |

|            |   |   |  |   |              |
|------------|---|---|--|---|--------------|
|            |   |   |  | and colors<br>For selected views<br>From the theater<br>Global  |              |
| Seventh    | 3 | Learn geometric composition<br>For theatrical scenery | artistic comedy<br>Commedia dell'Arthe                                 | Lecture /<br>Discussion/Work<br>miniature models<br>By planning<br>and colors<br>For selected views<br>From the theater<br>Global | Test<br>Oral |
| The eighth | 3 | Learn geometric composition<br>For theatrical scenery | Theatre in the era of<br>Elizabeth                                     | Lecture /<br>Discussion/Work<br>miniature models<br>By planning<br>and colors<br>For selected views<br>From the theater<br>Global | Test<br>Oral |
| Ninth      | 3 | Learn geometric composition<br>For theatrical scenery | melodrama  | Lecture /<br>Discussion/Work<br>miniature models<br>By planning<br>and colors<br>For selected views<br>From the theater<br>Global | Test<br>Oral |
| tenth      | 3 | Learn geometric composition<br>For theatrical scenery | Theatrical character of<br>17th century<br>to the ninth century<br>ten | Lecture /<br>Discussion/Work<br>miniature models<br>By planning<br>and colors<br>For selected views<br>From the theater<br>Global | Test<br>Oral |
| Eleven     | 3 | Review/Exam   |  |   |              |
| twelve     | 3 | Learn geometric composition<br>For theatrical scenery | The art of argument<br>Modern play                                     | Lecture /<br>Discussion/Work<br>miniature models  | Test<br>Oral |

|                 |          |   |   |   |              |
|-----------------|----------|---|---|---|--------------|
|                 |          |   |   | By planning<br>and colors<br>For selected views<br>From the theater<br>Global   |              |
| <b>thirteen</b> | <b>3</b> | Learn geometric composition<br>For theatrical scenery | <b>Chapter Two: Building</b><br><br>Theatre and its formation<br><br>Engineering and theater<br><br>Artistic and types of scenery<br><br>Various / Formation<br><br>Architect of the Theatre  | Lecture /<br>Discussion/Work<br>miniature models<br>By planning<br>and colors<br>For selected views<br>From the theater<br>Global | Test<br>Oral |
| <b>Fourteen</b> | <b>3</b> | Learn geometric composition<br>For theatrical scenery | Types of theaters and their character<br><br>stage  | Lecture /<br>Discussion/Work<br>miniature models<br>By planning<br>and colors<br>For selected views<br>From the theater<br>Global | Test<br>Oral |
| <b>fifteen</b>  | <b>3</b> | Learn geometric composition<br>For theatrical scenery | Different elements<br>which it consists of<br>Theater and equipment<br>necessary to operate it<br>Theatrical bow,<br>stage, frame<br>theater ceiling,<br>balconies or corridors<br>Fixed, balconies or<br>Moving walkways,<br>metal barrier,<br>Curtains, Greek<br>style curtain,<br>Curtain on the way | Lecture /<br>Discussion/Work<br>miniature models<br>By planning<br>and colors<br>For selected views<br>From the theater<br>Global | Test<br>Oral |



|           |   |  |  |  |           |
|-----------|---|--|--|--|-----------|
|           |   |  | <p>Italian, curtain</p> <p>On the way</p> <p>German, curtain</p> <p>On the way</p> <p>French n, curtain</p> <p>second or curtain</p> <p>Management, landscape</p> <p>and landscape framework,</p> <p>lamppost,</p> <p>Cyclorama or</p> <p>panorama, place</p> <p>The two players</p> |  |           |
| sixteen   | 3 | <p>Learn geometric composition</p> <p>For theatrical scenery</p> | <p>The art of argument</p> <p>Modern play</p>  | <p>Lecture /</p> <p>Discussion/Work</p> <p>miniature models</p> <p>By planning</p> <p>and colors</p> <p>For selected views</p> <p>From the theater</p> <p>Global</p> | Test Oral |
| seventeen | 3 | <p>Learn geometric composition</p> <p>For theatrical scenery</p> | <p><b>Chapter Two: Building</b></p> <p>Theatre and its formation</p> <p>Engineering and theater</p> <p>Artistic and types of scenery</p> <p>Various / Formation</p> <p>Architect of the Theatre</p>  | <p>Lecture /</p> <p>Discussion/Work</p> <p>miniature models</p> <p>By planning</p> <p>and colors</p> <p>For selected views</p> <p>From the theater</p> <p>Global</p> | Test Oral |
| eighteen  | 3 | <p>Learn geometric composition</p> <p>For theatrical scenery</p> | <p>Types of theaters and their character</p> <p>stage</p>  | <p>Lecture /</p> <p>Discussion/Work</p> <p>miniature models</p> <p>By planning</p> <p>and colors</p> <p>For selected views</p> <p>From the theater</p> <p>Global</p> | Test Oral |

|          |   |   |  |  |              |
|----------|---|---|--|--|--------------|
| nineteen | 3 | Learn geometric composition<br>For theatrical scenery | <p>Different elements<br/>which it consists of</p> <p>Theater and equipment<br/>necessary to operate it</p> <p>Theatrical bow,<br/>stage, frame</p> <p>theater ceiling,<br/>balconies or corridors</p> <p>Fixed, balconies or<br/>Moving walkways,<br/>metal barrier,<br/>Curtains, Greek<br/>style curtain,<br/>Curtain on the way<br/>Italian, curtain<br/>On the way<br/>German, curtain<br/>On the way<br/>French n, curtain<br/>second or curtain</p> <p>Management, landscape<br/>and landscape framework,<br/>lamppost,<br/>Cyclorama or<br/>panorama, place</p> <p>The two players</p> | <p>Lecture /<br/>Discussion/Work<br/>miniature models</p> <p>By planning<br/>and colors<br/>For selected views<br/>From the theater<br/>Global</p> | Test<br>Oral |
| twenty   | 3 |   | <p>Decorative elements</p> <p>basic,<br/>chassis,</p>  | <p>Lecture /<br/>Discussion/Work<br/>miniature models</p>  | Test<br>Oral |

|                   |          |  |  |   |                  |
|-------------------|----------|--|--|---|------------------|
|                   |          |  | <p>Backstage chassis,</p> <p>Double chassis</p> <p><b>view, chassis</b></p> <p>The empty al</p> <p>principal method</p> <p>Chassis installation,</p> <p>Freezes or sofita,</p> <p>soft elements,</p> <p>fondant and size</p> <p><b>Small, fond</b></p> <p>And the large size</p> | <p>By planning</p> <p>and colors for scenery</p> <p>Selected from</p> <p><b>World Theatre</b></p>   |                  |
| <b>twenty-one</b> | <b>3</b> | <p>Learn geometric composition</p> <p>For theatrical scenery</p> | <p>Third: Elements</p> <p>Basic assistance</p> <p>Share in appearance</p> <p>With decor,</p> <p><b>outdoor floors</b></p> <p>Animated (</p> <p>(practical),</p> <p>Buildings, furniture,</p> <p>Carpets, tasks</p> <p>Other necessary,</p> <p>wooden checks</p>                  | <p><b>Lecture /</b></p> <p><b>Discussion/Work</b></p> <p>miniature models</p> <p>By planning</p> <p>and colors for scenery</p> <p>Selected from</p> <p><b>World Theatre</b></p> | <b>Test Oral</b> |
| <b>twenty-two</b> | <b>3</b> | <p>Learn geometric composition</p> <p>For theatrical scenery</p> | <p>Types of views</p>  | <p><b>Lecture /</b></p> <p><b>Discussion/Work</b></p> <p>miniature models</p> <p>By planning</p> <p>and colors for scenery</p> <p>Selected from</p> <p><b>World Theatre</b></p> | <b>Test Oral</b> |

|                     |          |   |  |   |              |
|---------------------|----------|---|--|---|--------------|
| <b>twenty-three</b> | <b>3</b> | Learn geometric composition<br>For theatrical scenery | Chapter Three<br>Decoration and electricity<br>and driving forces<br>Modern / Decor<br>and scenery mechanics   | Lecture /<br>Discussion/Work<br>miniature models<br>By planning<br>and colors<br>For selected views<br>From the theater<br>Global | Test<br>Oral |
| <b>twenty-four</b>  | <b>3</b> | Learn geometric composition<br>For theatrical scenery | Moving plates  | Lecture /<br>Discussion/Work<br>miniature models<br>By planning<br>and colors<br>For selected views<br>From the theater<br>Global | Test<br>Oral |
| <b>twenty-five</b>  | <b>3</b> | Learn geometric composition<br>For theatrical scenery | Decor display<br>Cinematically   | Lecture /<br>Discussion/Work<br>miniature models<br>By planning<br>and colors<br>For selected views<br>From the theater<br>Global | Test<br>Oral |
| <b>twenty-six</b>   | <b>3</b> | Learn geometric composition<br>For theatrical scenery | Chapter Four:<br>Theatrical view (<br>Internal and external<br>and engineering methods<br>To determine sizes<br>Decoration and covering<br>Behind the scenes point<br>Behind the scenes<br>Point of view<br>The play | Lecture /<br>Discussion/Work<br>miniature models<br>By planning<br>and colors<br>For selected views<br>From the theater<br>Global | Test<br>Oral |
| <b>twenty-seven</b> |          | Learn geometric composition<br>For theatrical scenery | Theatrical perspective<br>Determine sizes  | Lecture /<br>Discussion/Work<br>miniature models  | Test<br>Oral |

|                     |          |   |   |   |              |
|---------------------|----------|---|---|---|--------------|
|                     |          |   | Decoration  | By planning<br>and colors<br>For selected views<br>From the theater<br>Global   |              |
| <b>twenty-eight</b> | <b>3</b> | Learn geometric composition<br>For theatrical scenery | Element sizes<br>Different decor  | Lecture /<br>Discussion/Work<br>miniature models<br>By planning<br>and colors<br>For selected views<br>From the theater<br>Global | Test<br>Oral |
| <b>twenty-nine</b>  | <b>3</b> | Learn geometric composition<br>For theatrical scenery | Study of discoveries<br>And cover what is behind<br>Backstage according to<br>depth regulator<br>and offers       | Lecture /<br>Discussion/Work<br>miniature models<br>By planning<br>and colors<br>For selected views<br>From the theater<br>Global | Test<br>Oral |
| <b>thirty</b>       | <b>3</b> | Learn geometric composition<br>For theatrical scenery | Chapter Five /<br>Model method<br>The methods followed when<br>Implementation, Models<br>And implementation steps | Lecture /<br>Discussion/Work<br>miniature models<br>By planning<br>and colors<br>For selected views<br>From the theater<br>Global | Test<br>Oral |

#### 11- Course Evaluation

1- Written tests. 2-  
Oral tests. 3- Practical  
tests. 4- Participation  
in the lesson.

#### 12- Learning and teaching resources

A- Knowledge and understanding

A1- Understand the concept of stage scenery. A2-

Understand the function of scenery in the theatre.

A3- Know the historical development of theatrical scenery.

A4- Identify the reciprocal relationship between stage scenery in terms of impact and influence. A5-

Identify the role of stage scenery in the integration of the theatrical performance. A6- Teach

students how to design models of stage scenery as a practical aspect.

|   |
|---|
| <b>1. Course name</b>                             |
| The art of public speaking                        |
| <b>2. Course code</b>                             |
|   |
| <b>3. Semester/Year</b>                           |
| <b>Phase 2 - Annual</b>                           |
| <b>4. Date of preparation of this description</b> |

| 2024/10/01  |         |   |  |  |                                  |
|---|---------|---|--|--|----------------------------------|
| 5. Available forms of attendance  |         |   |  |  |                                  |
| My presence   |         |   |  |  |                                  |
| 6. Number of study hours (total) Number of units (total)  |         |   |  |  |                                  |
| Number of study hours (3) Number of units (2)   |         |   |  |  |                                  |
| 7. Name of the course supervisor (if more than one name is mentioned)                                     |         |   |  |  |                                  |
| the name:Dr. Tamar Mithm Jihad<br>Email: <a href="mailto:Tammar19987@gmail.com">Tammar19987@gmail.com</a> |         |   |  |  |                                  |
| 8. Course objectives  |         |   |  |  |                                  |
| Course objectives   |         | <p>1- Introducing the student to the importance of the art of public speaking and the extent of developing personal capabilities.</p> <p>For the sound.</p> <p>2- Introducing the student to the emergence of speech and its basic sources.</p> <p>3- Highlighting dialects, their origins, types, and influences on life.</p> <p>.</p> |  |  |                                  |
| 9. Teaching and learning strategies   |         |   |  |  |                                  |
| Strategy  |         | <p>1- Giving the theoretical lecture</p> <p>2- Discussion: Discussion method, practical exercises related to sound, presentation</p> <p>3- of illustrative means: using means that are appropriate for the practical aspect</p>   |  |  |                                  |
| 10- Course structure  |         |   |  |  |                                  |
| week  | watches | Required learning outcomes  | Name of unit or topic                                  | Learning method  | road<br>Evaluation               |
| the first   | 3       | The student understands the standards of art.<br>Recitation and its technical functions   | The meaning and function of the art of public speaking | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical |
| the second  | 3       | The student should learn the steps<br>of the art of theatrical delivery.  | Steps of the art of public speaking                    | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical |

|            |   |   |   |  |  |
|------------|---|---|---|--|--|
| the third  | 3 | To understand the doctrine of the text and determine<br>His delivery style                | Understanding the text and identifying the style                    | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical         |
| Fourth     | 3 | To determine and adhere to the<br>means of conveying meanings to the recipient            | Means of conveying meanings   | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical         |
| Fifth      | 3 | To learn about the mechanisms of transmission<br>Feelings                                 | conveying feelings and emotions                                     | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical         |
| Sixth      | 3 | To evaluate and apply the<br>intellectual and emotional aspects of the text.              | intellectual and emotional sequence<br>And its treatment            | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical         |
| Seventh    | 3 | The student learns the types of layers.<br>It distinguishes the vocal power.              | Vocal layers and their diversity +<br>vocal power and its diversity | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical         |
| The eighth | 3 | Learn the rules of entry and exit<br>During rehearsals and presentations                  | Knowing the rhythm  | Discuss the article<br>Theory then action<br>Its practical application | monthly exam<br>Editorial<br>And my work |
| Ninth      | 3 |   | First month exam  |  |  |
| tenth      | 3 | To recognize the steps of the two<br>delivery styles and distinguish between them         | Traditional delivery style +<br>Hadith                              | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical         |
| Eleven     | 3 | Knowing the mechanisms that achieve<br>balance  | Balance between tone and meaning                                    | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical         |
| twelve     | 3 | The student understands the importance of discrimination<br>Between the bell and the tone | The concept of bell and tone  | Discuss the article<br>Theory then action<br>Practical application     | Daily exam<br>Oral and practical         |
| thirteen   | 3 | The student learns the steps of exits.<br>Letters and how to pronounce them               | Pronunciation: articulation of letters +<br>Letter changes          | Discuss the article<br>Theory then action<br>Practical application     | Daily exam<br>Oral and practical         |
| Fourteen   | 3 | The student practices applications<br>practical   | Applications in traditional poetry<br>And the heat                  | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical         |
| fifteen    | 3 |   | Final exam  |  | Practical + Theoretical                  |
| sixteen    |   |   | Mid-year holiday  |  |  |
| seventeen  | 3 | The student learns the properties of<br>Sound in Space<br>social                          | Factors that contribute to<br>Using voice at work                   | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical         |
| eighteen   | 3 | The student compares the session<br>The texture and its benefits                          | sitting and posture   | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical         |
| nineteen   | 3 | The student practically applies the two cases.<br>Relaxation and flexibility              | Relaxation and flexibility  | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical         |
| twenty     | 3 | Learn the steps of development<br>Layer and its adherence to the range                    | Developing vocal layers<br>and expand the range                     | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical         |
| twenty-one | 3 | Practice layering<br>Middle   | Finding the middle class  | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical         |
| Twenty-two | 3 |   | First month exam<br>Chapter Two                                     |  |  |



|              |   |   |  |  |                                  |
|--------------|---|---|--|--|----------------------------------|
| twenty-three | 3 | The student takes a set of exercises.<br>The development of his vocal power   | Developing vocal power   | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical |
| twenty-four  | 3 | Understands how to have flexibility<br>audio devices                          | Flexibility of the strengthening device                        | Discuss the article<br>Theory then action<br>Its practical application | Daily exam<br>Oral and practical |
| twenty-five  | 3 | The student learns how to<br>Letter production                                | Production of letters and their exits                          | Discuss the article<br>Theory then action<br>Practical application     | Daily exam<br>Oral and practical |
| twenty-six   | 3 | To be able to do exercises<br>To avoid pronunciation defects                  | Avoid pronunciation defects                                    | Discuss the article<br>Theory then action<br>Practical application     | Daily exam<br>Oral and practical |
| twenty-seven | 3 | Knowing and realizing the effect of rhythm on<br>The speaker and the receiver | Definition of rhythm and how to sense it<br>To him             | Discuss the article<br>Theory then action<br>Practical application     | Daily exam<br>Oral and practical |
| twenty-eight | 3 | Practical applications show how<br>The rhythm changes the mood.               | The art of rhythm and its effect on the atmosphere<br>The year | Discuss the article<br>Theory then action<br>Practical application     | Daily exam<br>Oral and practical |
| twenty-nine  | 3 |   | Second month exam<br>Chapter Two                               |  |                                  |
| thirty       | 3 |   | Comprehensive review of the material                           |  |                                  |

#### 11- Course Evaluation

1. Performing the required theoretical exams.
2. Performing practical exams by presenting an individual or group project embodied in a theatrical performance.
3. Active participation in the lesson.
4. Writing a research paper.

#### 12- Learning and teaching resources

The art of public speaking

Sami Abdel Hamid and Badri Hassoun Farid

Fundamentals of theatrical delivery

Farhan Balbal

|  |
|--|
| <b>10. Course name</b>                             |
| Representation methods                             |
| <b>11. Course code</b>                             |
|  |
| <b>12. Semester/Year</b>                           |
| <b>Phase 2 - Annual</b>                            |
| <b>13. Date of preparation of this description</b> |
| <b>2024/10/01</b>                                  |
| <b>14. Available forms of attendance</b>           |

My presence

15. Number of study hours (total) Number of units (total)

Number of study hours (3) Number of units (2)

16. Name of the course supervisor (if more than one name is mentioned)

the name: Dr. Tamar Mithm Jihad

Email: [Tammar19987@gmail.com](mailto:Tammar19987@gmail.com)

17. Course objectives

Course objectives

- 1- Introducing the student to the importance of the methods and techniques of the art of acting in theatrical performance.
- 2- Introducing the student to the reasons for the emergence of each representational style and how to apply it.
- 3- Highlighting contemporary methods in the art of acting.

18. Teaching and learning strategies

Strategy

- 1- Delivering the lecture and discussing it with the students.
- 2- Practical exercises on the given method.
- 3- Visual aids: The student watches presentations via computer and data show.

10- Course structure

| week       | watches | Learning outcomes<br>Required   | Unit name or<br>the topic  | Learning method               | Evaluation method                          |
|------------|---------|---|--|-------------------------------|--|
| the first  | 3       | For the student to understand what is<br>The difference between vision<br>And the style | The concept of style<br>Direction, Vision<br>Directive                       | Discuss the article<br>Theory | Application procedure<br>Practical for her |
| the second | 3       | The student learns about<br>Personality and understanding<br>Its dimensions             | The concept of personality<br>And its dimensions                             | Discuss the article<br>Theory | Application procedure<br>Practical for her |
| the third  | 3       | The student distinguishes<br>between types of movement on stage.                        | The concept of movement<br>And its types on stage                            | Discuss the article<br>Theory | Application procedure<br>practical         |
| Fourth     | 3       | The student analyzes the<br>difference between these two characters.                    | The controversy between the character<br>The play and the character<br>Actor | Discuss the article<br>Theory | Application procedure<br>Practical for her |

|                 |          |  |  |                                      |  |
|-----------------|----------|--|--|--------------------------------------|--|
| <b>Fifth</b>    | <b>3</b> | The student learns about<br>The difference between methods<br>representation             | Actor Performance Comparisons                    | Discuss the article<br><b>Theory</b> | Application procedure<br>Practical for her |
| <b>Sixth</b>    | <b>3</b> | The student learns about<br>Performance steps in<br><b>ancient texts</b>                 | Performance style in<br><b>classical theater</b> | Discuss the article<br><b>Theory</b> | Application procedure<br>Practical for her |
| Seventh         | <b>3</b> | He realizes the reasons why<br>Called for the emergence of-<br><b>Actor's Theatre</b>    | Actor's Theatre and Authority<br>the audience    | Discuss the article<br><b>Theory</b> | Application procedure<br>Practical for her |
| The eighth      | <b>3</b> |  | <b>First month exam<br/>Chapter One</b>          |                                      | Theoretical + Practical                    |
| <b>Ninth</b>    | <b>3</b> | Knows the nature of<br><b>Style and Tips</b><br>Garrick                                  | Performance style<br>David Garrick               | Discuss the article<br><b>Theory</b> | Application procedure<br>Practical for her |
| tenth           | <b>3</b> | <b>Learn instructions<br/>Actor's Theorist</b>   | Performance style<br>Denis Diderot               | Discuss the article<br><b>Theory</b> | Application procedure<br>Practical for her |
| <b>Eleven</b>   | <b>3</b> | Understands the actor's method<br>and a theatrical acting coach                          | Performance style<br><b>Francesco Riccoboni</b>  | Discuss the article<br><b>Theory</b> | Application procedure<br>Practical for her |
| <b>twelve</b>   | <b>3</b> | Understands the actor's method<br>and a theatrical acting coach                          | Performance style<br>Michael Speichen            | Discuss the article<br><b>Theory</b> | Application procedure<br>Practical for her |
| <b>thirteen</b> | <b>3</b> | Understands a special style<br>With a technical designer and a vision<br>Performance     | Performance style<br>David Belasco               | Discuss the article<br><b>Theory</b> | Application procedure<br>Practical for her |
| <b>Fourteen</b> | <b>3</b> | <b>Learn how</b><br>Actor through his teachings<br><b>The play</b>                       | Performance style<br>Henry Irving                | Discuss the article<br><b>Theory</b> | Application procedure<br>Practical for her |
| <b>fifteen</b>  | <b>3</b> |  | <b>Second month exam<br/>Chapter One</b>         |                                      | Theoretical + Practical                    |
| <b>sixteen</b>  |          |  | <b>Mid-year holiday</b>                          |                                      |  |
| seventeen       | <b>3</b> | He realizes the reasons why<br>Called for the emergence of-<br><b>Director's Theatre</b> | Director's Theatre and Reasons<br>His appearance | Discuss the article<br><b>Theory</b> | Application procedure<br>Practical for her |
| <b>eighteen</b> | <b>3</b> | The student understands the methods  | Performance style<br><b>Duke George II</b>       | Discuss the article<br><b>Theory</b> | Application procedure                      |

|                 |   |  |  |                               |  |
|-----------------|---|--|--|-------------------------------|--|
|                 |   | Performance at the Duke  |  |                               | Practical for her                          |
| nineteen        | 3 | Recognize the acting style<br>At Coca-Cola   | Performance style<br>Constantine Coquelin          | Discuss the article<br>Theory | Application procedure<br>Practical for her |
| twenty          | 3 | Distinguishes the acting style<br>At Sarah Bernhardt's   | Performance style<br>Sarah Bernhardt               | Discuss the article<br>Theory | Application procedure<br>Practical for her |
| twenty-one      | 3 | Distinguishes the acting style<br>At Dews  | Performance style<br>Eleanora Dios                 | Discuss the article<br>Theory | Application procedure<br>Practical for her |
| twenty-two      | 3 |  | Exam of the month<br>First/Second Chapter          |                               | Theoretical + Practical                    |
| twenty-three    | 3 | Recognizes and distinguishes the importance<br>This method with others                         | Performance style<br>Stanislavsky                  | Discuss the article<br>Theory | Application procedure<br>Practical for her |
| twenty-four     | 3 | Understands the teachings of the reproduction<br>Theatrical and cinematic<br>About performance | Performance style<br>Laurence Olivier              | Discuss the article<br>Theory | Application procedure<br>Practical for her |
| five<br>Twenty  | 3 | This student distinguishes<br>Style with performance<br>traditional                            | Performance style<br>Bertolt Brecht                | Discuss the article<br>Theory | Application procedure<br>Practical for her |
| twenty-six      | 3 | The student discovers the style<br>Brecht's Supplementary Weikel                               | Performance style<br>Helena Weikel                 | Discuss the article<br>Theory | Application procedure<br>Practical for her |
| twenty-seven    | 3 | Know the style<br>American School Performance  | Lee's performance style<br>Strasbourg              | Discuss the article<br>Theory | Application procedure<br>Practical for her |
| eight<br>Twenty | 3 | Understands the performance style in<br>contemporary world                                     | Actor's performance in the theater<br>Contemporary | Discuss the article<br>Theory | Application procedure<br>Practical for her |
| twenty-nine     | 3 |  | Exam of the month<br>Second/Second Chapter         |                               | Theoretical + practical                    |
| thirty          |   |  | Comprehensive review of the material               |                               |  |

#### 11- Course Evaluation

1- Performing the required theoretical exams.

2- Taking practical exams by presenting an individual or group project embodied in a theatrical performance. 3- Active participation in the course of the lesson.

4- Writing a research.

|  |                           |
|--|---------------------------|
| 12- Learning and teaching resources    |                           |
| Theatre art                            | Odette Aslan              |
| Theatrical actor's performance methods | Dr. Mohamed Fadil Shenawa |
| Director in Contemporary Theatre       | Saad Ardash               |

|   |
|---|
| <b>1. Course name</b>                             |
| motor communication                               |
| <b>2. Course code</b>                             |
| ArThDc2102604(0,2                                 |
| <b>3. Semester/Year</b>                           |
| Second stage - Annual                             |
| <b>4. Date of preparation of this description</b> |
| 2024/9/15   |
| <b>5. Available forms of attendance</b>           |

| My presence   |         |   |  |   |                                 |
|---|---------|---|--|---|---------------------------------|
| 6. Number of study hours (total) Number of units (total)                      |         |   |  |   |                                 |
| Number of study hours (60) Number of units (2)                                |         |   |  |   |                                 |
| 7. Name of the course supervisor (if more than one name is mentioned)         |         |   |  |   |                                 |
| Name: Dr. Ali Abdul Mohsen Ali<br>Email: fine.aliabdalmohsen@uobabylon.edu.iq |         |   |  |   |                                 |
| 8. Course objectives  |         |   |  |   |                                 |
| Course objectives   |         | <p>Introducing the student to the importance of the subject of motor communication to provide the labor market with trained personnel in the field of motor communication.</p> <p>Motor communication is essential for an actor to have an effective presence on stage.</p> |  |   |                                 |
| 9. Teaching and learning strategies   |         |   |  |   |                                 |
| Strategy  |         | <p>1- Lecture: Theory and practice 2- Discussion:<br/>On issues of motor communication</p> <p>3- Displaying visual aids through displaying recorded international plays.</p>  |  |   |                                 |
| 10- Course structure  |         |   |  |   |                                 |
| week  | watches | Learning outcomes<br>Required   | Unit name or<br>the topic                    | Learning method   | Evaluation method               |
| the first   | 3       | Introducing students to<br>The importance of motor communication  | The concept of communication<br>The kinetic  | Giving a theoretical lecture<br>Assigning students<br><b>Duty</b> | Subject exam<br>Theory          |
| the second  | 3       | Communication as a description<br>Knowledge of self and others  | Types of motor communication                 | Practical exercises in<br>motor communication                     | Presentation of exercises       |
| the third   | 3       | Achieve relaxation<br><b>Actor as one</b><br>Means of achieving communication   | Definition of relaxation<br>And its concept  | Practical exercises<br><b>Relax</b>                               | theoretical exam<br>And my work |
| Fourth  | 3       | Focus on the actor  | Definition of concentration<br>And its types | Practical exercises<br>By focusing and watching                   | practical exam                  |

|                 |          |   |   |   |   |
|-----------------|----------|---|---|---|---|
|                 |          |   |   | Theatrical performances<br><b>Global</b>  |   |
| <b>Fifth</b>    | <b>3</b> | <b>Physical nutrition</b>   | Definition of nutrition<br><b>physicality</b>   | Request from students<br>Submit theoretical assignments                                     | Student interaction<br>Between themselves   |
| <b>Sixth</b>    | <b>3</b> | Motor communication from<br>During the actor's acquaintance<br>For qualities and types<br>Movements       | Movements and their types                       | Giving a theoretical lecture  | Students reading<br>For texts<br><b>a play</b><br>To discover how<br>Achieving communication<br>The kinetic |
| Seventh         | <b>3</b> | motor imagination<br>rhythmic as a description<br>The basis of the communication process                  | Sources of motor imagination<br><b>rhythmic</b> | Request from students<br>Preparing reports in<br>motor imagination field<br><b>rhythmic</b> | theoretical exam<br>And my work   |
| The eighth      | <b>3</b> | Motor communication from<br>During body language  | Body language philosophically                   | <b>giving a lecture</b>   | theoretical exam  |
| <b>Ninth</b>    | <b>3</b> | Benefit from experiences<br><b>Global</b>   | Directors' position on<br>motor communication   | Request from students<br><b>Watch shows<br/>live play</b>                                   | theoretical exam<br>What he saw<br>students   |
| <b>tenth</b>    | <b>3</b> | Knowledge of acting techniques<br><b>Silence as a principle</b><br>Basics of communication<br>The kinetic | <b>silent acting</b>                            | Student improvisation<br><b>For silent scenes</b>   | practical exam  |
| <b>Eleven</b>   | <b>3</b> | Student knowledge of how<br><b>Kinetic balance</b>  | <b>balance</b>                                  | Providing exercises<br><b>In balance</b>  | practical exam  |
| <b>twelve</b>   | <b>3</b> | <b>Theatrical duel<br/>properly</b>   | <b>Theatrical duel</b>                          | Providing practical exercises<br><b>By duel</b>   | practical exam  |
| <b>thirteen</b> | <b>3</b> | Audience greetings and types<br><b>Theatrical lapse</b>   | Greetings and Fall<br><b>The play</b>           | Students' reading assignment<br><b>For theatrical texts</b>                                 | theoretical exam<br>With the material that<br>Students read it  |
| <b>Fourteen</b> | <b>3</b> | <b>joint flexibility</b>  | Definition of flexibility<br><b>And agility</b> | Practical exercises<br>With flexibility and agility   | practical exam  |



|                        |          |   |   |   |  |
|------------------------|----------|---|---|---|--|
| <b>fifteen</b>         | <b>3</b> | Discover communication<br>The kinetic   | Discovery   | Reading a dramatic text<br>In front of the students         | Preparing students<br><b>Duties of Texts</b><br>different          |
| <b>sixteen</b>         | <b>3</b> | Investing moments<br>silence  | silence   | Practical exercises<br>In silence                           | practical exam   |
| <b>seventeen</b>       | <b>3</b> | Rhythmic dance from<br>While walking  | Types of dance and dance<br>rhythmic                  | Practical exercises<br>With rhythmic dancing                | practical exam   |
| <b>eighteen</b>        | <b>3</b> | Defining the importance of<br>motor communication   | International actors<br>They communicate kinetically. | Watch shows<br>recorded play                                | Student presentation<br>Scenes containing<br>Kinetic communication |
| <b>nineteen</b>        | <b>3</b> | Develop skills<br>Acrobatics as a description<br>An important element of<br>motor communication | Acrobatics  | Presenting scenes<br>A play with<br>Acrobatics for students | practical exam   |
| <b>twenty</b>          | <b>3</b> | motor communication<br>And time   | dramatic time   | reading plays   | oral exam  |
| <b>twenty-one</b>      | <b>3</b> | Psychology and Communication<br>The kinetic   | dramatic character<br>Psychologically                 | reading plays   | oral exam  |
| <b>twenty-two</b>      | <b>3</b> | <b>sociology</b><br>and motor communication   | dramatic character<br>socially                        | reading plays   | oral exam  |
| <b>twenty-three</b>    | <b>3</b> | Folklore and Communication<br>The kinetic   | Folklore and Communication                            | reading plays   | oral exam  |
| <b>twenty-four</b>     | <b>3</b> | Communication and construction<br>dramatic character  | Communication and construction<br>dramatic character  | Watch shows<br>Registered                                   | writing reports<br>About that<br><b>Offers</b>                     |
| <b>five<br/>Twenty</b> | <b>3</b> | motor communication<br>And work   | Motor communication and occupation<br>Actor           | Watch shows<br>Registered                                   | writing reports<br>About that<br><b>Offers</b>                     |
| <b>twenty-six</b>      | <b>3</b> | motor communication<br>gesture  | Communication via<br>gesture                          | Practical exercises   | practical exam   |
| <b>twenty-seven</b>    | <b>3</b> | Motor communication in  | motor communication                                   | Watch shows   | Writing a report   |

|                 |   |  |   |   |  |
|-----------------|---|--|---|---|--|
|                 |   | Civilizations                              | And its difference is different<br>Civilizations                    | A play from<br>different civilizations                  | About that<br><b>Offers</b>                  |
| eight<br>Twenty | 3 | motor communication<br>and energy          | Definition of actor energy<br>And its relationship to communication | Practical exercises                                     | writing reports<br>and practical exam        |
| twenty-nine     | 3 | motor communication<br>and signature dance | Definition of dance<br>Signature                                    | <b>Watch shows</b><br>Global and exercises<br>practical | writing reports<br>and practical exam        |
| thirty          | 3 | <b>Review all<br/>Previous topics</b>      | <b>Previous topics</b>  | Multiple exercises                                      | theoretical exam<br>My work is comprehensive |

|   |
|---|
| <b>11- Course Evaluation</b>  |
| The student's performance is evaluated by getting to know him psychologically and socially, identifying his abilities and readiness to work for different periods of time and under all circumstances, and his ability to keep up with the training for the longest possible period of time, along with conducting theoretical and practical tests. |
| <b>12- Learning and teaching resources</b>  |
| Theatrical Fitness, written by Dr. Salah Al-Qasab and Adnan Mawloud   |
| The Theory of Stage Performance by Juliet Hilton, translated by Nihad Saliha  |

The decision is made

|                            |
|----------------------------|
| <b>1. Course name</b>      |
| Modern critical approaches |
| <b>2. Course code</b>      |
| <b>ArThMt4524238</b>       |
| <b>3. Semester/Year</b>    |
| <b>Stage 4 - Annual</b>    |

| 4. Date of preparation of this description  |         |  |                        |                        |                    |
|---|---------|--|------------------------|------------------------|--------------------|
| 2025/09/10  |         |  |                        |                        |                    |
| 5. Available forms of attendance  |         |  |                        |                        |                    |
| My presence   |         |  |                        |                        |                    |
| 6. Number of study hours (total) Number of units (total)  |         |  |                        |                        |                    |
| Number of study hours (60) Number of units (2)  |         |  |                        |                        |                    |
| 7. Name of the course supervisor (if more than one name is mentioned)   |         |  |                        |                        |                    |
| Name: Dr. Ali Abdul Amir Abbas<br>Email: <a href="mailto:dr.alialzadee@gmail.com">dr.alialzadee@gmail.com</a> |         |  |                        |                        |                    |
| 8. Course objectives  |         |  |                        |                        |                    |
| Course objectives   |         | The student learns modern critical doctrines through studies.<br><br><div style="text-align: center;">The play</div> |                        |                        |                    |
| 9. Teaching and learning strategies   |         |  |                        |                        |                    |
| Strategy  |         | Lecture<br><br>Discussion<br><br>Display the visual aids   |                        |                        |                    |
| 10- Course structure  |         |  |                        |                        |                    |
| week  | watches | Required learning outcomes   | Unit name or the topic | Learning method        | road<br>Evaluation |
| the first   | 2       | Knowledge/Skills<br>Cognitive  | Mythical doctrine      | Lecture/<br>Discussion | CATs               |
| the second  | 2       | Knowledge/Skills<br>Cognitive  | Psychological doctrine | Lecture/<br>Discussion | CATs               |
| the third   | 2       | Knowledge/Skills<br>Cognitive  | social doctrine        | Lecture/<br>Discussion | CATs               |
| Fourth  | 2       | Knowledge/Skills<br>Cognitive  | Doctrinal doctrine     | Lecture/<br>Discussion | CATs               |
| Fifth   | 2       | Knowledge/Skills<br>Cognitive  | Utilitarianism         | Lecture/<br>Discussion | CATs               |

|                     |          |                                    |  |                                |             |
|---------------------|----------|------------------------------------|--|--------------------------------|-------------|
| <b>Sixth</b>        | <b>2</b> | Knowledge/Skills<br>Cognitive      | <b>Realism</b>                             | Lecture/<br>Discussion         | <b>CATs</b> |
| Seventh             | <b>2</b> | endurance skills<br>Responsibility | achievement test                           | Display media<br>Clarification | <b>CATs</b> |
| The eighth          | <b>2</b> | Knowledge/Skills<br>Cognitive      | <b>Naturalism</b>                          | Lecture/<br>Discussion         | <b>CATs</b> |
| <b>Ninth</b>        | <b>2</b> | Knowledge/Skills<br>Cognitive      | <b>Symbolism</b>                           | Lecture/<br>Discussion         | <b>CATs</b> |
| <b>tenth</b>        | <b>2</b> | Knowledge/Skills<br>Cognitive      | <b>Surrealism</b>                          | Lecture/<br>Discussion         | <b>CATs</b> |
| <b>eleven</b>       | <b>2</b> | Knowledge/Skills<br>Cognitive      | Russian formalism                          | Lecture/<br>Discussion         | <b>CATs</b> |
| <b>twelve</b>       | <b>2</b> | Knowledge/Skills<br>Cognitive      | <b>Structuralism</b>                       | Lecture/<br>Lecture discussion | <b>CATs</b> |
| <b>thirteen</b>     | <b>2</b> | Knowledge/Skills<br>Cognitive      | <b>Structuralism</b><br>formative          | Lecture/<br>Discussion         | <b>CATs</b> |
| <b>Fourteen</b>     | <b>2</b> | Knowledge/Skills<br>Cognitive      | Post-Islamic doctrines<br>Structuralism    | Lecture/<br>Discussion         | <b>CATs</b> |
| <b>fifteen</b>      | <b>2</b> | endurance skills<br>Responsibility | achievement test                           | Display media<br>Clarification | <b>CATs</b> |
| <b>sixteen</b>      | <b>2</b> | Knowledge/Skills<br>Cognitive      | <b>Structuralism</b>                       | Lecture/<br>Discussion         | <b>CATs</b> |
| seventeen           | <b>2</b> | Knowledge/Skills<br>Cognitive      | Modernity                                  | Lecture/<br>Discussion         | <b>CATs</b> |
| <b>eighteen</b>     | <b>2</b> | Knowledge/Skills<br>Cognitive      | <b>Postmodernism</b>                       | Lecture/<br>Discussion         | <b>CATs</b> |
| <b>nineteen</b>     | <b>2</b> | Knowledge/Skills<br>Cognitive      | Terms and names<br>Postmodernism           | Lecture/<br>Discussion         | <b>CATs</b> |
| <b>twenty</b>       | <b>2</b> | Knowledge/Skills<br>Cognitive      | reception theory<br>And receiving          | Lecture/<br>Discussion         | <b>CATs</b> |
| <b>twenty-one</b>   | <b>2</b> | Knowledge/Skills<br>Cognitive      | Interpretation                             | Lecture/<br>Discussion         | <b>CATs</b> |
| <b>twenty-two</b>   | <b>2</b> | Knowledge/Skills<br>Cognitive      | <b>Phenomenology</b>                       | Lecture/<br>Discussion         | <b>CATs</b> |
| <b>twenty-three</b> | <b>2</b> | Knowledge/Skills<br>Cognitive      | <b>feminism</b>                            | Lecture/<br>Discussion         | <b>CATs</b> |
| <b>twenty-four</b>  | <b>2</b> | endurance skills<br>Responsibility | achievement test                           | Display media<br>Clarification | <b>CATs</b> |
| <b>twenty-five</b>  | <b>2</b> | Knowledge/Skills<br>Cognitive      | Post-colonialism (what<br>Post-colonialism | Lecture/<br>Discussion         | <b>CATs</b> |
| <b>twenty-six</b>   | <b>2</b> | Knowledge/Skills<br>Cognitive      | deconstruction                             | Lecture/<br>Discussion         | <b>CATs</b> |
| <b>twenty-seven</b> | <b>2</b> | Knowledge/Skills<br>Cognitive      | Quantum physics<br>Quantum                 | Lecture/<br>Discussion         | <b>CATs</b> |
| <b>twenty-eight</b> | <b>2</b> | Knowledge/Skills<br>Cognitive      | catastrophe theory                         | Lecture/<br>Discussion         | <b>CATs</b> |

|             |   |                                    |                  |                                |      |
|-------------|---|------------------------------------|------------------|--------------------------------|------|
| twenty-nine | 2 | Knowledge/Skills<br>Cognitive      | Pragmatics       | Lecture/<br>Discussion         | CATs |
| thirty      | 2 | endurance skills<br>Responsibility | achievement test | Display media<br>Clarification | CATs |

|  |   |
|--|---|
| <b>11- Course Evaluation</b>   |   |
| <p>The course is theoretical and depends on the efforts of the instructor in explaining the material to the students in order to teach them the concepts associated with each term in this course. It consists of 30 terms that fall under the umbrella of this course, which is taught in the fourth year of the Literature and Criticism branch.</p> |   |
| <b>12- Learning and teaching resources</b>   |   |
| Literature and Science: Social Influence and Interaction/John H. Cartwright - Brian Baker/Sharqawi Hafez - Ibrahim Abdel Tawab/  | History of Philosophy, Part 10 (Russian Philosophy) /<br>Frederick Copleston / Mahmoud Sayed Ahmed /<br>History of Philosophy, Part 11/ Frederick Copleston/ Mahmoud Sayed Ahmed/ |

|  |
|--|
| <b>28. Course name</b>                             |
| Theatrical scenery                                 |
| <b>29. Course code</b>                             |
| ArThDs4120703(1,2)                                 |
| <b>30. Chapter/Year</b>                            |
| <b>Stage 4 - Annual</b>                            |
| <b>31. Date of preparation of this description</b> |
| 2025/09/10   |
| <b>32. Available forms of attendance</b>           |

| My presence/ Weekly lecture lesson  |         |  |   |  |                   |
|---|---------|--|---|--|-------------------|
| 33. Number of study hours (total) Number of units (total)                               |         |  |   |  |                   |
| 3 hours per week / total (90) hours   |         |  |   |  |                   |
| 34. Name of the course supervisor (if more than one name is mentioned)                  |         |  |   |  |                   |
| Name: Dr. Asmaa Shaker Ne'ma / Dr. Samir Abdel Moneim<br>Email: samir79kasimi@gmail.com |         |  |   |  |                   |
| 35. Course objectives   |         |  |   |  |                   |
| Course objectives   |         | <p>1- Educational objectives: Students receive theoretical and practical lessons in theatrical scenery.</p> <p>2- Behavioral objectives: Students obtain a set of behavioral objectives in the field of the lesson and from a general behavioral perspective.</p> <p>3- Other objectives lie in the educational, recreational and rehabilitation aspects, in addition to providing specialized technical institutions with technical cadres.</p> |   |  |                   |
| 36. Teaching and learning strategies  |         |  |   |  |                   |
| Strategy  |         | <p>1- The lecture.</p> <p>2- Discussion.</p> <p>3- Display the visual aids.</p>  |   |  |                   |
| 10- Course structure  |         |  |   |  |                   |
| week  | watches | Learning outcomes<br>Required  | Name of unit or topic   | Learning method  | Evaluation method |
| the first   | 3       | Learn geometric composition<br>For theatrical scenery  | <p>A summary of the history of the art of theatrical scenery, its natural, imaginative, mechanical and artistic conditions, and its development throughout the ages.</p> <p>Various: Festival processions and celebrations among the ancients Egyptians</p> | <p>Lecture / Discussion/Work miniature models</p> <p>With planning and colors</p> <p>For selected views of World Theatre</p> | Test Oral         |
| the second  | 3       | Learn geometric composition<br>For theatrical scenery  | Greek theatre   | Lecture / Discussion/Work  | Test Oral         |

|              |          |   |   |  |                      |
|--------------|----------|---|---|--|----------------------|
|              |          |   |   | miniature models<br>With planning and colors<br>For selected views of<br><b>World Theatre</b>  |                      |
| the third    | <b>3</b> | Learn geometric composition<br>For theatrical scenery | <b>Roman Theater</b>  | <b>Lecture /</b><br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br><b>World Theatre</b> | <b>Test<br/>Oral</b> |
| Fourth       | <b>3</b> | Learn geometric composition<br>For theatrical scenery | Holidays and celebrations of the centuries<br><br><b>Middle</b> | <b>Lecture /</b><br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br><b>World Theatre</b> | <b>Test<br/>Oral</b> |
| <b>Fifth</b> | <b>3</b> | Learn geometric composition<br>For theatrical scenery | <b>Religious reviews in</b><br><br>different countries          | <b>Lecture /</b><br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br><b>World Theatre</b> | <b>Test<br/>Oral</b> |
| <b>Sixth</b> | <b>3</b> | Learn geometric composition<br>For theatrical scenery | <b>Theatre in the Renaissance</b>                               | <b>Lecture /</b><br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br><b>World Theatre</b> | <b>Test<br/>Oral</b> |
| Seventh      | <b>3</b> | Learn geometric composition<br>For theatrical scenery | Artistic comedy Commedia<br><br>dell'Arte                       | <b>Lecture /</b><br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br><b>World Theatre</b> | <b>Test<br/>Oral</b> |
| The eighth   | <b>3</b> | Learn geometric composition<br>For theatrical scenery | Theatre in the Elizabethan era                                  | <b>Lecture /</b><br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br><b>World Theatre</b> | <b>Test<br/>Oral</b> |
| <b>Ninth</b> | <b>3</b> | Learn geometric composition<br>For theatrical scenery | melodrama   | <b>Lecture /</b><br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br><b>World Theatre</b> | <b>Test<br/>Oral</b> |
| <b>tenth</b> | <b>3</b> | Learn geometric composition<br>For theatrical scenery | Theatre character of the century                                | <b>Lecture /</b><br>Discussion/Work  | <b>Test<br/>Oral</b> |

|                 |          |   |  |  |                      |
|-----------------|----------|---|--|--|----------------------|
|                 |          |   | seventeenth to<br>nineteenth century   | miniature models<br>With planning and colors<br>For selected views of<br><b>World Theatre</b>  |                      |
| <b>Eleven</b>   | <b>3</b> | <b>Review/Exam</b>                                    |  |  |                      |
| <b>twelve</b>   | <b>3</b> | Learn geometric composition<br>For theatrical scenery | The art of theatrical scenes<br><br>Modern   | <b>Lecture /</b><br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br><b>World Theatre</b> | <b>Test<br/>Oral</b> |
| <b>thirteen</b> | <b>3</b> | Learn geometric composition<br>For theatrical scenery | Chapter Two: Theatre Construction, Its<br>Engineering Composition, Artistic Theatre,<br>and Types of Scenery<br><br>Various / Architectural composition of the<br>theater  | <b>Lecture /</b><br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br><b>World Theatre</b> | <b>Test<br/>Oral</b> |
| <b>Fourteen</b> | <b>3</b> | Learn geometric composition<br>For theatrical scenery | Types of theaters and the character of the<br>stage  | <b>Lecture /</b><br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br><b>World Theatre</b> | <b>Test<br/>Oral</b> |
| <b>fifteen</b>  | <b>3</b> | Learn geometric composition<br>For theatrical scenery | The different elements that<br><br>It consists of the theater and the<br>equipment necessary to operate it.<br><br><b>theatrical, stage, stage<br/>frame, fixed balconies or<br/>walkways, balconies or<br/>walkways<br/>Moving, metal<br/>barrier, curtains,<br/>Greek style curtain,<br/>Italian style curtain,<br/>German style curtain,<br/>curtain style<br/><br/>French n, second curtain or<br/>management curtain, scenery<br/>frame and arlequin,</b> | <b>Lecture /</b><br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br><b>World Theatre</b> | <b>Test<br/>Oral</b> |



|           |   |   |  |  |              |
|-----------|---|---|--|--|--------------|
|           |   |   | lamppost, cyclorama or<br>panorama, performers' place  |  |              |
| sixteen   | 3 | Learn geometric composition<br>For theatrical scenery | The art of theatrical scenes<br><br>Modern   | Lecture /<br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br>World Theatre | Test<br>Oral |
| seventeen | 3 | Learn geometric composition<br>For theatrical scenery | Chapter Two: Theatre Construction, Its<br><br>Engineering Composition, Artistic Theatre,<br><br>and Types of Scenery<br><br>Various / Architectural composition of the<br>theater  | Lecture /<br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br>World Theatre | Test<br>Oral |
| eighteen  | 3 | Learn geometric composition<br>For theatrical scenery | Types of theaters and the character of the<br>stage  | Lecture /<br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br>World Theatre | Test<br>Oral |
| nineteen  | 3 | Learn geometric composition<br>For theatrical scenery | The different elements that<br><br>It consists of the theater and the<br>equipment necessary to operate it.<br><br>theatrical, stage, stage<br>frame, fixed balconies or<br>walkways, balconies or<br>walkways<br><br>Moving, metal<br>barrier, curtains,<br>Greek style curtain,<br>Italian style curtain,<br>German style curtain,<br>curtain style<br><br>French n, second curtain or<br>directing curtain, scenery<br><br>frame and arlequin,<br><br>lamppost, cyclorama or<br>panorama, stage set | Lecture /<br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br>World Theatre | Test<br>Oral |

|               |   |  |   |   |           |
|---------------|---|--|---|---|-----------|
| twenty        | 3 |  | <p>Basic decorative elements, chassis, chassis</p> <p>Backstage, double-view chassis, chassis</p> <p>The principal dumpster, How to install chassis, freezers or sofita</p> <p>Soft items, fondant and small size, fondant and large size</p> | <p>Lecture / Discussion/Work</p> <p>miniature models</p> <p>With planning and colors</p> <p>For selected views of World Theatre</p> | Test Oral |
| One of Twenty | 3 | Learn geometric composition For theatrical scenery | <p>Third: Basic auxiliary elements that appear together with the decoration, the moving external floors ( Practical), buildings, furniture, carpets, other necessary supplies, wooden checks</p>  | <p>Lecture / Discussion/Work</p> <p>miniature models</p> <p>With planning and colors</p> <p>For selected views of World Theatre</p> | Test Oral |
| Praise Twenty | 3 | Learn geometric composition For theatrical scenery | Types of views  | <p>Lecture / Discussion/Work</p> <p>miniature models</p> <p>With planning and colors</p> <p>For selected views of World Theatre</p> | Test Oral |
| three Twenty  | 3 | Learn geometric composition For theatrical scenery | <p>Chapter Three: Decoration</p> <p>Electricity and Modern Motive</p> <p>Power / Decoration and Mechanics of Scenery</p>  | <p>Lecture / Discussion/Work</p> <p>miniature models</p> <p>With planning and colors</p> <p>For selected views of World Theatre</p> | Test Oral |
| four Twenty   | 3 | Learn geometric composition For theatrical scenery | Moving plates   | <p>Lecture / Discussion/Work</p> <p>miniature models</p> <p>With planning and colors</p> <p>For selected views of World Theatre</p> | Test Oral |
| five          | 3 | Learn geometric composition                        | Cinematic decor display   | Lecture /   | Test      |

|                 |   |   |  |  |              |
|-----------------|---|---|--|--|--------------|
| Twenty          |   | For theatrical scenery                                |  | Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br>World Theatre              | Oral         |
| six<br>Twenty   | 3 | Learn geometric composition<br>For theatrical scenery | Chapter Four: Theatrical<br>Scene (Interior)<br><br>(external) and roads<br><br>Engineering to determine sizes<br><br>Decoration and covering behind<br><br>Behind the scenes<br>point of view<br><br>The play | Lecture /<br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br>World Theatre | Test<br>Oral |
| seven<br>Twenty |   | Learn geometric composition<br>For theatrical scenery | Theatrical perspective/determination<br><br>Decoration dimensions  | Lecture /<br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br>World Theatre | Test<br>Oral |
| eight<br>Twenty | 3 | Learn geometric composition<br>For theatrical scenery | Dimensions of decorative elements<br><br>Different   | Lecture /<br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br>World Theatre | Test<br>Oral |
| nine<br>Twenty  | 3 | Learn geometric composition<br>For theatrical scenery | Study discoveries and cover behind the<br>scenes according to the organizer of<br><br>depths and shows   | Lecture /<br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br>World Theatre | Test<br>Oral |
| thirty          | 3 | Learn geometric composition<br>For theatrical scenery | Chapter Five / The Model Method and<br><br>Methods Followed in Implementation,<br><br>Models and Implementation Steps  | Lecture /<br>Discussion/Work<br>miniature models<br>With planning and colors<br>For selected views of<br>World Theatre | Test<br>Oral |

#### 11- Course Evaluation

1- Written tests. 2-  
Oral tests.  
3Practical tests.

4 Participate in the lesson.

#### 12- Learning and teaching resources

A- Knowledge and understanding

1- Understand the concept of stage scenery. 2-

Understand the function of scenery in the theatre.

3- Know the historical development of theatrical scenery.

4- Understand the reciprocal relationship between theatrical scenery in terms of impact and influence. 5-

Understand the role of theatrical scenery in the integration of the theatrical performance.

6- Students learn how to design models of stage scenery as a practical aspect.

**The decision is made**

#### 1. Course name

Drama Theory

#### 2. Course code

#### 3. Semester/Year

Fourth Literature and Criticism - Annual

#### 4. Date of preparation of this description

10/9/2024

#### 5. Available forms of attendance

My presence

| 6. Number of study hours (total) Number of units (total)  |         |   |   |                             |                     |
|---|---------|---|---|-----------------------------|---------------------|
| Number of study hours (60) Number of units (2)  |         |   |   |                             |                     |
| 7. Name of the course supervisor (if more than one name is mentioned)                                 |         |   |   |                             |                     |
| the name: Asst. Prof. Dr. Ruqayya Wahab Majeed  |         |   |   |                             |                     |
| Email: <a href="mailto:fine.ruqaya.wmbiram@uobabylon.edu.iq">fine.ruqaya.wmbiram@uobabylon.edu.iq</a> |         |   |   |                             |                     |
| 8. Course objectives  |         |   |   |                             |                     |
| Course objectives   |         | To understand the concept of drama theory and its development in light of theatrical schools. |   |                             |                     |
| 9. Teaching and learning strategies   |         |   |   |                             |                     |
| Strategy  |         | 1- The lecturer<br>2- Discussion.<br>3- Display the visual aids.                              |   |                             |                     |
| 10- Course structure  |         |   |   |                             |                     |
| week  | watches | Required learning outcomes  | Unit name or the topic  | Learning method             | road<br>Evaluation  |
| the first   | 2       | Learn about the theory<br>Drama and its characteristics                                       | Drama Theory<br>Term and concept  | a lecture<br>and discussion | verbal<br>My theory |
| the second  | 2       | Learn about the theory<br>Drama and its characteristics                                       | The structure of dramatic action<br>Theatrical                          | a lecture<br>and discussion | verbal<br>My theory |
| the third   | 2       | Learn about the theory<br>Drama and its characteristics                                       | development structure<br>Greek drama<br>and analysis text<br>theatrical | a lecture<br>and discussion | verbal<br>My theory |
| Fourth  | 2       | Learn about the theory<br>Drama and its characteristics                                       | Reading and analyzing a book<br>art the hair<br>Aristotle               | a lecture<br>and discussion | verbal<br>My theory |
| Fifth   | 2       | Learn about the theory<br>Drama and its characteristics                                       | Elements structure<br>Dramatic - Plot                                   | a lecture<br>and discussion | verbal<br>My theory |
| Sixth   | 2       | Learn about the theory<br>Drama and its characteristics                                       | Elements structure<br>Dramatic - Personal                               | a lecture<br>and discussion | verbal<br>My theory |

|            |   |   |  |                             |                     |
|------------|---|---|--|-----------------------------|---------------------|
| Seventh    | 2 | Learn about the theory<br>Drama and its characteristics | Elements structure<br>Drama - Language   | a lecture<br>and discussion | verbal<br>My theory |
| The eighth | 2 | Learn about the theory<br>Drama and its characteristics | Elements structure<br>Dramatic - idea  | a lecture<br>and discussion | verbal<br>My theory |
| Ninth      | 2 | Learn about the theory<br>Drama and its characteristics | Text Theatrical<br>State Analysis according to<br>Elements construction<br>Dramatic            | a lecture<br>and discussion | verbal<br>My theory |
| tenth      | 2 | Learn about the theory<br>Drama and its characteristics | Features structure<br>Drama Romanian<br>and the laws of Horace                                 | a lecture<br>and discussion | verbal<br>My theory |
| eleven     | 2 | Learn about the theory<br>Drama and its characteristics | Drama and its features in<br>middle ages   | a lecture<br>and discussion | verbal<br>My theory |
| twelve     | 2 | Learn about the theory<br>Drama and its characteristics | Drama features in<br>Renaissance   | a lecture<br>and discussion | verbal<br>My theory |
| thirteen   | 2 | Learn about the theory<br>Drama and its characteristics | The dramatic structure in<br>Classical times<br>Modern   | a lecture<br>and discussion | verbal<br>My theory |
| Fourteen   | 2 | Learn about the theory<br>Drama and its characteristics | play analysis in<br>Literature Classic<br>Hadith   | a lecture<br>and discussion | verbal<br>My theory |
| fifteen    | 2 | Learn about the theory<br>Drama and its characteristics | features structure<br>Drama For the play<br>Romance  | a lecture<br>and discussion | verbal<br>My theory |
| sixteen    | 2 | Learn about the theory<br>Drama and its characteristics | Analysis of a theatrical text<br>romantic drama  | a lecture<br>and discussion | verbal<br>My theory |
| seventeen  | 2 | Learn about the theory<br>Drama and its characteristics | Features structure<br>Drama For the play<br>symbolism  | a lecture<br>and discussion | verbal<br>My theory |
| eighteen   | 2 | Learn about the theory<br>Drama and its characteristics | analysis text According to<br>For characteristics structure<br>Drama For the play<br>symbolism | a lecture<br>and discussion | verbal<br>My theory |
| nineteen   | 2 | Learn about the theory<br>Drama and its characteristics | features structure<br>Drama For the play<br>Expressive   | a lecture<br>and discussion | verbal<br>My theory |
| twenty     | 2 | Learn about the theory<br>Drama and its characteristics | Analysis of a play text<br>Expressive  | a lecture<br>and discussion | verbal<br>My theory |

|                     |          |   |  |                                    |                            |
|---------------------|----------|---|--|------------------------------------|----------------------------|
| <b>twenty-one</b>   | <b>2</b> | Learn about the theory<br>Drama and its characteristics | features structure<br>Documentary drama                                | <b>a lecture</b><br>and discussion | <b>verbal</b><br>My theory |
| <b>twenty-two</b>   | <b>2</b> | Learn about the theory<br>Drama and its characteristics | Analysis of a theatrical text<br>According to For drama<br>Documentary | <b>a lecture</b><br>and discussion | <b>verbal</b><br>My theory |
| <b>twenty-three</b> | <b>2</b> | Learn about the theory<br>Drama and its characteristics | features structure<br>Drama The play<br>epic                           | <b>a lecture</b><br>and discussion | <b>verbal</b><br>My theory |
| <b>twenty-four</b>  | <b>2</b> | Learn about the theory<br>Drama and its characteristics | Analysis of a theatrical text<br>epic                                  | <b>a lecture</b><br>and discussion | <b>verbal</b><br>My theory |
| <b>twenty-five</b>  | <b>2</b> | Learn about the theory<br>Drama and its characteristics | features structure<br>Drama For drama<br>The absurd                    | <b>a lecture</b><br>and discussion | <b>verbal</b><br>My theory |
| <b>twenty-six</b>   | <b>2</b> | Learn about the theory<br>Drama and its characteristics | Analysis of a theatrical text<br>For the drama of the absurd           | <b>a lecture</b><br>and discussion | <b>verbal</b><br>My theory |
| <b>twenty-seven</b> | <b>2</b> | Learn about the theory<br>Drama and its characteristics | features structure<br>Drama when<br>Modernity                          | <b>a lecture</b><br>and discussion | <b>verbal</b><br>My theory |
| <b>twenty-eight</b> | <b>2</b> | Learn about the theory<br>Drama and its characteristics | Methods Drama<br>For feminist writing                                  | <b>a lecture</b><br>and discussion | <b>verbal</b><br>My theory |
| <b>twenty-nine</b>  | <b>2</b> | Learn about the theory<br>Drama and its characteristics | Dramatic methods<br>For closed text and text<br>Open                   | <b>a lecture</b><br>and discussion | <b>verbal</b><br>My theory |
| <b>thirty</b>       | <b>2</b> | Learn about the theory<br>Drama and its characteristics | structural properties<br>Drama for post-drama<br>colonialism           | <b>a lecture</b><br>and discussion | <b>verbal</b><br>My theory |

|  |                  |
|--|------------------|
| <b>11- Course Evaluation</b>   |                  |
| It includes a comprehensive study of the basic foundations of the emergence and development of drama theory and a study of the structure of dramatic action in theatrical schools. |                  |
| <b>12- Learning and teaching resources</b>   |                  |
| Literary schools   | Dr. Jamil Nassif |
| Arabic literary schools  | Walid Qassab     |
| The Art of Poetry Book   | Aristotle        |

|                              |                 |
|------------------------------|-----------------|
| Dictionary of Literary Terms | Magdy Wahba     |
| Drama Theory                 | Sneshina Yanova |
| writing the play             | Raymond Hull    |