



Academic program and course description
Department of Theatre Arts
College of Fine Arts

Academic program and course
description



2025-2026

Academic Program Description

University Name: University of Babylon

College: College of Fine Arts

Scientific Department: Department of Theatrical Arts

Name of the Academic or Professional Program: Bachelor's / Master's / PhD

Name of the Final Degree: Bachelor of Theatrical Arts / Master of Theatrical Arts /
PhD in Theatrical Arts

Study System: Annual

Date of Preparing the Description: 20/3/2026

Date of File Completion: 12/3/2026

Signature

Name of Head of Department

Prof. Dr. Ali Kareem Hassoon

Signature

Name of Scientific Assistant

Prof. Dr. Raad Matar Majeed

Reviewed by:

Quality Assurance and University

Performance Division

Name of Director of Quality Assurance and University

Performance Division:

Asst. Lecturer: Ammar Mudher Flayyih

Date: 17/3/2026

Signature:



Dean's Approval

Introduction:

The Department of Dramatic Arts offers various academic degrees, including a Bachelor's degree in several specializations: Acting, Directing, Theater Technologies, and Literature & Criticism. Furthermore, the department provides postgraduate programs offering: Master's Degree (M.A.): General major in Dramatic Arts, with sub-specializations in Acting, Directing, Theater Technologies, and Literature & Criticism. Doctoral Degree (Ph.D.): General major in Dramatic Arts, with sub-specializations in Acting, Directing, Theater Technologies, and Literature & Criticism.

The department is structured according to the Specializations established by the Scientific Department's directives. Through these programs, it aims to develop a specialized faculty body in the aforementioned theatrical fields, driven by an aesthetic and artistic vision that serves social and institutional structures across all levels.



1- Program Vision

The program adopts an aesthetic vision aimed at preparing qualified artistic cadres capable of serving society through environmental aesthetics and general culture. It emphasizes the integration of modern digital technologies to qualify these cadres as an integral part of the contemporary aesthetic world, focusing on the following:

- Elevating Dramatic Arts to meet international standards and academic units in accordance with Total Quality Management (TQM) classifications.
- Developing curricula and course content to keep pace with global advancements in the field.
- Fostering artistic creativity and the professional and technical development of faculty members, ensuring alignment with ongoing scientific and academic evolution.

2- Program Mission

- Refining aesthetic taste and artistic capabilities as a civilizational and cultural phenomenon.
- Actively contributing to institutional and community activities, conferences, and events—both domestically and internationally—through observation, dialogue, and technical-artistic contributions in the field of theater.
- Supplying governmental and non-governmental institutions with specialized artistic and theatrical cadres.
- Preparing specialized graduates in the field of Dramatic Arts.



1- Program objectives

- Ensuring continuity and communication between art and society through theatrical and cultural activities.
- Organizing seminars, artistic workshops, and debates to achieve academic excellence and integration for the department's graduates.
- Implementing modern scientific curricula and utilizing Artificial Intelligence (AI) and advanced computer software in digital space design and interactive theater technologies.
- Empowering new generations for dynamic interaction and integration with global advancements.
- Providing society and governmental institutions with cadres trained in digital technologies within the field of Dramatic Arts.digital technologies in the field of theatre arts.

2- Programmatic support

Programmatic accreditation has been granted in accordance with Ministerial Order No. 1305-44938, dated April 23, 2026.

3- External influences

Within the scope of available resources, the department strives to achieve excellence in higher education and instill artistic, aesthetic, and educational values in the hearts and minds of female students. It embraces creativity in artistic and aesthetic research, pursuing innovation in the pedagogy of applied arts while remaining responsive to contemporary developments.

The department is committed to preparing female graduates who meet Total Quality Management (TQM) standards in various design and aesthetic education fields required by state educational institutions and the local community. This objective is further realized through the practical implementation of artistic activities within educational schools and cultural sectors.

4- Program structure

Program Structure	Number of Courses	Credit Hours	Percentage	Notes
Institution Requirements	5	10	9%	Core Course
College Requirements	4	10	7%	Core Course
Department Requirements	33	88	84%	Core Course
Summer Training	N/A	N/A	N/A	N/A
Total	42	108	100%	

7- Program Description

Year / Level	Course Name	Course code	Number of units	Credit Hours	
				theoretical	practical
First stage	Principles of Acting	FATHA1001	3	1	4
	Voice and Diction	FATHA1012	2	1	2
	History of the Theatre	FAHA1013	2	2	
	Principles of Directing	FATHA1004	2	2	
	Stage Movement	FATHA1005	2	1	2

	English Terminology	FATHA1006	2	2	
	Principles of Theatre Theater Technologies	FATHA1007	2	1	2
	Arabic language	FAPA1010	2	2	
	English Terminology	FATHA1006	2	2	
	computer	FAPCO1010	2	2	
	Human rights and democracy	FAPH1000	2	2	

-Curriculum of the annual system for undergraduate studies – Second stage/Acting

Specialization

Year / Level	Course Name	Course code	Number of units	Credit Hours	
				theoretical	practical
Second stage, acting Specialization	Research Principles	FATHA2005	2	2	
	Applications	FATHA20112	3		3
	English language -2	FAPE2000	2	2	
	Arabic language –2	FAPA2000	2	2	
	voice training	FATHAA2007	2	1	1
	Ba'ath Party crimes	FAPC2000	2	2	
	Computer2	FAPCO2000	2	1	1
	Acting Theater Technologies	FATHA2002	3	1	3

	Theatrical Make-up E	FATHAL2006	2	1	1
	History of the Theatre	FATHA1013	2	1	1
	Voice and delivery	FATHAA2012	2	1	1
	The art of acting	FATHA2011	3	1	2
	Stage Movement	FATHAA2004	1		1

-Requirements of the annual system for undergraduate studies – Second stage/Directing

Specialization

Year / Level	Course Name	Course code	Number of units	Credit Hours	
				theoretical	practical
Phase Two Directing Specialization	Acting methods	FATHA2002	2	2	
	Research Principles	FATHA2005	2	2	
	Applications	FATHA20112	3		3
	English language -2	FAPE2000	2	2	
	Arabic language –2	FAPA2000	2	2	
	History of Theatre and its Literature	FATHA2013	2	2	
	History of civilization	FATHA2006	2	2	
	Ba'ath Party crimes	FAPC2000	2	2	
Phase Two Directing Specialization	Computer2	FAPCO2000	2	1	1
	kinesiology	FATHA2009	2	1	1
	Directing art	FATHA D2011	3	1	2
	Theatrical Make-up E	FATHAL2004	2	1	1

-Curriculum of the annual system for undergraduate studies – Second stage/Theater

Technologies

Year / Level	Course Name	Course code	Number of units	Credit Hours	
				theoretical	practical
Phase Two, Theater Technologies	Acting methods	FATHA2002	2	2	
	Research Principles	FATHA2005	2	2	
	Masks and accessories	FATHA2007	2	2	
	Applications	FATHA20112	3		3
	English language -2	FAPE2000	2	2	
	Arabic language –2	FAPA2000	2	2	
	History of Theatre and its Literature	FATHA2013	2	2	
	History of civilization	FATHA2006	2	2	
	Ba'ath Party crimes	FAPC2000	2	2	
	Computer2	FAPCO2000	2	1	1
	Theatrical Make-up E	FATHAL2006	2	1	1
Principles of Technology	FATHA2001	2	2		

Curriculum of the annual system for undergraduate studies – Second stage / Drama Studies &

Criticism Specialization

Year / Level	Course Name	Course code	Number of units	Credit Hours	
				theoretical	practical
Second stage, Drama Studies & Criticism Specialization	Acting methods	FATHA2002	2	2	
	Research Principles	FATHA2005	2	2	
	Applications	FATHA20112	3		3
	English language -2	FAPE2000	2	2	
	Arabic language –2	FAPA2000	2	2	
	History of Theatre and its Literature	FATHA2013	2	2	
	History of civilization	FATHA2006	2	2	
	Ba'ath Party crimes	FAPC2000	2	2	
	Computer -2	FAPCO2000	2	1	1
	Science of form and shape	FATHAL2003	2	2	
	Theatrical Make-up E	FATHAL2006	2	1	1
	Principles of Criticism	FATHAL2001	2	2	

Annual System Curriculum for Undergraduate Studies – Third Stage / Acting Specialization

Year / Level	Course Name	Course code	Number of units	Credit Hours	
				theoretical	practical

Third stage, acting Specialization	stage costumes	FATHAT3007	2	1	1
	stage lighting	FATHA3007	2	2	
	Applications	FATHA20112	3		3
	mime	FATHA A3007	2		2
	History of the Theatre	FATHA1013	2	2	
	Aesthetics	FATHA3003	2	2	
	The art of acting	FATHA2011	3	1	2
	Voice and Diction	FATHA1012	2	1	1

Annual System Requirements for Undergraduate Studies – Third Stage / Directing Specialization

Year / Level	Course Name	Course code	Number of units	Credit Hours	
				theoretical	practical
Third stage, directing Specialization	stage lighting	FATHA3007	2	2	
	Applications	FATHA20112	3		3
	Theatre criticism	FATHA3006	2	2	
	History of the Theatre	FATHA1013	2	2	
	Aesthetics	FATHA3003	2	2	
	Directing art	FATHA D2011	3	1	2
	Production Management	FATHA3005	2	1	1
	stage costumes E	FATHA3004	2	1	1

Courses of the annual system for undergraduate studies – third stage/ Theater Technologies

Year / Level	Course Name	Course code	Number of units	Credit Hours	
				theoretical	practical

				cal	l
Phase Three, Theater Technologies	stage costumes	FATHAT3007	2	1	1
	stage lighting	FATHA3007	2	2	
	Applications	FATHA20112	3		3
	Theatre criticism	FATHA3006	2	2	
	Theatrical Theater Technologies E	FATHA3001	2	1	1
	Aesthetics	FATHA3003	2	2	
	Directing theories	FATHAT3004	2	2	
	Communication methods	FATHA3012	2	2	
	Production Management	FATHA3005	2	1	1

Courses of the annual system for undergraduate studies – third stage Drama Studies & Criticism Specialization

Year / Level	Course Name	Course code	Number of units	Credit Hours	
				theoretical	practical
Third stage, Drama Studies & Criticism Specialization	Applications	FATHA20112	3		3
	Theatre criticism	FATHA3006	2	2	
	History of fashion	FATHAL3007	2	1	1
	Interpretation and Analysis	FATHAL3002	2	2	
	Aesthetics	FATHA3003	2	2	
	Iraqi theater	FATHAL3005	2	2	
	Directing theories	FATHAT3004	2	2	
	Theatrical schools	FATHAL3001	2	2	

Annual System Curriculum for Undergraduate Studies – Fourth Stage / Acting Specialization

Year / Level	Course Name	Course code	Number of units	Credit Hours	
				theoretical	practical
Fourth stage, acting Specialization	Playwriting	FATHA4004	2	1	1
	Voice and delivery	FATHAA2012	2	1	1
	Sound effects	FATHA4003	2	1	1
	Project	FATHA4009	3		3
	Graduation research	FATHA4008	2		2
	Personality psychology	FATHA4005	2	2	
	The art of acting	FATHA2011	3		3
	Arab theater	FATHA4006	2	2	
	stage scenes E	FATHA4007	2		2

Annual System Requirements for Undergraduate Studies – Fourth Stage / Directing Specialization

Year / Level	Course Name	Course code	Number of units	Credit Hours	
				theoretical	practical
Fourth stage, directing Specialization	Playwriting	FATHA4004	2	1	1
	Sound effects	FATHA4003	2	1	1
	Project	FATHA4009	3		3
	Graduation research	FATHA4008	2		2

ion	Personality psychology	FATHA4005	2	2	
	Directing art	FATHA D2011	3		3
	Arab theater	FATHA4006	2	2	
	Viewing and Analysis	FATHA4002	2		2
	stage scenes E	FATHA4007	2		2

Annual System Courses for Undergraduate Studies – Fourth Stage / Theater Technologies

Year / Level	Course Name	Course code	Number of units	Credit Hours	
				theoretical	practical
Fourth stage, Theater Technologies	Playwriting	FATHA4004	2	1	1
	Sound effects	FATHA4003	2	1	1
	Project	FATHA4009	3		3
	Graduation research	FATHA4008	2		2
	Modern technologies	FATHAT4001	2		2
	Personality psychology	FATHA4005	2	2	
	Arab theater	FATHA4006	2	2	
	Viewing and Analysis	FATHA4002	2		2
	stage scenes E	FATHA4007	2		2
	Communication methods	FATHA3012	2	2	

Courses of the annual system for undergraduate studies – Fourth stage / Drama Studies &

Criticism Specialization

Year / Level	Course Name	Course code	Number of units	Credit Hours	
				theoretical	practical
Fourth stage, Drama Studies & Criticism Specialization	Playwriting	FATHA4004	2	1	1
	Sound effects	FATHA4003	2	1	1
	Project	FATHA4009	3		3
	Graduation research	FATHA4008	2		2
	Personality psychology	FATHA4005	2	2	
	Arab theater	FATHA4006	2	2	
	Viewing and Analysis	FATHA4002	2		2
	stage scenes E	FATHA4007	2		2
	drama theory	FATHAL4003	2	2	
	Critical approaches	FATHAL4001	2	2	

8- Expected learning outcomes of the program

Knowledge

Students acquire theoretical knowledge about their specialization and support it with practical application.

Informing students about the technologies they use to facilitate their understanding and appreciation of their importance

To be able to classify old and modern teaching methods

To be able to perform a structural analysis of a work of art in the field of arts
The play

Skills

Acquiring the ability to handle concepts and implement them using different Theater Technologies

Developing the student's executive abilities in terms of concept and application

The skill of deletion and addition

Analysis and synthesis skills

Values

Familiarity with aesthetic and artistic culture

Increasing and refining knowledge and culture in the field of specialization

The student's ability to achieve intellectual and emotional success

The student's ability to gather and organize accumulated knowledge comprehensively, accurately, and abstractly

9- Teaching and learning strategies

1-The strategy of thinking 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 acquire diverse artistic skills in producing dissimilar works of art.

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

3- The divergent thinking strategy allows the learner to identify many suitable, dissimilar solutions to address a particular educational problem, or several suitable solutions, for example, to create a particular work of art.

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

10 - Assessment Methods

1- Daily observation.

2- Written tests.

3- Oral questions.

4- Conducting daily tests.

5- Term and annual exams.

6- Presenting and critiquing the works.

7- Monitoring computer-related tasks.

8- Evaluating individual and group artworks on a regular basis.

11- Faculty

Faculty members

	Academic rank	Specialization		Special requirements/skills, if any)		Faculty preparation	
		general	private			Permanent Staff	lecturer
1	Prof. Dr. Mohammad Hussein Mohammad Habib	Theatre Arts	Directing			✓	
2	Prof. Dr. Abbas Mohammad Ibrahim Al-Khafaji	Theater education	Training methods			✓	
3	Prof. Dr. Ali Mohammad Hadi Al-Rubaie	Theatre Arts	Directing			✓	
4	Prof. Dr. Haider Jawad Kadhim Maryoud	Theatre Arts	Technologies			✓	
5	Prof. Dr. Mohammad Fadhil Shanawa Hammadi	Theatre Arts	acting			✓	
6	Prof. Dr. Mohammad Abbas Hantoosh Omran	Theatre Arts	acting			✓	
7	Prof. Dr. Rind Ali Hussein Alwan Al-Sabti	Theater education	Theater education			✓	
8	Asst. Prof. Dr. Huda Abd Al-Abbas Abd Al-Amir	Theatre Arts	Drama Studies & Criticism			✓	
9	Prof. Dr. Mutamad Majeed Hamid Hamza	Theatre Arts	Drama Studies & Criticism			✓	
10	Prof. Dr. Ahmed Mohammad Abd Al-Amir Hamad	Theater education	Theater education			✓	
11	Prof. Dr. Asmaa Shaker Nema Khidhir Shubar	Theatre Arts	Technologies			✓	
12	Prof. Dr. Zaid Thamer Abd Al-Kadhim Mukhaif	Theater education	Theater education			✓	
13	Prof. Dr. Ali Ridha Hussein Da'bal Baqli	Theatre Arts	acting			✓	
14	Prof. Dr. Zeina Kifah Ali Mohammad Al-Shabibi	Theatre Arts	Directing			✓	

15	Prof. Dr. Amer Sabah Nouri Marzouq	Theatre Arts	Drama Studies & Criticism			✓	
16	Prof. Dr. Amir Hisham Abd Al-Abbas	Theater education	Theater education			✓	
17	Asst. Prof. Dr. Ali Abd Al-Mohsen Ali	Theatre Arts	acting			✓	
18	Asst. Prof. Dr. Zeina Hamza Shaker Al-Kabi	Arabic	Arabic			✓	
19	Asst. Prof. Dr. Ali Abd Al-Amir Abbas Fahd	Theater education	Theater education			✓	
20	Asst. Prof. Dr. Amer Hamid Mohammad Hassan	Theater education	Theater education			✓	
21	Asst. Prof. Dr. Nawras Mohammad Ghazi Jadi	Theatre Arts	Technologies			✓	
22	Asst. Prof. Dr. Hamid Abd Allah Alwan	Theater education	Theater education			✓	
23	Asst. Prof. Dr. Wasun Abd Al-Amir Hussein Obaid	Theater education	Theater education			✓	
24	Asst. Prof. Dr. Ahmed Mohsen Kamil Jaafar	Theatre Arts	Technologies			✓	
25	Asst. Prof. Faten Hussein Naji Hussein	Theater education	Theater education			✓	
26	Asst. Prof. Dr. Samir Abd Al-Munaam Mohammad	Theatre Arts	Technologies			✓	
27	Asst. Prof. Dr. Aseel Abd Al-Khaliq Mohammad	Theater education	Theater education			✓	
28	Asst. Prof. Dr. Mohammad Kadhim Hashim Mohammad	Theatre Arts	Technologies			✓	
29	Asst. Prof. Dr. Ruqaya Wahab Majeed Mohsen	Theater education	Theater education			✓	
30	Asst. Prof. Dr. Waleed Mane' Dakher Akoub	Theater education	Theater education			✓	
31	Lecturer Ammar Mudher Falih Hassan	Computer Science	artificial intelligence			✓	
32	Asst. Prof. Dr. Ali Kareem Hassoun Mattar	Theatre Arts	Drama Studies & Criticism			✓	
33	Asst. Prof. Dr. Shaimaa Hussein Tahir Abbas	Theatre Arts	Technologies			✓	
34	Asst. Prof. Dr. Mohsen Abd Al-Hassan Nasser	English language	English language			✓	
35	Asst. Prof. Dr. Heba Omran Najm Abd Al-Hussein	Theater education	Theater education			✓	

36	Asst. Prof. Dr. Saad Ali Naji Abd Al-Hussein	Theater education	Theater education			✓	
37	Asst. Prof. Dr. Anees Hamoud Majeedi Ali	Theatre Arts	music			✓	
38	Asst. Prof. Dr. Alaa Jabbar Mashkoor	Theater education	Theater education			✓	
39	Lecturer Bahaa Mohsen Zughayyil Al-Rubaie	Computer	Computer			✓	
40	Asst. Prof. Dr. Ashkan Hussein Ghali Hussein	Theatre Arts	Drama Studies & Criticism			✓	
41	Lecturer Aqeel Zugayyar Abis Hamza	Theater education	Theater education			✓	
42	Lecturer Bidaa Ali Hussein Mahmoud	Theater education	Theater education			✓	
43	Asst. Prof. Dr. Abbas Rehak Hassan	Theatre Arts	acting			✓	
44	Lecturer Fatima Abd Al-Aziz Abd Al-Rasool	Theatre Arts	Technologie s			✓	
45	Lecturer Tammar Maitham Jihad	Theatre Arts	acting			✓	
46	Lecturer Kareem Aziz Abd Al- Kareem	Theater education	Theater education			✓	
47	Lecturer Hassanein Abd Al- Razzaq	Physical education	Physical education			✓	

12- Professional Development

A. Orientation for New Faculty Members

- Workshops** and the development of performance skills for academic classroom management.
- Professional development** through organizing conferences and implementing e-learning.
- Compliance with ministerial instructions** through educational awareness and international lectures.

B. Faculty Development

- Practical development** programs.

Updating curricula and academic knowledge.

Enhancing scientific research mechanisms.

Strengthening and developing personal (soft) 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 Theatre Art

3- Makeup

4- Website of the College of Arts - Beautiful University of Bayle - Department of Theatre Arts

5- The website of the University of Babylon

15- Program Development Plan

1- Updating school curricula to keep pace with cultural development.

2- Adding digital technologies to the new education system.

- 3- Practical training through laboratory applications to build students' capabilities and the extent of their benefit from learning during the study period.
- 4- Developing faculty members 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. Guiding students to focus on scientific research and providing direct supervision by instructors to keep pace with the students' research process.

Program Skills Plan

Learning outcomes required from the program

Year / Level	Course code	Course Name	Essential or optional	Knowledge				Skills				Values			
				A1	A2	A3	A4	for 1	for 2	for 3	for 4	C1	C2	C3	C4
First	FATHA1001	Principles of Acting	essential	√		√		√		√		√			
First	FATHA1012	Voice and Diction	essential		√			√			√		√		
First	FAHA1013	History of the Theatre	essential	√		√			√		√	√		√	
First	FATHA10	Principles	essen	√				√		√	√				√

	04	of Directing	tial												
First	FATHA1005	Stage Movement	essential		√	√		√	√			√		√	
First	FATHA1006	Terminology	essential	√		√				√		√			√
First	FATHA1007	Principles of Theatre Theater Technologies	essential	√		√		√		√		√		√	
First	FAPA1010	Arabic language	essential		√			√			√		√		
First	FATHA1006	English language	essential	√	√	√			√		√	√		√	
First	FAPCO1010	computer	essential	√				√			√				√
First	FAPH1000	Human rights and democracy	essential		√	√			√	√		√		√	
the second	FATHA2005	Research principles	essential	√		√		√		√		√		√	
the second	FATHA20112	Applications	essential		√			√		√	√		√		
the second	FAPE2000	English language	essential	√	√	√			√		√	√		√	
the second	FAPA2000	Arabic2	essential	√		√		√		√		√		√	
the second	FATHAA2007	voice training	essential		√			√		√	√		√		
the second	FAPC2000	Ba'ath Party crimes	essential	√	√	√			√		√	√		√	
the	FAPCO20	Computer -	essen	√			√	√		√	√				√

second	00	2	tial												
the second	FATHA2002	The art of acting	essential	√		√		√		√		√		√	
the second	FATHAL2006	Theatrical Make-up E	essential	√		√		√		√		√		√	
the second	FATHA1013	Acting methods	essential		√			√		√	√		√		
the second	FATHAA2012	Research principles	essential	√	√	√			√		√	√		√	
the second	FATHA2011	Applications	essential	√			√	√		√	√				√
the second	FATHAA2004	English language	essential		√	√		√	√	√		√		√	
the second	FATHA2002	Arabic2	essential	√		√				√		√			√
the second	FATHA2005	History of Theatre and its Literature	essential	√		√		√		√		√		√	
the second	FATHA20112	History of civilization	essential	√		√		√		√		√		√	
the second	FAPE2000	Ba'ath Party crimes	essential		√										
the second	FAPA2000	Computer - 2	essential	√	√	√			√		√	√		√	
the second	FATHA2013	kinesiology	essential	√		√		√		√		√		√	
the	FATHA20	The art of	essen		√			√		√	√		√		

second	06	directing	tial												
the second	FAPC2000	Theatrical Make-up E	essential	√	√	√			√		√	√		√	
the second	FAPCO2000	Acting methods	essential	√			√	√		√	√				√
the second	FATHA2009	Research principles	essential	√		√		√		√		√		√	
the second	FATHA D2011	Masks and accessories	essential		√			√		√	√		√		
the second	FATHAL 2004	Applications	essential	√		√			√			√		√	
the second	FATHA2002	English language	essential			√				√		√		√	
the second	FATHA2005	Arabic2	essential		√		√								
the second	FATHA2007	History of Theatre and its Literature	essential	√		√		√		√		√			
the second	FATHA20112	History of civilization	essential		√			√			√		√		
the second	FAPE2000	Ba'ath Party crimes	essential	√		√			√		√	√		√	
the second	FAPA2000	Computer - 2	essential	√				√		√	√				√
the second	FATHA2013	Theatrical Make-up E	essential		√	√		√	√			√		√	

		shape													
the second	FATHA2006	Theatrical Make-up E	essential	√	√	√			√		√	√		√	
the second	FAPC2000	Principles of Criticism	essential	√			√	√		√	√				√
the third	FATHA3007	stage costumes	essential	√		√		√		√		√		√	
the third	FATHA3007	stage lighting	essential	√		√		√		√		√		√	
the third	FATHA20112	Applications	essential		√			√		√	√		√		
the third	FATHA3007	mime	essential	√	√	√			√		√	√		√	
the third	FATHA1013	History of Theatre and its Literature	essential	√			√	√		√	√				√
the third	FATHA3003	Aesthetics	essential		√	√		√	√	√		√		√	
the third	FATHA2011	The art of acting	essential	√		√				√		√			√
the third	FATHA1012	Voice and Diction	essential	√		√		√		√		√		√	
the third	FATHA3007	stage lighting	essential	√		√		√		√		√		√	
the third	FATHA20112	Applications	essential		√										
the	FATHA30	Theatre	essen	√	√	√			√		√	√		√	

third	06	criticism	tial												
the third	FATHA1013	History of Theatre and its Literature	essen tial	√		√		√		√		√		√	
the third	FATHA3003	Aesthetics	essen tial		√			√		√	√		√		
the third	FATHA D2011	Directing art	essen tial	√	√	√			√		√	√		√	
the third	FATHAT 3007	Theatre criticism	essen tial	√			√	√		√	√				√
the third	FATHA3007	stage costumes	essen tial	√		√		√		√		√		√	
the third	FATHA20112	stage lighting	essen tial	√		√				√		√			√
the third	FATHA3006	Applications	essen tial	√		√		√		√		√		√	
the third	FATHA3001	Theatre criticism	essen tial		√			√			√		√		
the third	FATHA3003	Theatrical Theater Technologies E	essen tial	√	√	√			√		√	√		√	
the third	FATHAT 3004	Aesthetics	essen tial	√				√			√				√
the third	FATHA20112	Directing theories	essen tial		√	√			√	√		√		√	

the third	FATHA3006	Theatre criticism	essential	√		√		√		√		√		√
the third	FATHAL3007	Communication methods	essential		√		√		√	√		√		
the third	FATHAL3002	Applications	essential	√	√	√		√		√	√		√	
the third	FATHA3003	Theatre criticism	essential	√		√		√		√		√		√
the third	FATHAL3005	History of fashion	essential		√		√		√	√		√		
the third	FATHAL3002	Interpretation and Analysis	essential	√	√	√		√		√	√		√	
the third	FATHA3003	Aesthetics	essential	√			√	√		√	√			√
the third	FATHAL3005	Iraqi theater	essential	√	√	√		√		√	√		√	
the third	FATHAT3004	Directing theories	essential	√		√		√		√		√		√
the third	FATHAL3001	Theatre criticism	essential		√		√		√	√		√		
Fourth	FATHA4004	Playwriting	essential	√	√	√		√		√	√		√	
Fourth	FATHAA2012	Voice and delivery	essential	√			√	√		√	√			√
Fourth	FATHA4003	Sound effects	essential	√		√		√		√		√		√
Fourth	FATHA4009	Project	essential	√		√			√		√			√

Fourth	FATHA4008	Graduation research	essential	√		√		√		√		√		√	
Fourth	FATHA4005	Personality psychology	essential		√			√			√		√		
Fourth	FATHA2011	The art of acting	essential	√	√	√			√		√	√		√	
Fourth	FATHA4006	Arab theater	essential	√				√			√				√
Fourth	FATHA4007	stage scenes E	essential		√	√			√	√		√		√	
Fourth	FATHA4004	Playwriting	essential	√		√		√		√		√		√	
Fourth	FATHA4003	Sound effects	essential		√			√		√	√		√		
Fourth	FATHA4009	Project	essential	√	√	√			√		√	√		√	
Fourth	FATHA4008	Graduation research	essential		√			√		√	√		√		
Fourth	FATHA4005	Personality psychology	essential	√	√	√			√		√	√		√	
Fourth	FATHA D2011	Directing art	essential	√		√		√		√		√		√	
Fourth	FATHA4006	Arab theater	essential		√			√		√	√		√		
Fourth	FATHA4004	Viewing and Analysis	essential	√	√	√			√		√	√		√	
Fourth	FATHA4003	stage scenes E	essential	√			√	√		√	√				√

Fourth	FATHA4006	Playwriting	essential	√	√	√			√		√	√		√	
Fourth	FATHA4002	Sound effects	essential	√		√		√		√		√		√	
Fourth	FATHA4007	Project	essential		√			√		√	√			√	
Fourth	FATHA4006	Graduation research	essential	√	√	√			√		√	√		√	
Fourth	FATHA4002	Theatrical Theater Technologies	essential	√			√	√		√	√				√
Fourth	FATHA4005	Personality psychology	essential	√		√		√		√		√		√	
Fourth	FATHA4006	Arab theater	essential	√		√				√		√			√
Fourth	FATHA4002	Viewing and Analysis	essential	√		√		√		√		√		√	
Fourth	FATHA4007	stage scenes E	essential		√			√			√			√	
Fourth	FATHA3012	Communication methods	essential	√	√	√			√		√	√		√	
Fourth	FATHA4004	Playwriting	essential	√				√			√				√
Fourth	FATHA4003	Sound effects	essential		√	√			√	√		√		√	

Fourth	FATHA4009	Project	essential	√		√		√		√		√		√
Fourth	FATHA4008	Graduation research	essential		√			√		√	√		√	
Fourth	FATHA4005	Personality psychology	essential	√	√	√			√		√	√		√
Fourth	FATHA4006	Arab theater	essential		√			√		√	√		√	
Fourth	FATHA4002	Viewing and Analysis	essential	√	√	√			√		√	√		√
Fourth	FATHA4007	stage scenes E	essential	√		√		√		√		√		√
Fourth	FATHAL4003	drama theory	essential		√			√		√	√		√	

Course Description

1. Course Name
Interpretation and Analysis
2. Course code
FATHAL3002
3. Semester/Year
Phase Three – Annual
4. Date this description was prepared
2/11/2025
5. Available forms of attendance
In-person / On-campus

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

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

7. Name of the course coordinator (if there is more than one, please mention it)

the name: Dr. Wasan Abdul Amir Hussein

Email: fine.wsn.abed@uobabylon.edu.iq

8. Course objectives

Course objectives	<ol style="list-style-type: none"> 1- Students' knowledge of the concept of interpretation and analysis. 2- Understanding the elements of dramatic text analysis. 3- Understanding the elements of theatrical performance analysis. 4- The student learns to write an analytical paper on a dramatic text. 5- The student learns to write a critical analytical paper on a theatrical performance.
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9. Teaching and learning strategies

strategy	1- Lecture. 2- Discussion. 3- Presentation of visual aids.
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10- Course structure

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	2	The student's knowledge of the subject.	The concept of interpretation and analysis.	Lecture	Assessment questions for the subject.
the second	2	The student's	Freitag's triangle. And the	discussion	Assessment questions

		understanding of the subject.	difference between a dramatic text and a theatrical text.		For the material.
the third	2	The student learns the subject.	The Aristotelian structure of the dramatic text.	Lecture	Assessment questions For the material.
Fourth	2	The student's understanding of the subject.	The closed ending of the play and the open ending.	discussion	Assessment questions For the material.
Fifth	2	Student's knowledge of the subject.	Elements of dramatic text analysis.	Lecture	Assessment questions
Sixth	2	The student understood the topic.	The title is "Thuraya Al-Nass".	discussion	Assessment questions
Seventh	2	Student's knowledge of the subject.	The psychological aspect of the character in the dramatic text.	Lecture	Assessment questions
Eighth	2	Student's understanding of the topic.	The circle of relationships between the characters.	Lecture	Assessment questions
Ninth	2		First month exam.		
tenth	2	Student's knowledge of the subject.	Analysis of a Greek dramatic text according to the Aristotelian structure.	Lecture	Assessment questions
eleven	2	Student's understanding of the topic.	The Women's Parliament play.	discussion	Assessment questions
twelve	2	Student's knowledge of the subject.	An approach to the text of Praxa or the Problem of Governance / by Tawfiq al-Hakim.	Lecture	Assessment questions
thirteen	2	Student's understanding of the topic.	The legend of Pygmalion.	Lecture	Assessment questions

fourteen	2	Student's knowledge of the subject.	Analysis of a Shakespearean dramatic text / Hamlet.	Lecture	Assessment questions
fifteen	2		Second month exam.		
sixteen	2	The student learns to write an analytical paper on the text..	Analysis of the play The Tragedy of Doctor Faustus by Marlowe.	Lecture	Assessment questions
seventeen	2	The student learns to write an analytical paper on the text..	Analysis of the play Tartuffe by Molière.	Lecture	Assessment questions
eighteen	2	Student's understanding of the topic.	An interpretation of the myth of Sisyphus by Camus.	Lecture	Assessment questions
nineteen	2	Student's knowledge of the subject.	The philosophy of absurdity.	Lecture	Assessment questions
twenty	2	The student learns to write an analytical paper on the text..	Analysis of the play Waiting for Godot / by Samuel Beckett.	Lecture	Assessment questions
Twenty-one	2	The student learns to write an analytical paper on the text..	Analysis of the play The Bald Soprano / Ionesco.	discussion	Assessment questions
Twenty-two	2	Student's understanding of the topic.	Elements of theatrical performance analysis.	Lecture	Assessment questions
Twenty-three	2	The student's knowledge of the subject.	The Brechtian structure of theatrical performance.	discussion	Assessment questions
Twenty-four	2		Third month exam.		
Twenty-five	2	The student learns to write a critical	Watching a theatrical performance at the college entitled "The Judge of	discussion	Assessment questions

		analytical paper on a theatrical performance.	Qahrastan".		
Twenty-six	2	The student learns to write a critical analytical paper on a theatrical performance.	Writing a critical analytical paper on a theatrical performance chosen by the students.	discussion	Assessment questions
Twenty-seven	2	The student learns to write a critical analytical paper.	Reviewing a critical analytical paper by a theater critic.	discussion	Assessment questions
Twenty-eight	2	The student learns to write a critical analytical paper on a theatrical performance.	Analysis of an Iraqi theatrical performance from the college's theater festival.	discussion	Assessment questions
Twenty-nine	2	The student learns to write a critical analytical paper on a theatrical performance.	Analysis of a global or Arab theatrical performance.	discussion	Assessment questions
thirty	2		Fourth month exam.		

11- Course Evaluation

50 degrees of effort.

50 marks for the final exam.

The material is theoretical.

Assessment questions for the course.

12- Learning and teaching resources

Various dramatic texts from different eras.

Theatrical performances, and theatrical money.

Linguistic dictionaries and terminological glossaries.

A special curriculum has been prepared for the vocabulary of the subject of interpretation and analysis.

Description of the headquarters_R**1- Course Name**

History of the Theatre

2- Course code

FAHA1013

3-Semester/Year**Phase 1 – Annual****4- Date this description was prepared**

2026/1/2

5- Available forms of attendance**In-person / On-campus****6- Number of study hours (total) Number of units (total)****Number of study hours (60) Number of units (2)****7- Name of the course coordinator (if there is more than one name, mention it)**the name: **Dr. Wasan Abdul Amir Hussein**Email: fine.wsn.abed@uobabylon.edu.iq**8- Course Objectives****Course objectives**

- 1- Students' knowledge of the history of theater in Greek theater.
- 2- Students' understanding of the history of Roman theater.
- 3- Students' understanding of the history of theater in the Middle Ages.

9- Teaching and learning strategies

strategy

1- Lecture. 2- Discussion. 3- Presentation of visual aids.

10- Course structure

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	2	Students'	An introduction to	Lecture	Assessme

		knowledge of the subject	Greek theatre.		nt questions for the subject.
the second	2	Students' understanding of the topic	The dythramp.	Lecture	Assessment questions
the third	2	Students' comprehension of the topic	Arion of Corinth.	Lecture	Assessment questions
Fourth	2	Students learned the subject	Thespis.	Lecture	Assessment questions
Fifth	2	Students' knowledge of the subject	The origin of tragedy and comedy according to Aristotle.	Lecture	Assessment questions
Sixth	2	Students' understanding of the topic	The functions of the chorus in Greek theater.	Lecture	Assessment questions
Seventh	2	Students' comprehension of the topic	Emilia, hippocampus, and comos.	Lecture	Assessment questions
Eighth	2	Students learned the subject	Definition of tragedy and its parts.	Lecture	Assessment questions
Ninth	2		First month exam		
tenth	2	Students' knowledge of the subject	The satyr play.	Lecture	Assessment questions
eleven	2	Students' understanding of the topic	The concept of comedy.	Lecture	Assessment questions

twelve	2	Students' comprehension of the topic	The concept of drama.	Lecture	Assessment questions
thirteen	2	Students learned the subject	Aeschylus.	Lecture	Assessment questions
fourteen	2	Students' knowledge of the subject	The Oresteian Trilogy.	Lecture	Assessment questions
fifteen	2		Second month exam		
sixteen	2	Students' understanding of the topic	Sophocles.	Lecture	Assessment questions
seventeen	2	Students' comprehension of the topic	Oedipus Rex (play).	Lecture	Assessment questions
eighteen	2	Students learned the subject	Euripides.	Lecture	Assessment questions
nineteen	2	Students' knowledge of the subject	Medea's play.	Lecture	Assessment questions
twenty	2	Students' understanding of the topic	Greek comedy icons.	Lecture	Assessment questions
Twenty-one	2	Students' comprehension of the topic	Aristophanes.	Lecture	Assessment questions
Twenty-two	2	Students learned the subject	The themes that Aristophanes addressed in his plays.	Lecture	Assessment questions
Twenty-three	2	Students' knowledge of the subject	Menander. And the play A Girl from	Lecture	Assessment questions

			Samos.		
Twenty-four	2		Third month exam		
Twenty-five	2	Students' understanding of the topic	The Roman theater.	Lecture	Assessment questions
Twenty-six	2	Students' comprehension of the topic	Plautus.	Lecture	Assessment questions
Twenty-seven	2	Students learned the subject	Terrance.	Lecture	Assessment questions
Twenty-eight	2	Students' knowledge of the subject	Seneca.	Lecture	Assessment questions
Twenty-nine	2	Students' understanding of the topic	Theatre in the Middle Ages.	Lecture	Assessment questions
thirty	2		Fourth month exam		

11- Course Evaluation

50 degrees of effort

50 marks final exam.

The material is theoretical.

Assessment questions for the course.

12- Learning and teaching resources

Aristotle's Poetics.

The World Play Book by Ardis Nicoll.

Master's thesis / The use of groups in Iraqi theatrical performance.

1- Course Name	
The art of acting	
2- Course code	
FATHA2002	
3- Term / Year	
Phase Two – Annual	
4- Date this description was prepared	
13/12/2025	
5- Available forms of attendance	
In-person / On-campus	
6- Number of study hours (total) Number of units (total)	
Number of study hours (90) Number of units (3)	
7- Name of the course coordinator (if there is more than one name, mention it)	
the name: Prof. Dr. Muhammad Abbas Hantoush Email: fine.mohammed.abbas@uobabylon.edu.iq	
8- Course Objectives	
Course objectives	<p>The curriculum includes essential elements for actor performance through pivotal theatrical structures that require,</p> <p>The student's knowledge of the requirements of the art of acting, especially within the presentation and Actingal framework and the difference between them within the different theatrical styles.</p> <p>Physical and vocal preparation.</p> <p>Knowing the space of the performance, the method of positioning within it, and the actor's positioning with his artistic environment.</p> <p>A theoretical and applied study that clarifies the basic criteria for identifying the type of performance required for each theatrical style.</p> <p>Demonstrating the subjective and objective body positions and the characteristics of the actor's psychological, physical</p>

and vocal responses.
The proper preparation of the theater student to be a well-prepared actor serves the other academic courses such as directing and theater Technologies, and serves the self-formation of the student's human personality in the face of life's demands.

9- Teaching and learning strategies

strategy

- 1- Lecture: Presentation of theoretical material
- 2- Discussion: The method of discussion
- 3- Presentation of visual aids: Using visual aids with practical applications

10- Course structure

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	5	The student should understand the performance standards in each theatrical performance style.He compares them.	Acting in presentational and dramatic theatre	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
the second	5	To classify the relationship between his performance as an actor according to the theatrical style	Internal and external creation of personality	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
the third	5	To be aware of (conscious understanding, Acting and perception – observation)	Study of the role	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam

Fourth	5	To analyze the requirements of the management system, its role style.	Tactical study of embodiment	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Fifth	5	His performance style is distinguished within the theatrical performance space.	Conventions regarding the actor's body performance (positions and stances)	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Sixth	5	To perform and execute his movements within his theatrical role	General movements of the actor	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Seventh	5	The student learns about the types of approaches, crossings, and coverings.	Approaches, crossings, and coverage	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Eighth	5	He learns the rules of entering and Directing during exercises and demonstrations.	The actor's entrance and Directing	Discuss the theoretical material and then conduct its practical application.	A monthly written and practical exam
Ninth	5	The student distinguishes between isolated and individual	The isolated and solitary	Discuss the theoretical material and then conduct	Daily oral and practical exam

		performance.		its practical application.	
tenth	5	The student (actor) should adopt the correct postures in his performance.	Physical response	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Eleven	5	The student understands (listening, communication, resonance - class - explanation).	Voice response	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
twelve	5	The student understands the importance of diversification in theatrical performance.	Diversification in physical and vocal performance	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
thirteen	5	The student learns (maintenance and construction - role assignment and consolidation of the material - mime).	Elements that enhance embodiment	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
fourteen	5	The student practices improvisation and methods of developing it.	improvisation	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
fifteen	5	The student should apply what they	A review of the principles of	Discuss the theoretical	A monthly written and

		have learned theoretically by presenting a theatrical performance. Integrated.	theatrical acting	material and then conduct its practical application.	practical exam
sixteen	5	The student compares the acting style Between Jarek and Talma	Acting by (David Garrick – Joseph Talma)	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
seventeen	5	The student learns about Hegel and his advice on acting.	Hegel's theories of Acting	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
eighteen	5	The student compares the acting style Between Kean and Salvini	Acting by (Edmund Kean – Thomas Salvini)	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
nineteen	5	The student distinguishes the acting style At Irving	Acting according to Henry Irving	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
twenty	5	The student distinguishes the acting style At Sarah Bernhardt's	Sarah Bernhardt and the Art of Acting	Discuss the theoretical material and then conduct	Daily oral and practical exam

				its practical application.	
Twenty-one	5	The student distinguishes the acting styleAt Coquelin	The elements of Acting according to Constant Coquelin	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Twenty-two	5	The student is capable of practical application of biomechanics.	Biomechanical Acting	Discuss the theoretical material and then conduct its practical application.	A monthly written and practical exam
Twenty-three	5	The student distinguishes the acting style in Supermarionette	Supermarionette Acting	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Twenty-four	5	The student distinguishes the art of acting in the future	Future Acting	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Twenty-five	5	The student understands the performance style in Dadaism.	Dadaist Acting	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Twenty-six	5	The student	Surrealist Acting	Discuss the	Daily oral

		distinguishes the art of surrealist acting.		theoretical material and then conduct its practical application.	and practical exam
Twenty-seven	5	The student understands the performance style in Hidden theater and its performance methods	Acting in the hidden theater	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Twenty-eight	5	The student's ability to perform practically in street theater	Acting in street theater	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Twenty-nine	5	The student distinguishes the art of acting in postmodernism.	Postmodern Acting	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
thirty	5	The student should apply what they have learned theoretically by presenting a theatrical performance. Integrated.	A review of the foundations of modern Acting and beyond	Discuss the theoretical material and then conduct its practical application.	A monthly written and practical exam

11- Course Evaluation

- 1- Taking the prescribed theoretical exams.
- 2- Theatre practical exams by submitting an individual or group project that is embodied in presenting a theatrical performance.
- 3- Active participation in the lesson proceedings.
- 4- Writing a research paper.

12- Learning and teaching resources

The art of acting	Dr. Sami Abdel Hamid
The essential elements of directing a play	Alexander Dean
The aesthetics of theatrical physical formation	Dr. Muhammad Abbas
Theater Technologies for training a stage actor	Dr. Ibrahim Abdullah Gholoum and others

1. Course Name	
Acting methods	
2. Course code	
FATHA2002	
3. Semester/Year	
Second stage: Drama Studies & Criticism Specialization – Theater Technologies	
4. Date this description was prepared	
10/1/2025	
5. Available forms of attendance	
In-person / On-campus	
6. Number of study hours (total) Number of units (total)	
Number of study hours (90) Number of units (3)	
7. Name of the course coordinator (if there is more than one, please mention it)	
the name: Prof. Dr. Mohamed Fadil Chennaoua Email: fine.Mohammed.fadheel@uobabylon.edu.iq	
8. Course objectives	
Course objectives	<p>1- Educational objectives: Students receive theoretical and practical lessons in theatrical acting Theater Technologies.</p> <p>2- Behavioral objectives: Students obtain a set of behavioral objectives in the field of the lesson and from the general behavioral perspective.</p> <p>3- Other objectives: These lie in the recreational, educational and rehabilitation aspects, as well as supplying specialized technical institutions with</p>

		Artistic Professionals/Talent.			
9. Teaching and learning strategies					
strategy		1- The lecture.2- Discussion. 3- Practical aspect (theatrical exercises)			
10- Course structure					
Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	3	The art of acting: origins and concept	Introduction to defining the concept of the actor and acting	Lecture	oral exam
the second	3	The nature of acting	The general concept of the nature of the actor and acting	Lecture	Oral and practical test
the third	3	Dimensions of the art of acting	The artistic and aesthetic benefits of the art of acting	Lecture	Oral and practical test
Fourth	3	Basic requirements for the art of acting	The basic requirements of an actor and his primary and secondary means	Lecture	Oral and practical test
Fifth	3	Acting systems	The technical and aesthetic systems of the art of acting	Lecture	Oral and practical test
Sixth	3	Influences on	Climates	Lecture	Oral and

		theatrical style	adjacent to the art of acting		practical test
Seventh	3	Stylistic forms of dramatic production	Methods of producing a theatrical performance	Lecture	Oral and practical test
Eighth	3	Influences on acting style	Social, artistic, objective, subjective	Lecture	Oral and practical test
Ninth	3	The physical aspects of the theater building and production	Building/Technology	Lecture	Oral and practical test
tenth	3	Typical formats for dramatic production (acting-presentation)	Acting aspect/Personal aspect	Lecture	Oral and practical test
Eleven	3	The acting style in classical antiquity (the Greeks)	Characteristics of acting in Greek (tragic) theater	Lecture	Oral and practical test
twelve	3	Acting style in Greek comedy	Characteristics of acting in Greek (comedic) theater	Lecture	Oral and practical test
thirteen	3	Acting style in Roman theatre	Characteristics of acting in Roman theatre	Lecture	Oral and practical test
fourteen	3	Acting style in the Church era	Characteristics of acting in church theater	Lecture	Oral and practical test
fifteen	3	Renaissance acting style	Characteristics of Acting in the	Lecture	Oral and practical

			Renaissance era		test
sixteen	3	Acting style in Commedia dell'arte	Characteristics of acting in Commedia dell'arte	Lecture	Oral and practical test
seventeen	3	Acting style in the 17th, 18th and 19th centuries	Actor's performance style	Lecture	Oral and practical test
eighteen	3	Acting style in modern classicism	Characteristics of Acting in neoclassicism and its definition	Lecture	Oral and practical test
nineteen	3	Acting style in modern melodrama	Learn about melodrama and its performances	Lecture	Oral and practical test
twenty	3	Performance schools before the advent of acting studios	Diagnostic / Voice / Movement and Pantomime / Cliché System	Lecture	Oral and practical test
Twenty-one	3	Acting style in naturalistic theatre	Nature, its pioneers, and performance within it are known	Lecture	Oral and practical test
Twenty-two	3	Acting style in realism	Realism, its pioneers, and performance within it are known.	Lecture	Oral and practical test
Twenty-three	3	Acting style in expressionist theatre	Learn about expressionism, its pioneers, and	Lecture	Oral and practical test

			performance within it.		
Twenty-four	3	The acting style in symbolic theatre	Learn about symbolism, its pioneers, and its performance.	Lecture	Oral and practical test
Twenty-five	3	The acting style in the epic	The theory of epic theatre and its performance are known.	Lecture	Oral and practical test
Twenty-six	3	Acting style in the Theatre of the Absurd	Learn about the Theatre of the Absurd, its pioneers, and performance within it.	Lecture	Oral and practical test
Twenty-seven	3	Acting style in political and documentary theater	Learn about political and documentary theater, its pioneers, and performance within it.	Lecture	Oral and practical test
Twenty-eight	3	Acting style in modern tragedies	Learn about the types of modern tragedies and their performances.	Lecture	Oral and practical test
Twenty-nine	3	Performance style in modern comedy genres	Modern comedy and its performances are	Lecture	Oral and practical test

			known		
thirty	3	Acting style in black light theatre	Learn about black light theatre, its principles, and performance in it.	Lecture	oral exam

11- Course Evaluation

- 1- Students' comprehension of general information.
- 2- Students receive information about different and varied acting styles through a glossary of theatre history.
- 3- Students' understanding of the mechanisms of motor, vocal, and imaginative exercises.
- 4- Students learned performance and theatrical acting skills.
- 5- Students learn the skills of embodiment and theatrical presentation as a whole unit.
- 6- Developing general and specific skills related to performance.
- 7- Developing students' behavior and preparing them technically, behaviorally, and aesthetically.
- 8- Developing the social, health, aesthetic and personal aspects of students.

through:

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

12- Learning and teaching resources

Acting methods principles and styles of Acting

Author: Everett M. Schreck - Richard

	Mrillo Translated by: Sami Abdel Hamid
Theatrical acting Theater Technologies	Author: Prof. Dr. Mohamed Fadil Shenawa

1. Course Name
History of Theatre and its Literature
2. Course code
FATHA2013
3. Semester/Year
Phase Two – Annual
4. Date this description was prepared
2025/12/02
5. Available forms of attendance
In-person / On-campus
6. Number of study hours (total) Number of units (total)
Number of study hours (60) Number of units (2)
7. Name of the course coordinator (if there is more than one, please mention it)
the name: Prof. Dr. Faten Hussein Naji Email:
8. Course objectives

Course objectives	Learning about the history of theater from its origins to its development from Renaissance theater to modern theater and Eastern and Western theater.
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9. Teaching and learning strategies

strategy	1- Lecture. 2- Discussion. 3- Presentation of visual aids.
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10- Course structure

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	2	Knowledge and understanding	quasi-theatrical appearances	Tests, guided questions	Participation in the classroom
the second	2	Knowledge and understanding	practices, rituals, or ceremonies	Tests, guided questions	Participation in the classroom
the third	2	Knowledge and understanding	Greek and Roman theater	Tests, guided questions	Participation in the classroom
Fourth	2	Knowledge and understanding	Roman Theatre	Tests, guided	Participation in

				questions	the classroom
Fifth	2	Knowledge and understanding	middle ages	Tests, guided questions	Participation in the classroom
Sixth	2	Knowledge and understanding	The theater outside the church	Tests, guided questions	Participation in the classroom
Seventh	2	Knowledge and understanding	The Origins of Renaissance Theatre	Tests, guided questions	Participation in the classroom
Eighth	2	Knowledge and understanding	Elizabethan theatre characteristics	Tests, guided questions	Participation in the classroom
Ninth	2	Knowledge and understanding	Theatrical Theater Technologies in Renaissance theatre	Tests, guided questions	Participation in the classroom
tenth	2	Knowledge and understanding	Lighting. Makeup. Fashion.	Tests, guided questions	Participation in the classroom

					m
Eleven	2	Knowledge and understanding	Foundations and theories of acting in Renaissance theatre	Tests, guided questions	Participation in the classroom
twelve	2	Knowledge and understanding	The artistic characteristics of actors in the Elizabethan theatre	Tests, guided questions	Participation in the classroom
thirteen	2	Knowledge and understanding	Commedia dell'arte	Tests, guided questions	Participation in the classroom
fourteen	2	Knowledge and understanding	Popular Theatre	Tests, guided questions	Participation in the classroom
fifteen	2	Knowledge and understanding	Thomas Kidd	Tests, guided questions	Participation in the classroom
sixteen	2	Knowledge and understanding	Ben Johnson		
seventeen	2	Knowledge and understanding	Christopher Marlowe	Tests, guided questions	Participation in the classroom

					m
eighteen	2	Knowledge and understanding	Shakespeare	Tests, guided questions	Participation in the classroom
nineteen		Knowledge and understanding	Characteristics of Shakespeare's Theatre	Tests, guided questions	Participation in the classroom
twenty		Knowledge and understanding	Characters in Shakespeare's plays	Tests, guided questions	Participation in the classroom
Twenty-one		Knowledge and understanding	The emergence of modern theater	Tests, guided questions	Participation in the classroom
Twenty-two		Knowledge and understanding	realism	Tests, guided questions	Participation in the classroom
Twenty-three		Knowledge and understanding	Henrik Ibsen	Tests, guided questions	Participation in the classroom
Twenty-four		Knowledge and	Konstantin	Tests,	Particip

		understanding	Stanislavski	guided questions	ation in the classroom
Twenty-five		Knowledge and understanding	symbolism	Tests, guided questions	Participation in the classroom
Twenty-six		Knowledge and understanding	Maurice Maeterlinck	Tests, guided questions	Participation in the classroom
Twenty-seven		Knowledge and understanding	Expressiveness	Tests, guided questions	Participation in the classroom
Twenty-eight		Knowledge and understanding	Theatre of the Absurd	Tests, guided questions	Participation in the classroom
Twenty-nine		Knowledge and understanding	American Theatre	Tests, guided questions	Participation in the classroom
thirty		Knowledge and understanding	Eastern Theater	Tests, guided questions	Participation in the

					classroom
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11- Course Evaluation

Participation in the classroom
Assignment Submission
Daily and monthly exams

12- Learning and teaching resources

Renaissance Theatre	Robert Werson
Theater schools	Eric Bentley
World Theatre	Christopher Innes

1- Course Name	
Principles of Criticism	
2- Course code	
FATHA2005	
10. Semester/Year	
Phase Two	
11. Date this description was prepared	
15/12/2025	
12. Available forms of attendance	
In-person / On-campus	
13. Number of study hours (total) Number of units (total)	
Number of study hours (60) Number of units (2)	
14. Name of the course coordinator (if there is more than one, please mention it)	
the name: <i>Prof. Dr. Zaid Thamer Abdul Kadhim Mukhaif</i> Email: zaid.thamir@uobabylon.edu.iq	
15. Course objectives	
Course objectives	<ul style="list-style-type: none"> 1- Understands the basic principles of criticism 2- He learns the characteristics of a critic 3- He knows the types of theatrical criticism 4- Applying types of criticism to the theatrical text 5- Interprets and analyzes the text according to theatrical criticism
16. Teaching and learning strategies	

strategy	<ol style="list-style-type: none"> 1- Lecture style 2- Discussion style with students 3- Application and analysis of a theatrical text or performance
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10- Course structure

Week	Hours	Required learning outcomes	Unit or topic name	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 assessment?	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	Impressionistic criticism	Lecture and discussion	Text analysis
Seventh	2	Knowledge and skill	Theatrical applications	Lecture and discussion	Text analysis
Eighth	2	Knowledge and skill	Rhetorical criticism	Lecture and discussion	Text analysis
Ninth	2	Knowledge and skill	Theatrical applications	Lecture and discussion	Text analysis
tenth	2	Knowledge and skill	Applied criticism	Lecture and discussion	Text analysis
Eleven	2	Knowledge and skill	Theatrical applications	Lecture and discussion	Text analysis

twelve	2	Knowledge and skill	Pure criticism	Lecture and discussion	Text analysis
thirteen	2	Knowledge and skill	Theatrical applications	Lecture and discussion	Text analysis
fourteen	2	Knowledge and skill	Theatre criticism	Lecture and discussion	Text analysis
fifteen	2	Knowledge and skill	Theatrical applications	Lecture and discussion	Text analysis
sixteen	2	Knowledge and skill	Psychological criticism	Lecture and discussion	Text analysis
seventeen	2	Knowledge and skill	Theatrical applications	Lecture and discussion	Text analysis
eighteen	2	Knowledge and skill	Social criticism	Lecture and discussion	Text analysis
nineteen	2	Knowledge and skill	Theatrical applications	Lecture and discussion	Text analysis
twenty	2	Knowledge and skill	Historical criticism	Lecture and discussion	Text analysis
Twenty-one	2	Knowledge and skill	Theatrical applications	Lecture and discussion	Text analysis
Twenty-two	2	Knowledge and skill	Structural criticism	Lecture and discussion	Text analysis
Twenty-three	2	Knowledge and skill	Theatrical applications	Lecture and discussion	Text analysis
Twenty-four	2	Knowledge and skill	Semiotic criticism	Lecture and discussion	Text analysis
Twenty-five	2	Knowledge and skill	Theatrical applications	Lecture and discussion	Text analysis
Twenty-six	2	Knowledge and skill	Feminist criticism	Lecture and discussion	Text analysis
Twenty-seven	2	Knowledge and skill	Theatrical applications	Lecture and discussion	Text analysis

Twenty-eight	2	Knowledge and skill	Characteristics of presentation criticism	Lecture and discussion	Presentation analysis
Twenty-nine	2	Knowledge and skill	Theatrical applications	Lecture and discussion	Presentation analysis
thirty	2	Knowledge and skill	final exam	Lecture and discussion	Text analysis

11- Course Evaluation

- 1- Clear course description
- 2- Comprehensiveness of content
- 3- Second District Students
- 4- Specialization in the field of theater at the level of script and performance
- 5- The method of lecturing, discussion, analysis, and interpretation of theatrical discourse

12- Learning and teaching resources

Meegan Al-Ruwaili and Saad Al-Bazai	A Guide for the Literary Critic
Ibrahim Khalil	A book on criticism and linguistic criticism
Nihad Salihah	The book "Theater: Between Art and Thought"
Shakib Houry	Writing and the mechanism of analysis

11- Course Evaluation

- 1- Written tests.
- 2- Oral tests.
- 3- Practical tests.
- 4- Participating 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 theater.
- A3- Understand the historical development of theatrical scenery.
- A4- Identify the reciprocal relationship between theatrical scenes in terms of influence and being influenced.
- A5- Understand the role of the stage scenery in the integration of the theatrical performance.
- A6- Students learn how to design models of stage scenery as a practical aspect

1- Course Name	
stage scenes E	
2- Course code	
FATHA4007	
3- Term / Year	
Phase Four - Annual	
4- Date this description was prepared	
2025/02/02	
5- Available forms of attendance	
In-person / On-campus Weekly lecture lesson	
6- Number of study hours (total) Number of units (total)	
2 hours per week / Total (60) hours	
7- Name of the course coordinator (if there is more than one name, mention it)	
the name: Dr. Asmaa Shaker Neama / Dr. Samir Abdel Moneim Email: samir79kasimi@gmail.com	
8- 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 the general behavioral perspective.</p> <p>3- Other goals lie in the educational, recreational and rehabilitation aspect, as well as supplying specialized</p>

		technical institutions with Artistic Professionals/Talent.			
9- Teaching and learning strategies					
strategy		1- The lecture 2- Discussion. 3- Presentation of visual aids.			
10- Course structure					
Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	3	Learn the geometric composition of stage scenery	A summary of the history of theatrical scenery, its natural, imaginative, mechanical, and artistic conditions, and its development in different eras: Festival processions and celebrations among the ancient Egyptians.	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test
the second	3	Learn the	Greek theater	Lecture/Di	oral

		geometric composition of stage scenery		discussion/Creating miniature models with layout and colors of selected scenes from world theater	test
the third	3	Learn the geometric composition of stage scenery	Roman Theatre	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test
Fourth	3	Learn the geometric composition of stage scenery	Medieval festivals and celebrations	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test
Fifth	3	Learn the geometric	Religious	Lecture/Discussion/C	oral test

		composition of stage scenery	celebrations in different countries	reating miniature models with layout and colors of selected scenes from world theater	
Sixth	3	Learn the geometric composition of stage scenery	Renaissance Theatre	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test
Seventh	3	Learn the geometric composition of stage scenery	Artistic comedy, Commedia del Larte	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test
Eighth	3	Learn the geometric composition of	Theatre in the Elizabethan era	Lecture/Discussion/Creating	oral test

		stage scenery		miniature models with layout and colors of selected scenes from world theater	
Ninth	3	Learn the geometric composition of stage scenery	melodrama	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test
tenth	3	Learn the geometric composition of stage scenery	The character of the theater from the seventeenth to the nineteenth century	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test
Eleven	3	Review/Exam			
twelve	3	Learn the geometric	Modern	Lecture/Discussion/C	oral test

		composition of stage scenery	theatrical scene art	reating miniature models with layout and colors of selected scenes from world theater	
thirteen	3	Learn the geometric composition of stage scenery	Chapter Two: Theater Construction and its Architectural Composition, Artistic Theater, and Different Types of Scenery / Architectural Composition of the Theater	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test
fourteen	3	Learn the geometric composition of stage scenery	Types of theaters and the character of the stage	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes	oral test

				from world theater	
fifteen	3	Learn the geometric composition of stage scenery	The various elements that make up a theater and the equipment necessary for its operation: the stage arch, the stage itself, the stage ceiling frame, fixed balconies or walkways, movable balconies or walkways, the metal screen, the curtains, the Greek-style curtain, the Italian-style curtain, the German-style curtain, the French-style curtain, the second curtain	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test

			or the control curtain, the scenery frame and the arlequin, the lighting column, the cyclorama or panorama, and the instrumental area.		
sixteen	3	Learn the geometric composition of stage scenery	Modern theatrical scene art	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test
seventeen	3	Learn the geometric composition of stage scenery	Chapter Two: Theater Construction and its Architectural Composition, Artistic Theater, and	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from	oral test

			Different Types of Scenery / Architectural Composition of the Theater	world theater	
eighteen	3	Learn the geometric composition of stage scenery	Types of theaters and the character of the stage	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test
nineteen	3	Learn the geometric composition of stage scenery	The various elements that make up a theater and the equipment necessary for its operation: the stage arch, the stage itself, the stage ceiling frame, fixed balconies or walkways,	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test

			<p>movable balconies or walkways, the metal screen, the curtains, the Greek-style curtain, the Italian-style curtain, the German-style curtain, the French-style curtain, the second curtain or the control curtain, the scenery frame and the arlequin, the lighting column, the cyclorama or panorama, and the instrumental area.</p>		
<p>twenty</p>	<p>3</p>		<p>Basic decorative elements, chassis,</p>	<p>Lecture/Discussion/Creating miniature</p>	<p>oral test</p>

			backstage chassis, double-view chassis, hollow chassisPrincipal , chassis mounting method, friezes or soffits, soft elements, small-sized foundation, and large-sized foundation	models with layout and colors of selected scenes from world theater	
Twenty-one	3	Learn the geometric composition of stage scenery	Third: Essential auxiliary elements that share a common appearance with the decor include: movable (pragable) outdoor flooring, buildings, furniture, carpets, other	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test

			necessary items, and wooden structures.		
Twenty-two	3	Learn the geometric composition of stage scenery	Types of landscapes	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test
Twenty-three	3	Learn the geometric composition of stage scenery	Chapter Three: Decoration, Electricity, and Modern Power Systems / Decoration and Landscape Mechanics	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test
Twenty-four	3	Learn the geometric composition of stage scenery	Moving studios	Lecture/Discussion/Creating miniature models with layout and	oral test

				colors of selected scenes from world theater	
Twenty-five	3	Learn the geometric composition of stage scenery	The set design was presented cinematically.	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test
Twenty-six	3	Learn the geometric composition of stage scenery	Chapter Four: The Stagescape (Interior and Exterior) and the Geometric Methods for Determining Set Dimensions and Backstage Coverage - The Backstage Viewpoint	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test
Twenty-seven		Learn the geometric composition of	Theatrical perspective/Set	Lecture/Discussion/Creating	oral test

		stage scenery	dimensions	miniature models with layout and colors of selected scenes from world theater	
Twenty-eight	3	Learn the geometric composition of stage scenery	Sizes of different decorative elements	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test
Twenty-nine	3	Learn the geometric composition of stage scenery	Studying discoveries and covering behind the scenes according to the organizer of depths and shows	Lecture/Discussion/Creating miniature models with layout and colors of selected scenes from world theater	oral test
thirty	3	Learn the geometric composition of stage scenery	Chapter Five / The Modeling Method and	Lecture/Discussion/Creating miniature	oral test

			Implementation Procedures, Models and Implementation Steps	models with layout and colors of selected scenes from world theater	
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11- Course Evaluation

1. Taking the scheduled theoretical exams.
2. Theatre practical exams by submitting an individual or group project that is emb
presenting a theatrical performance.
3. Active participation in the lesson proceedings.
4. Writing a research paper.

12- Learning and teaching resources

Sami Abdel Hamid and Badri

Hassoun Farid

Farhan Balbal

The art of public speaking

Principles of theatrical delivery

1. Course Name	
Voice and Diction	
2. Course code	
FATHA1012	
3. Semester/Year	
Phase Three – Annual	
4. Date this description was prepared	
2025/10/01	
5. Available forms of attendance	
In-person / On-campus	
6. Number of study hours (total) Number of units (total)	
Number of study hours (3) Number of units (2)	
7. Name of the course coordinator (if there is more than one, please mention it)	
the name: <i>Dr. Tamar Maitham Jihad</i>	
Email: <u>Tammar19987@gmail.com</u>	
8. Course objectives	
Course objectives	

	<ol style="list-style-type: none"> 1- Introducing the student to the importance of the art of public speaking and the extent to which the student develops their own vocal abilities. 2- Introducing the student to the emergence of speech and its basic sources. 3- Highlighting dialects, their origins, types, and their impact on life.
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9. Teaching and learning strategies

strategy	<ol style="list-style-type: none"> 1- Delivering the theoretical lecture 2- Discussion: The discussion method involves practical exercises related to voice. 3- Presentation of illustrative aids: Use of methods appropriate to the practical aspect
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10- Course structure

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	3	The student should understand the standards of the art of elocution and its artistic functions.	The meaning and function of the art of public speaking	Discuss the theoretical material and then conduct its practical applicatio	Daily oral and practical exam

				n.	
the second	3	The student should learn the steps of the art of theatrical delivery.	Steps in the art of public speaking	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
the third	3	To understand the doctrine of the text and determine the style of its delivery	Understanding the text and identifying the style	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Fourth	3	To define and adhere to the means of conveying meanings to the recipient	Means of conveying meaning	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Fifth	3	To understand the mechanisms of	Conveying feelings and emotions	Discuss the theoretical	Daily oral and practical

		emotional transmission		material and then conduct its practical application.	l exam
Sixth	3	To evaluate and apply the intellectual and emotional aspects of the text	Intellectual and emotional sequence and its processing	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Seventh	3	The student learns about different vocal registers and distinguishes vocal power.	Vocal ranges and their diversity + vocal power and its diversity	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Eighth	3	He learns the rules of entering and exiting during exercises and demonstrations	Knowledge of rhythm	Discuss the theoretical material and then conduct its practical application.	A monthly written and practical exam

		.		n.	
Ninth	3		First month exam		
tenth	3	To recognize the steps of the two delivery styles and to distinguish between them	Traditional + Modern Presentation Style	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Eleven	3	Understanding the mechanisms that achieve balance	Balance between sound and meaning	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
twelve	3	The student understands the importance of distinguishing between tone and pitch	The concept of tone and pitch	Discuss the theoretical material and then conduct the practical application.	Daily oral and practical exam
thirteen	3	The student	Pronunciation: Articulation of	Discuss the	Daily oral

		learns the steps of articulation and how to pronounce letters	letters + letter changes	theoretical material and then conduct the practical application.	and practical exam
fourteen	3	The student practices practical applications	Applications in traditional and free verse poetry	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
fifteen	3		End-of-term exam		Practical + Theoretical
sixteen			Mid-year break		
seventeen	3	The student learns about the properties of sound in social space.	Factors that facilitate the use of sound at work	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
eighteen	3	The student	Sitting and posture	Discuss the	Daily oral

		compares the sitting posture, body position, and their benefits.		theoretical material and then conduct its practical application.	and practical exam
nineteen	3	The student practically applies the states of relaxation and flexibility.	Relaxation and flexibility	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
twenty	3	It identifies the steps for layer development and its correlation with the range.	Developing vocal layers and expanding range	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Twenty-one	3	He is practicing the creation of the middle class.	Finding the middle class	Discuss the theoretical material and then conduct its	Daily oral and practical exam

				practical application.	
Twenty-two	3		First Month Exam / Second Semester		
Twenty-three	3	The student takes a series of exercises to develop the strength of his voice.	Developing voice power	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Twenty-four	3	He understands how to have the flexibility of audio equipment.	Flexibility of the booster	Discuss the theoretical material and then conduct its practical application.	Daily oral and practical exam
Twenty-five	3	The student learns how letters are produced	Production of letters and their points of articulation	Discuss the theoretical material and then conduct the practical application.	Daily oral and practical exam

Twenty-six	3	To be able to perform exercises to overcome speech impediments	Avoiding speech impediments	Discuss the theoretical material and then conduct the practical application.	Daily oral and practical exam
Twenty-seven	3	Understanding and comprehending the effect of rhythm on the speaker and the listener	Defining rhythm and how to perceive it	Discuss the theoretical material and then conduct the practical application.	Daily oral and practical exam
Twenty-eight	3	Practical applications showing how rhythm changes the overall atmosphere	The art of rhythm and its effect on the overall atmosphere	Discuss the theoretical material and then conduct the practical application.	Daily oral and practical exam
Twenty-nine	3		Second Monthly Exam / Second Semester		
thirty	3		Comprehensive		

			review of the material		
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1- Course Name
Acting methods
1. Course code
FATHA2002
2. Semester/Year
Phase Two – Annual
3. Date this description was prepared
2025/10/01
4. Available forms of attendance
In-person / On-campus
5. Number of study hours (total) Number of units (total)
Number of study hours (3) Number of units (2)
6. Name of the course coordinator (if there is more than one, please mention it)
the name: <i>Dr. Tamar Maitham Jihad</i>
Email: <u>Tammar19987@gmail.com</u>
7. Course objectives

Course objectives	<p>1- To familiarize the student with the importance of acting Theater Technologies and methods in theatrical performance</p> <p>2- Introducing the student to the reasons for the emergence of each Acting style and how to apply it.</p> <p>3- Highlighting contemporary approaches in the art of acting</p>
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8. Teaching and learning strategies

strategy	<p>1- Delivering the lecture and discussing it with the students</p> <p>2- Practical exercises on the given method</p> <p>3- Visual aids: The student watches presentations via computer and data projector</p>
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10- Course structure

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	3	The student should understand the difference between vision and style.	The concept of style, direction, and directorial vision	Discussion of the theoretical material	Implementing it practically
the second	3	The student becomes familiar with the personality and	The concept of personality and its dimensions	Discussion of the theoretical material	Implementing it practically

		understands its dimensions.			
the third	3	The student distinguishes between types of movement on stage	The concept of movement and its types on stage	Discussion of the theoretical material	Practical application procedure
Fourth	3	The student should analyze the difference between those two personalities.	The debate between the theatrical character and the actor's character	Discussion of the theoretical material	Implementing it practically
Fifth	3	The student learns the difference between acting styles.	Comparisons of actor performance	Discussion of the theoretical material	Implementing it practically
Sixth	3	The student learns the steps of performance in ancient texts	Performance style in classical theatre	Discussion of the theoretical material	Implementing it practically
Seventh	3	He understands the reasons that led to the emergence of the actor's theatre.	The Actor's Theatre and the Power of Attendance	Discussion of the theoretical material	Implementing it practically
Eighth	3		First Month Exam / First Semester		Theory + Practical
Ninth	3	He learns about	David Garrick's	Discussion of	Implementin

		the nature of the style and his neighbor's advice.	performance style	the theoretical material	g it practically
tenth	3	He learns the instructions of a theorist specializing in the art of acting.	Denis Diderot's performance style	Discussion of the theoretical material	Implementin g it practically
Eleven	3	He understands the methods of a stage actor and acting coach.	Francisco Ricponi's performance style	Discussion of the theoretical material	Implementin g it practically
twelve	3	He understands the methods of a stage actor and acting coach.	Michael Spikin's performance style	Discussion of the theoretical material	Implementin g it practically
thirteen	3	He understands a style specific to a technical designer with a performance-oriented perspective.	David Belasco's performance style	Discussion of the theoretical material	Implementin g it practically
fourteen	3	He learns the method of an actor through his theatrical teachings.	Henry Irving's performance style	Discussion of the theoretical material	Implementin g it practically
fifteen	3		Second Monthly		Theory +

			Exam / First Semester		Practical
sixteen			Mid-year break		
seventeen	3	He understands the reasons that led to the emergence of the director's theatre.	The director's theater and the reasons for its emergence	Discussion of the theoretical material	Implementing it practically
eighteen	3	The student understands the methods of performance at the Duke's	Duke George II's performance style	Discussion of the theoretical material	Implementing it practically
nineteen	3	The acting style is recognizedAt Coquelin	Constant Coquelin's performance style	Discussion of the theoretical material	Implementing it practically
twenty	3	The acting style is distinctiveAt Sarah Bernhardt's	Sarah Barnard's performance style	Discussion of the theoretical material	Implementing it practically
Twenty-one	3	The acting style is distinctiveAt Dioze	Eleanor Dews' performance style	Discussion of the theoretical material	Implementing it practically
Twenty-two	3		First month exam/second semester		Theory + Practical
Twenty-	3	He recognizes	Stanislavski's	Discussion of	Implementin

three		and distinguishes the importance of this method in relation to others.	performance style	the theoretical material	g it practically
Twenty-four	3	He understands the teachings of a stage and film actor about performance.	Laurence Olivier's performance style	Discussion of the theoretical material	Implementing it practically
Twenty-five	3	The student distinguishes this style from traditional performance	Bertolt Brecht's performance style	Discussion of the theoretical material	Implementing it practically
Twenty-six	3	The student discovers Weckel's complementary approach to Brecht	Helena Wekel's performance style	Discussion of the theoretical material	Implementing it practically
Twenty-seven	3	He learns about the American school's performance style.	Lee Strasberg's performance style	Discussion of the theoretical material	Implementing it practically
Twenty-eight	3	Understanding performance style in the contemporary	The actor's performance in contemporary theatre	Discussion of the theoretical material	Implementing it practically

		world			
Twenty- nine	3		Second Monthly Exam/Second Term		Theory + Practical
thirty			Comprehensive review of the material		

11- Course Evaluation

- 1- Taking the prescribed theoretical exams.
- 2- Theatre practical exams by submitting an individual or group project that is embd presenting a theatrical performance.
- 3- Active participation in the lesson proceedings.
- 4- Writing a research paper.

12- Learning and teaching resources

The art of theater	Odette Aslan
Stage actor performance Theater Technologies	Dr. Mohamed Fadil Chennaoua
The director in contemporary theater	Saad Ardash

11- Course Evaluation

The student's performance is assessed by identifying him psychologically and socially, identifying his abilities and readiness to work at different time periods and under all conditions, and his ability to keep up with the training for the longest possible period of time, along with conducting theoretical and practical tests.

12- Learning and teaching resources

Theatrical Physical Fitness, written by Dr. Salah Al-Qasab and Adnan Mawloud

Theory of Theatrical Performance by Juliet Hilton, translated by Nihad Saliha

1. Course Name
kinesiology
2. Course code
FATHA2009
3. Semester/Year
Phase Two – Annual
4. Date this description was prepared

15/9/2025

5. Available forms of attendance

In-person / On-campus

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

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

7. Name of the course coordinator (if there is more than one, please mention it)

the name: Dr. Ali Abdul Mohsen Ali

Email: *fine.aliabdalmohsen@uobabylon.edu.iq*

8. Course objectives

Course objectives

Introducing the student to the importance of motor communication in supplying the labor market with trained personnel in the field of motor communication.

Physical communication is essential for an actor to have an effective presence on stage.

9. Teaching and learning strategies

strategy

- 1- The lecture: Theoretical and practical
- 2- Discussion on matters of motor communication
- 3- Presentation of visual aids, through the presentation of recorded international plays.

10- Course structure

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
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the first	3	Introducing students to the importance of motor communication	The concept of motor communication	Giving a theoretical lecture and assigning students homework	Theory exam
the second	3	Communication as self-knowledge and understanding of others	Types of motor communication	Practical exercises in motor communication	Presenting exercises
the third	3	Achieving relaxation for the actor as a means of achieving communication	Definition and concept of relaxation	Practical relaxation exercises	Theoretical and practical exam
Fourth	3	The actor's focus	Definition of focus and its types	Practical exercises with focus and watching international theatrical performances	practical exam
Fifth	3	Physical nutrition	Definition of physical nutrition	Students are required to submit theoretical assignments.	The students interacted with each other
Sixth	3	Kinesthetic communication through the	Movements and their types	Giving a theoretical lecture	Students read theatrical

		actor's knowledge of the characteristics and types of movements			texts to discover how to achieve motor communication.
Seventh	3	Rhythmic kinetic imagination as the basis of the communication process	Sources of rhythmic kinetic imagination	Students are required to prepare reports in the field of rhythmic movement imagination.	Theoretical and practical exam
Eighth	3	Kinesthetic communication through body language	Body language philosophically	Giving a lecture	Theory exam
Ninth	3	Benefiting from global experiences	Directors' stance on kinetic communication	Students are required to watch live theatrical performances.	A theoretical exam based on what the students observed.
tenth	3	Understanding mime Theater Technologies as a fundamental principle in motor communication	mime	Students improvise silent scenes	practical exam

Eleven	3	The student knows how to maintain physical balance.	Balance	Providing balance exercises	practical exam
twelve	3	Theatrical dueling done correctly	Theatrical duel	Providing practical fencing exercises	practical exam
thirteen	3	Greeting the audience and types of theatrical blunders	The theatrical salute and fall	Students are required to read theatrical texts	A written exam on the material the students studied.
fourteen	3	joint flexibility	Definition of flexibility and agility	Practical exercises in flexibility and agility	practical exam
fifteen	3	Discovering motor communication	Discovery	Reading a dramatic text in front of the students	Preparing students for assignments from various texts
sixteen	3	Making the most of moments of silence	silence	Performing silent practical exercises	practical exam
seventeen	3	Dance rhythmically while walking	Types of dance and rhythmic dance	Performing practical exercises in	practical exam

				rhythmic dance	
eighteen	3	Defining the importance of motor communication	International actors communicate through movement	Watch recorded theatrical performances	Students present scenes that include physical communication
nineteen	3	Developing acrobatic skills as an important element of motor communication	acrobatics	Presenting theatrical scenes featuring acrobatics to students	practical exam
twenty	3	Kinetic communication and time	dramatic time	Reading plays	oral exam
Twenty-one	3	Psychology and motor communication	The dramatic character psychologically	Reading plays	oral exam
Twenty-two	3	Sociology and kinetic communication	Socially dramatic character	Reading plays	oral exam
Twenty-three	3	Folklore and kinetic communication	Folklore and communication	Reading plays	oral exam
Twenty-four	3	Communication and dramatic character development	Communication and dramatic character development	Watch recorded shows	Writing reports on those offers
Twenty-five	3	Motor communication	Physical communication	Watch recorded shows	Writing reports on

		and work	and the actor's role		those offers
Twenty-six	3	Gesture-based motor communication	Communicating through gestures	Practical exercises	practical exam
Twenty-seven	3	Kinetic communication in civilizations	Physical communication and its variations across different cultures	Watching theatrical performances from different cultures	Writing a report on those offers
Twenty-eight	3	Kinetic communication and energy	Defining actor energy and its relationship to communication	Practical exercises	Report writing and practical exam
Twenty-nine	3	Kinetic communication and synchronized dance	Definition of synchronized dance	Watching international shows and practical exercises	Report writing and practical exam
thirty	3	Review all previous topics	Previous topics	Multiple exercises	Comprehensive theoretical and practical exam

Course

11- Course Evaluation

The course is theoretical and relies on the instructor's efforts to explain the material to the students in order to teach them the concepts related to each item in the course. It consists of 30 terms fall under the umbrella of this course, which is studied in the fourth stage of the Drama Studies & Criticism Specialization.

12- Learning and teaching resources

Literature and science: Social influence and interaction John H. Cartwright - Brian Baker / Sharqawi Hafez - Ibrahim Abdel-Tawab /

History of Philosophy, Part 110

(**Russian Philosophy**)/Frederick Copleston/Mahmoud Sayed Ahmed/

History of Philosophy, Part

111/Frederick Copleston/Mahmoud Sayed Ahmed/

1. Course Name
Critical approaches
2. Course code
FATHAL4001
3. Semester/Year
Phase Four – Annual
4. Date this description was prepared
2025/09/10
5. Available forms of attendance
In-person / On-campus
6. Number of study hours (total) Number of units (total)
Number of study hours (60) Number of units (2)
7. Name of the course coordinator (if there is more than one, please mention it)

the name: Dr. Ali Abdul Amir Abbas

Email: dr.aliazadee@gmail.com

8. Course objectives

Course objectives

The student learned modern critical doctrines through theatrical studies.

9. Teaching and learning strategies

strategy

Lecture

Discussion and presentation of visual aids

10- Course structure

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	2	Knowledge/Cognitive Skills	Mythological doctrine	Lecture/Discussion	CATs
the second	2	Knowledge/Cognitive Skills	Psychological doctrine	Lecture/Discussion	CATs
the third	2	Knowledge/Cognitive Skills	social doctrine	Lecture/Discussion	CATs
Fourth	2	Knowledge/Cognitive Skills	doctrinal school	Lecture/Discussion	CATs
Fifth	2	Knowledge/Cognitive Skills	Utilitarianism	Lecture/Discussion	CATs
Sixth	2	Knowledge/Cognitive Skills	Realist doctrine	Lecture/Discussion	CATs

Seventh	2	Responsibility skills	Achievement test	Presentation of illustrative aids	CATs
Eighth	2	Knowledge/Cognitive Skills	Naturalism	Lecture/Discussion	CATs
Ninth	2	Knowledge/Cognitive Skills	Symbolism	Lecture/Discussion	CATs
tenth	2	Knowledge/Cognitive Skills	Surrealism	Lecture/Discussion	CATs
eleven	2	Knowledge/Cognitive Skills	Russian Formalism	Lecture/Discussion	CATs
twelve	2	Knowledge/Cognitive Skills	Structuralism	Lecture/Discussion	CATs
thirteen	2	Knowledge/Cognitive Skills	Genetic structuralism	Lecture/Discussion	CATs
fourteen	2	Knowledge/Cognitive Skills	Post-structuralist doctrines	Lecture/Discussion	CATs
fifteen	2	Responsibility skills	Achievement test	Presentation of illustrative aids	CATs
sixteen	2	Knowledge/Cognitive Skills	Structuralism	Lecture/Discussion	CATs
seventeen	2	Knowledge/Cognitive Skills	Modernity	Lecture/Discussion	CATs
eighteen	2	Knowledge/Cognitive Skills	Postmodernist doctrines	Lecture/Discussion	CATs
nineteen	2	Knowledge/Cognitive Skills	Postmodern terms and names	Lecture/Discussion	CATs
twenty	2	Knowledge/Cognitive Skills	Reception	Lecture/Discussion	CATs

		ive Skills	theory	ssion	
Twenty-one	2	Knowledge/Cognitive Skills	Hermeneutics	Lecture/Discussion	CATs
Twenty-two	2	Knowledge/Cognitive Skills	Phenomenological school	Lecture/Discussion	CATs
Twenty-three	2	Knowledge/Cognitive Skills	feminism	Lecture/Discussion	CATs
Twenty-four	2	Responsibility skills	Achievement test	Presentation of illustrative aids	CATs
Twenty-five	2	Knowledge/Cognitive Skills	Post-colonialism	Lecture/Discussion	CATs
Twenty-six	2	Knowledge/Cognitive Skills	Deconstruction	Lecture/Discussion	CATs
Twenty-seven	2	Knowledge/Cognitive Skills	Quantum physics	Lecture/Discussion	CATs
Twenty-eight	2	Knowledge/Cognitive Skills	catastrophic theory	Lecture/Discussion	CATs
Twenty-nine	2	Knowledge/Cognitive Skills	pragmatics	Lecture/Discussion	CATs
thirty	2	Re Course	Achievement test	Presentation of illustrative aids	CATs

11- Course Evaluation

It includes a comprehensive study of the fundamental principles of the emergence and development of drama theory and an examination of the structure of dramatic action in theatrical schools.

12- Learning and teaching resources

Dr. Jamil Nassif	Literary schools
Walid Qassab	Arabic literary schools
Aristotle	The Art of Poetry
Magdi Wahba	Dictionary of Literary Terms
Snishina Yanova	drama theory
Raymond Hall	playwriting

1. Course Name
Playwriting
2. Course code
FATHA4004
3. Semester/Year
Fourth Year Drama Studies & Criticism - Annual
4. Date this description was prepared
10/9/2025
5. Available forms of attendance
In-person / On-campus
6. Number of study hours (total) Number of units (total)

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

7. Name of the course coordinator (if there is more than one, please mention it)

the name: *Dr. Ruqaya Wahab Majeed*

Email: fine.ruqaya.wmbiram@uobabylon.edu.iq

8. Course objectives

Course objectives

Understanding the concept of drama theory and its development in light of theatrical schools

9. Teaching and learning strategies

strategy

1- The lecturer
2- Discussion. 3- Presentation of visual aids.

10- Course structure

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	2	Understanding drama theory and its characteristics	Drama theory: term and concept	Lecture and discussion	Oral and written
the second	2	Understanding drama theory and its characteristics	The structure of theatrical dramatic action	Lecture and discussion	Oral and written
the third	2	Understanding drama theory and its characteristics	The development of Greek dramatic structure and the analysis of a theatrical text	Lecture and discussion	Oral and written
Fourth	2	Understanding drama theory and	Reading and analyzing Aristotle's	Lecture and discussion	Oral and written

		its characteristics	Poetics		
Fifth	2	Understanding drama theory and its characteristics	Elements of dramatic structure - plot	Lecture and discussion	Oral and written
Sixth	2	Understanding drama theory and its characteristics	Elements of dramatic structure - character	Lecture and discussion	Oral and written
Seventh	2	Understanding drama theory and its characteristics	Elements of dramatic structure - language	Lecture and discussion	Oral and written
Eighth	2	Understanding drama theory and its characteristics	Elements of dramatic structure - the idea	Lecture and discussion	Oral and written
Ninth	2	Understanding drama theory and its characteristics	The theatrical text and the mechanism of analysis according to the elements of dramatic construction	Lecture and discussion	Oral and written
tenth	2	Understanding drama theory and its characteristics	Characteristics of Roman dramatic structure and the laws of Horace	Lecture and discussion	Oral and written
eleven	2	Understanding drama theory and its characteristics	Drama and its characteristics in the Middle Ages	Lecture and discussion	Oral and written
twelve	2	Understanding drama theory and its characteristics	Characteristics of drama in the Renaissance era	Lecture and discussion	Oral and written
thirteen	2	Understanding	Dramatic structure in	Lecture and	Oral and

		drama theory and its characteristics	neoclassical times	discussion	written
fourteen	2	Understanding drama theory and its characteristics	Analysis of a play in modern classical literature	Lecture and discussion	Oral and written
fifteen	2	Understanding drama theory and its characteristics	Characteristics of the dramatic structure of the romantic play	Lecture and discussion	Oral and written
sixteen	2	Understanding drama theory and its characteristics	Analysis of a romantic dramatic play text	Lecture and discussion	Oral and written
seventeen	2	Understanding drama theory and its characteristics	Characteristics of the dramatic structure of symbolic theater	Lecture and discussion	Oral and written
eighteen	2	Understanding drama theory and its characteristics	Analysis of a text according to the characteristics of the dramatic structure of symbolic drama.	Lecture and discussion	Oral and written
nineteen	2	Understanding drama theory and its characteristics	Characteristics of the dramatic structure of expressionist theater	Lecture and discussion	Oral and written
twenty	2	Understanding drama theory and its characteristics	Analysis of an Expressionist Play Text	Lecture and discussion	Oral and written
Twenty-one	2	Understanding drama theory and its characteristics	Characteristics of the documentary dramatic structure	Lecture and discussion	Oral and written

Twenty-two	2	Understanding drama theory and its characteristics	Analysis of a theatrical text according to documentary drama	Lecture and discussion	Oral and written
Twenty-three	2	Understanding drama theory and its characteristics	Characteristics of the dramatic structure of epic theater	Lecture and discussion	Oral and written
Twenty-four	2	Understanding drama theory and its characteristics	Analysis of an epic theatrical text	Lecture and discussion	Oral and written
Twenty-five	2	Understanding drama theory and its characteristics	Characteristics of the dramatic structure of absurdist drama	Lecture and discussion	Oral and written
Twenty-six	2	Understanding drama theory and its characteristics	Analysis of a play text in the drama of the absurd	Lecture and discussion	Oral and written
Twenty-seven	2	Understanding drama theory and its characteristics	Characteristics of postmodern dramatic structure	Lecture and discussion	Oral and written
Twenty-eight	2	Understanding drama theory and its characteristics	Dramatic Theater Technologies of feminist writing	Lecture and discussion	Oral and written
Twenty-nine	2	Understanding drama theory and its characteristics	Dramatic Theater Technologies of closed text and open text	Lecture and discussion	Oral and written
thirty	2	Understanding drama theory and its characteristics	Characteristics of the dramatic structure of post-colonial drama	Lecture and discussion	Oral and written

1- Course Name	
Sound effects	
2- Course code	
FATHA4003	
3- Term / Year	
Phase Four – Annual	
4- Date this description was prepared	
2025/9/1	
5- Available forms of attendance	
In-person / On-campus	
6- Number of study hours (total) Number of units (total)	
Number of study hours (60) Number of units (2)	
7- Name of the course coordinator (if there is more than one name, mention it)	
the name: Dr. A.M.D.Anis Hammoud Maidi Email: anis.hamoud@uobabylon.edu.iq	
8- Course Objectives	
Course objectives	<ul style="list-style-type: none"> 1- Getting acquainted with music and the principles of music theory. 2- Getting acquainted with theatrical music. 3- Getting acquainted with theatrical sound effects. 4- Helping the student on how to benefit from Music and effects Theatrical sound in theatrical performances.

9- Teaching and learning strategies

strategy

1- Lecture. 2- Discussion. 3- Presentation of visual aids.

10- Course structure

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	3	Understanding the origins and development of music and sound effects	Music and sound effects: Origins and development	Lecture and discussion	Self-assessment. Tests.
the second	3	Introducing the student to musical and non-musical sound	Music and Sound / Definition / Characteristics / Components	Lecture and discussion	Oral/Dialogue/Discussion
the third	3	Introducing the student to how to listen to and appreciate music	How do we listen to and appreciate music?	Lecture and discussion	Self-assessment. Tests.
Fourth	3	Introducing the student to the sound color of a musical instrument	The sonic color of musical instruments	Lecture and discussion	Oral/Dialogue/Discussion
Fifth	3	Introducing	human voices	Lecture and	Self-assessment.

		the student to human voices		discussion	Tests.
Sixth	3	Introducing the student to the characteristics of Baroque music	Baroque musical theatre	Lecture and discussion	Oral/Dialogue/Discussion
Seventh	3	Introducing the student to the characteristics of contemporary music Classic	Musical theatre in the classical era	Lecture and discussion	Self-assessment. Tests.
Eighth	3	Introducing the student to the characteristics of Romantic-era music	Musical theatre in the Romantic era	Lecture and discussion	Oral/Dialogue/Discussion
Ninth	3	Introducing the student to the characteristics of music twentieth century	20th-century musical theatre	Lecture and discussion	monthly exam

tenth	3	Student definition musical drama	musical drama	Lecture and discussion	Self-assessment. Tests.
Eleven	3	identification on Musical composition for the theater	Musical composition for the theater	Lecture and discussion	Oral/Dialogue/Disc ussion
twelve	3	Student definition Musical arrangement and sound effects for the stage	Musical arrangement and sound effects for the stage	Lecture and discussion	Self-assessment. Tests.
thirteen	3	Student definition By choosing the music and sound effects in the theatrical performance	Choosing music and sound effects in a theatrical performance	Lecture and discussion	Oral/Dialogue/Disc ussion
fourteen	3	Student definition aTo perform music and sound	Musical performance and sound effects in the theatrical production	Lecture, discussion, and listening	Self-assessment. Tests.

		effects for the theater			
fifteen	3	Introducing the student to musical arrangement	Musical arrangement	Lecture, discussion, and listening	Oral/Dialogue/Discussion
sixteen	3	exam	exam	exam	
seventeen	3	Introducing the student to sound effects, their types and uses in theater	Sound effects: their types and uses in theater	Lecture, discussion, and listening	Oral/Dialogue/Discussion
eighteen	3	Student definition With the duties of sound effects designer and performer in the theater	Tasks of a sound effects designer and performer in a theater	Lecture, discussion, and listening	Self-assessment. Tests.
nineteen	3	Student definition Sound design in theatrical performance	Sound design in theatrical performance	Lecture, discussion, and listening	Oral/Dialogue/Discussion

		e			
twenty	3	Introducing the student to the specifications of a theatrical sound effects designer	Specifications of a Theatrical Sound Effects Designer	Lecture, discussion, and listening	Self-assessment. Tests.
Twenty-one	3	Introducing the student to the functions of musical effects	Functions of musical effects	Lecture, discussion, and listening	Oral/Dialogue/Discussion
Twenty-two	3	Introducing the student to the functions of sound effects	Sound effects functions	Lecture, discussion, and listening	Self-assessment. Tests.
Twenty-three	3	Introducing the student to sound effects and their temporal and spatial implications	Sound effects and their temporal and spatial implications	Lecture, discussion, and listening	Oral/Dialogue/Discussion
Twenty-four	3	Student definition for Types of	Types of sound effects	Lecture, discussion, and listening	Self-assessment. Tests.

		sound effects			
Twenty-five	3	Student definition for Audio Technician Jobs	Audio Technician Jobs	Lecture, discussion, and listening	Oral/Dialogue/Discussion
Twenty-six	3	Introducing the student to the work Audio mixer	Audio mixer	Lecture, discussion, and listening	Self-assessment. Tests.
Twenty-seven	3	Introducing the student to Arabic music forms	Arabic music templates	Lecture, discussion, and listening	Oral/Dialogue/Discussion
Twenty-eight	3	Introducing the student to world music forms	World Music Forms	Lecture, discussion, and listening	Self-assessment. Tests.
Twenty-nine	3	Introducing the student to the musical motif	musical motif	Lecture, discussion, and listening	Oral/Dialogue/Discussion
thirty	3	Introducing the student to the musical phrase	musical phrase	Lecture, discussion, and listening	exam

11- Course Evaluation	
<p>50 degrees of effort</p> <p>50 marks final exam.</p> <p>The material is theoretical.</p> <p>Assessment questions for the course.</p>	
12- Learning and teaching resources	
1- Music and sound effects and their impact on theatrical composition	Anis Hammoud
2- Theatrical music	Ali Abdullah
3- Introduction to Music	Auto Carui
4- World music theories	Tariq Hassoun Farid

1- Course Name
Crimes of the Ba'ath regime in Iraq
2- Course code
3- Term / Year
Phase Two – Annual
4- Date this description was prepared
210/2025
5- Available forms of attendance
In-person / On-campus

6- Number of study hours (total) Number of units (total)

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

7- Name of the course coordinator (if there is more than one name, mention it)

Name: Dr. Huda Abdul Abbas Abdul Amir

Email:dr.huda.almamoori@gmail.com

8- Course Objectives

Course objectives

The student learned about the crimes of the Ba'ath regime in Iraq according to the law of the Iraqi High Criminal Court of 1973.2005

9- Teaching and learning strategies

strategy

Lecture
discussion
Presentation of illustrative aids

10- Course structure

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	2	Cognitive skills/knowledge	The concept of crimes	Discussion/ Lecture	CATs
the second	2	Cognitive skills/knowledge	Crime Departments	Discussion/ Lecture	CATs
the third	2	Cognitive skills/knowledge	Types of international crimes	Discussion/ Lecture	CATs
Fourth	2	Cognitive skills/knowledge	Crimes of the Ba'ath regime according to the	Discussion/ Lecture	CATs

			documentation of the Iraqi High Criminal Court Law of 19702005		
Fifth	2	Cognitive skills/knowledge	Eliminating religious and secular parties	Discussion/ Lecture	CATs
Sixth	2	Cognitive skills/knowledge	Psychological and social crimes, their effects, and the most prominent violations of the Ba'athist regime in Iraq	Discussion/ Lecture	CATs
Seventh	2	Cognitive skills/knowledge	Psychological crimes	Discussion/ Lecture	CATs
Eighth	2	Cognitive skills/knowledge	Effects of psychological crimes	Discussion/ Lecture	CATs
Ninth	2	Cognitive skills/knowledge	social crimes	Discussion/ Lecture	CATs
tenth	2	Cognitive skills/knowledge	The Ba'athist regime's stance on religion	Discussion/ Lecture	CATs
eleven	2	Cognitive skills/knowledge	Violations of Iraqi laws and crimes of the Ba'athist regime	Lecture/Dis cussion	CATs
twelve	2	Cognitive skills/knowledge	Decisions regarding the political and military violations of the Ba'ath regime	Discussion/ Lecture	CATs
thirteen	2	Cognitive skills/knowledge	Prisons and detention centers of the Ba'ath regime	Discussion/ Lecture	CATs

fourteen	2	Cognitive skills/knowledge	Environmental crimes	Discussion/ Lecture	CATs
fifteen	2	Cognitive skills/knowledge	War and radioactive pollution and landmine explosions	Discussion/ Lecture	CATs
sixteen	2	Cognitive skills/knowledge	destruction of cities and villages (scorched earth policy)	Discussion/ Lecture	CATs
seventeen	2	Cognitive skills/knowledge	draining the marshes	Discussion/ Lecture	CATs
eighteen	2	Cognitive skills/knowledge	Demolition of palm groves, trees and crops	Discussion/ Lecture	CATs
nineteen	2	Cognitive skills/knowledge	Mass grave crimes	Discussion/ Lecture	CATs
twenty	2	Cognitive skills/knowledge	General events1963 and its relation to mass graves	Lecture/Dis cussion	CATs
Twenty-one	2	Cognitive skills/knowledge	Events extending from the year1979-2003 and its connection to mass graves	Lecture/Dis cussion	CATs
Twenty-two	2	Cognitive skills/knowledge	Events of the Iran-Iraq War1980-1988 and its relation to mass graves	Lecture/Dis cussion	CATs
Twenty-three	2	Cognitive skills/knowledge	General events1983 and its relation to mass graves	Discussion/ Lecture	CATs
Twenty-four	2	Cognitive skills/knowledge	General events1987-1988	Discussion/ Lecture	CATs

			and its relation to mass graves		
twenty-five	2	Cognitive skills/knowledge	Events of the Sha'ban Uprising in 1979-1991 and its relation to mass graves	Discussion/ Lecture	CATs
Twenty-six	2	Cognitive skills/knowledge	Mass graves in Iraq for the period between 1963-2003	Discussion/ Lecture	CATs
Twenty-seven	2	Cognitive skills/knowledge	Mass graves of genocide committed by the defunct Ba'ath regime during the period between 1979-2003	Discussion/ Lecture	CATs
twenty-eight	2	Cognitive skills/knowledge	Mass graves related to the Iraq War-Iranian for the duration 1980-1988	Discussion/ Lecture	CATs
Twenty-nine	2	Cognitive skills/knowledge	mass graves of the Barzani Kurds 1983	Discussion/ Lecture	CATs
thirty	2	Cognitive skills/knowledge	mass graves of victims of the Anfal genocide for the period between 1987-1988 and the mass graves of the victims of the Sha'ban uprising in 1991	Discussion/ Lecture	CATs

11- Course Evaluation

The course is theoretical and relies on the instructor's efforts to explain the material to the students in order to teach them the concepts related to each item in the course. It consists of 30 topics fall under the umbrella of this course, which is studied in the second stage for the acting and directing Specializations.

12- Learning and teaching resources

Crimes of the Ba'ath regime in Iraq/ Curriculum for all public and private universities /
Ministry of Higher Education and Scientific Research

1- Course Name

Research principles

2- Course code**3- Term / Year**

Phase Two – Annual

4- Date this description was prepared

210/2025

5- Available forms of attendance

In-person / On-campus

6- Number of study hours (total) Number of units (total)

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

7- Name of the course coordinator (if there is more than one name, mention it)

Name: Dr. Huda Abdul Abbas Abdul Amir

Email:dr.huda.almamoori@gmail.com

8- Course Objectives

Course objectives

The student learned the principles of writing and scientific research methodologies.

9- Teaching and learning strategies

strategy

Lecture
discussion
Presentation of illustrative aids**10- Course structure**

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	2	Cognitive skills/knowledge	The development of human knowledge and scientific research	Discussion/Lecture	CATs
the second	2	Cognitive skills/knowledge	The concept of science and its goals	Discussion/Lecture	CATs
the third	2	Cognitive	Basic requirements	Discussion/Lecture	CATs

		skills/knowledge	for scientific research	ecture	
Fourth	2	Cognitive skills/knowledge	Qualities of a good researcher	Discussion/Lecture	CATs
Fifth	2	Cognitive skills/knowledge	The concept of the scientific method and its basic classifications	Discussion/Lecture	CATs
Sixth	2	Cognitive skills/knowledge	The historical approach(documentary)	Discussion/Lecture	CATs
Seventh	2	Cognitive skills/knowledge	descriptive approach	Discussion/Lecture	CATs
Eighth	2	Cognitive skills/knowledge	survey studies	Discussion/Lecture	CATs
Ninth	2	Cognitive skills/knowledge	Content analysis study (Content)	Discussion/Lecture	CATs
tenth	2	Cognitive skills/knowledge	Comparative studies	Discussion/Lecture	CATs
eleven	2	Cognitive skills/knowledge	experimental method	Lecture/Discussion	CATs
twelve	2	Cognitive skills/knowledge	Steps of scientific research (Choosing a research problem)	Discussion/Lecture	CATs
thirteen	2	Cognitive skills/knowledge	Stages of defining the scientific problem	Discussion/Lecture	CATs
fourteen	2	Cognitive	Exploratory	Discussion/Lecture	CATs

		skills/knowledge	readings of research literature and previous studies	ecture	
fifteen	2	Cognitive skills/knowledge	Using computers in the scientific investigation of the problem field	Discussion/Lecture	CATs
sixteen	2	Cognitive skills/knowledge	Formulating and defining research hypotheses and questions	Discussion/Lecture	CATs
seventeen	2	Cognitive skills/knowledge	Designing the research plan and methodology	Discussion/Lecture	CATs
eighteen	2	Cognitive skills/knowledge	Gathering, analyzing, and discussing information	Discussion/Lecture	CATs
nineteen	2	Cognitive skills/knowledge	Scientific research tools and basic samples	Discussion/Lecture	CATs
twenty	2	Cognitive skills/knowledge	Quote	Lecture/Discussion	CATs
Twenty-one	2	Cognitive skills/knowledge	Questionnaires, their types, and the scientific principles of their construction.	Lecture/Discussion	CATs

Twenty-two	2	Cognitive skills/knowledge	Interviews and their types	Lecture/Discussion	CATs
Twenty-three	2	Cognitive skills/knowledge	Observation and its scientific procedures	Discussion/Lecture	CATs
Twenty-four	2	Cognitive skills/knowledge	The concept of a research community	Discussion/Lecture	CATs
twenty-five	2	Cognitive skills/knowledge	The concept of the sample and the steps for extracting it	Discussion/Lecture	CATs
Twenty-six	2	Cognitive skills/knowledge	Types of samples	Discussion/Lecture	CATs
Twenty-seven	2	Cognitive skills/knowledge	The final form of scientific research	Discussion/Lecture	CATs
twenty-eight	2	Cognitive skills/knowledge	The text	Discussion/Lecture	CATs
Twenty-nine	2	Cognitive skills/knowledge	Conclusions and Recommendations	Discussion/Lecture	CATs
thirty	2	Cognitive skills/knowledge	Sources and references	Discussion/Lecture	CATs

11- Course Evaluation

The course is theoretical and relies on the instructor's efforts to explain the material to the students in order to teach them the concepts related to each item in the course. It consists of 30 topics fall under the umbrella of this course, which is studied in the second stage for the Specializations of Acting, Drama Studies & Criticism

12- Learning and teaching resources

**Methods and approaches to writing scientific research in the humanities Dr. Kamel
Hassoun Al-Qayem**

1- Course Name
Motor communication
2- Course code
3- Term / Year
Chapter Two2026
4- Date this description was prepared
2025-2026
5- Available forms of attendance
In-person / On-campus
6- Number of study hours (total) Number of units (total)
Number of study hours (90) Number of units (3)

7- Name of the course coordinator (if there is more than one name, mention it)

the name: Dr. Ali Abdul Mohsen Ali

Email: *fine.aliabdalmohsen@uobabylon.edu.iq*

8- Course Objectives

Course objectives

Introducing the student to the importance of motor communication in supplying the labor market with trained personnel in the field of motor communication.

Physical communication is essential for an actor to have an effective presence on stage.

17. Teaching and learning strategies

strategy

Theoretical and Applied Lecture

Discussion on motor communication issues

Visual aids were presented, including recorded performances of international plays.

10- Course structure

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	3	Introducing students to the importance of motor communication	The concept of motor communication	Giving a theoretical lecture and assigning students homework	Theory exam
the second	3	Communication	Types of motor communication	Practical exercises in	Presenting exercises

		as self-knowledge and understanding of others		motor communication	
the third	3	Achieving relaxation for the actor as a means of achieving communication	Definition and concept of relaxation	Practical relaxation exercises	Theoretical and practical exam
Fourth	3	The actor's focus	Definition of focus and its types	Practical exercises with focus and watching international theatrical performances	practical exam
Fifth	3	Physical nutrition	Definition of physical nutrition	Students are required to submit theoretical assignments.	The students interacted with each other
Sixth	3	Kinesthetic communication through the actor's knowledge of the characteristics and types of movements	Movements and their types	Giving a theoretical lecture	Students read theatrical texts to discover how to achieve motor communication

					tion.
Seventh	3	Rhythmic kinetic imagination as the basis of the communication process	Sources of rhythmic kinetic imagination	Students are required to prepare reports in the field of rhythmic movement imagination.	Theoretical and practical exam
Eighth	3	Kinesthetic communication through body language	Body language philosophically	Giving a lecture	Theory exam
Ninth	3	Benefiting from global experiences	Directors' stance on kinetic communication	Students are required to watch live theatrical performances.	A theoretical exam based on what the students observed.
tenth	3	Understanding motor communication through mime	mime	Students improvise silent scenes	practical exam
Eleven	3	The student knows how to maintain physical balance.	Balance	Providing balance exercises	practical exam
twelve	3	Theatrical dueling done correctly	Theatrical duel	Providing practical fencing exercises	practical exam
thirteen	3	Greeting the	The theatrical	Students are	A written

		audience and types of theatrical blunders	salute and fall	required to read theatrical texts	exam on the material the students studied.
fourteen	3	joint flexibility	Definition of flexibility and agility	Practical exercises in flexibility and agility	practical exam
fifteen	3	Discovering motor communication	Discovery	Reading a dramatic text in front of the students	Preparing students for assignments from various texts
sixteen	3	Making the most of moments of silence	silence	Theatre silent practical exercises	practical exam
seventeen	3	Dance rhythmically while walking	Types of dance and rhythmic dance	Theatre practical exercises in rhythmic dance	practical exam
eighteen	3	Defining the importance of motor communication	International actors communicate through movement	Watch recorded theatrical performances	Students present scenes that include physical communication

nineteen	3	Developing acrobatic skills as an important element of motor communication	acrobatics	Presenting theatrical scenes featuring acrobatics to students	practical exam
twenty	3	Kinetic communication and time	dramatic time	Reading plays	oral exam
Twenty-one	3	Psychology and motor communication	The dramatic character psychologically	Reading plays	oral exam
Twenty-two	3	Sociology and kinetic communication	Socially dramatic character	Reading plays	oral exam
Twenty-three	3	Folklore and kinetic communication	Folklore and communication	Reading plays	oral exam
Twenty-four	3	Communication and dramatic character development	Communication and dramatic character development	Watch recorded shows	Writing reports on those offers
Twenty-five	3	Motor communication and work	Physical communication and the actor's role	Watch recorded shows	Writing reports on those offers
Twenty-six	3	Gesture-based motor communication	Communicating through gestures	Practical exercises	practical exam
Twenty-seven	3	Kinetic communication in civilizations	Physical communication and its variations	Watching theatrical performance	Writing a report on those offers

			across different cultures	s from different cultures	
Twenty-eight	3	Kinetic communication and energy	Defining actor energy and its relationship to communication	Practical exercises	Report writing and practical exam
Twenty-nine	3	Kinetic communication and synchronized dance	Definition of synchronized dance	Watching international shows and practical exercises	Report writing and practical exam
thirty	3	Review all previous topics	Previous topics	Multiple exercises	Comprehensive theoretical and practical exam

11- Course Evaluation

The student's performance is assessed by identifying them psychologically and socially, recognizing their abilities and readiness to work at different times and under all conditions, and their ability to keep up with the training for the longest possible period, along with conducting theoretical and practical tests.

12- Learning and teaching resources

Theatrical Physical Fitness, written by Dr. Salah Al-Qasab and Adnan Mawloud

Theory of Theatrical Performance by Juliet Hilton, translated by Nihad Saliha

1- Course Name
Acting methods
2- Course code
3- Term / Year
Second stage: Specialization/ Drama Studies & Criticism
4- Date this description was prepared
10/1/2025
5- Available forms of attendance
In-person / On-campus
6- Number of study hours (total) Number of units (total)

Number of study hours (90) Number of units (3)

7- Name of the course coordinator (if there is more than one name, mention it)

Name: Prof. Dr. Mohamed Fadil Chennaoua

Email: fine.Mohammed.fadheel@uobabylon.edu.iq

8- Course Objectives

Course objectives

- 1- Educational objectives: Students receive theoretical and practical lessons in theatrical performance Theater Technologies.
- 2- Behavioral objectives: Students obtain a set of behavioral objectives in the field of the lesson and in terms of general behavior.
- 3- Other objectives: These lie in the recreational, educational and rehabilitation aspects, as well as supplying specialized technical institutions with Artistic Professionals/Talent.

9- Teaching and learning strategies

strategy

- 1- Lecture.
- 2- Discussion.
- 3- Practical aspect (theatrical exercises)

10- Course structure

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	3	The art of acting: origins and concept	Introduction to defining the concept of the actor and acting	Lecture	oral exam

the second	3	The nature of acting	The general concept of the nature of the actor and acting	Lecture	Oral and practical test
the third	3	Dimensions of the art of acting	The artistic and aesthetic benefits of the art of acting	Lecture	Oral and practical test
Fourth	3	Basic requirements for the art of acting	The basic requirements of an actor and his primary and secondary means	Lecture	Oral and practical test
Fifth	3	Acting systems	The technical and aesthetic systems of the art of acting	Lecture	Oral and practical test
Sixth	3	Influences on theatrical style	Climates adjacent to the art of acting	Lecture	Oral and practical test
Seventh	3	Stylistic forms of dramatic production	Methods of producing a theatrical performance	Lecture	Oral and practical test
Eighth	3	Influences on acting style	Social, artistic, objective, subjective	Lecture	Oral and practical test
Ninth	3	The physical aspects of the theater building and production	Building/Technology	Lecture	Oral and practical test

tenth	3	Typical formats for dramatic production (acting-presentation)	Acting aspect/Presentation aspect	Lecture	Oral and practical test
Eleven	3	The acting style in classical antiquity (the Greeks)	Characteristics of acting in Greek (tragic) theater	Lecture	Oral and practical test
twelve	3	Acting style in Greek comedy	Characteristics of acting in Greek (comedic) theater	Lecture	Oral and practical test
thirteen	3	Acting style in Roman theatre	Characteristics of acting in Roman theatre	Lecture	Oral and practical test
fourteen	3	Acting style in the Church era	Characteristics of acting in church theater	Lecture	Oral and practical test
fifteen	3	Renaissance acting style	Characteristics of Acting in the Renaissance era	Lecture	Oral and practical test
sixteen	3	Acting style in Commedia dell'arte	Characteristics of acting in Commedia dell'arte	Lecture	Oral and practical test
seventeen	3	Acting style in the 17th, 18th and 19th centuries	Actor's performance style	Lecture	Oral and practical test
eighteen	3	Acting style in modern classicism	Characteristics of Acting in neoclassicism and its definition	Lecture	Oral and practical test
nineteen	3	Acting style in	Learn about	Lecture	Oral and

		modern melodrama	melodrama and its performances		practical test
twenty	3	Performance schools before the advent of acting studios	Diagnostic / Voice / Movement and Pantomime / Cliché System	Lecture	Oral and practical test
Twenty-one	3	Acting style in naturalistic theatre	Nature, its pioneers, and performance within it are known	Lecture	Oral and practical test
Twenty-two	3	Acting style in realism	Realism, its pioneers, and performance within it are known.	Lecture	Oral and practical test
Twenty-three	3	Acting style in expressionist theatre	Learn about expressionism, its pioneers, and performance within it.	Lecture	Oral and practical test
Twenty-four	3	The acting style in symbolic theatre	Learn about symbolism, its pioneers, and its performance.	Lecture	Oral and practical test
Twenty-five	3	The acting style in the epic	The theory of epic theatre and its performance are known.	Lecture	Oral and practical test
Twenty-six	3	Acting style in the Theatre of the	Learn about the Theatre of the	Lecture	Oral and practical test

		Absurd	Absurd, its pioneers, and performance within it.		
Twenty-seven	3	Acting style in political and documentary theater	Learn about political and documentary theater, its pioneers, and performance within it.	Lecture	Oral and practical test
Twenty-eight	3	Acting style in modern tragedies	Learn about the types of modern tragedies and their performances.	Lecture	Oral and practical test
Twenty-nine	3	Performance style in modern comedy genres	Modern comedy and its performances are known	Lecture	Oral and practical test
thirty	3	Acting style in black light theatre	Learn about black light theatre, its principles, and performance in it.	Lecture	Oral and practical test

11- Course Evaluation

- 1- Students' comprehension of general information.
- 2- Students receive information about different and varied acting styles through a

glossary of theatre history.

- 3- Students' understanding of the mechanisms of motor, vocal, and imaginative exercises.**
- 4- Students learned performance and theatrical acting skills.**
- 5- Students learn the skills of embodiment and theatrical presentation as a whole unit.**
- 6- Developing general and specific skills related to performance.**
- 7- Developing students' behavior and preparing them technically, behaviorally, and aesthetically.**
- 8- Developing the social, health, aesthetic and personal aspects of students.**

through:

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

12- Learning and teaching resources

Acting methods principles and styles of Acting	Author: Everett M. Schreck - Richard Mrillo Translated by: Sami Abdel Hamid
Theatrical acting Theater Technologies	Author: Prof. Dr. Mohamed Fadil Shenawa

1. Course Name
Personality psychology
2. Course code
ArThPp4120905
3. Semester/Year
Phase Four – Annual
4. Date this description was prepared
2025/9/20
5. Available forms of attendance
In-person / On-campus

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

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

7. Name of the course coordinator (if there is more than one, please mention it)

the name: Dr. Heba Omran Najm

Email: fine.hiba.a@uobabylon.edu.iq

8. Course objectives

Course objectives	<p>1- Introducing students to the basic concepts in personality psychology and its various theories.</p> <p>2- Explaining the methods and Theater Technologies for measuring and evaluating personality.</p> <p>3- Classifying the main theories in personality psychology such as (analytical, behavioral, humanistic, cognitive, etc.)</p> <p>4- A comparison between different theories in terms of basic principles and practical applications.</p>
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9. Teaching and learning strategies

strategy	<p>The lecture.</p> <p>discussion.</p>
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10- Course structure

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	2	Explanation of the basic concepts of personality	The concept of personality	Lecture and discussion	Self-assessment tests

the second	2	Clarifying the historical development of personality studies	A historical overview of personality studies	Lecture and discussion	Self-assessment tests
the third	2	Identifying the factors that influence personality formation	Factors influencing personality formation	Lecture and discussion	Self-assessment tests
Fourth	2	Identifying personality traits	Personality determinants	Lecture and discussion	Self-assessment tests
Fifth	2	Explanation of Freud's theory	Freud's theory	Lecture and discussion	Self-assessment tests
Sixth	2	Explanation of Young's Theory	Jungian theory	Lecture and discussion	Self-assessment tests
Seventh	2	exam	exam	exam	exam
Eighth	2	Explanation of Erikson's theory	Erikson's theory	Lecture and discussion	Self-assessment tests
Ninth	2	Explanation of Jean Piaget's theory	Jean Piaget's theory	Lecture and discussion	Self-assessment tests

tenth	2	Explanation of the concept of a healthy personality	The concept of a healthy personality	Lecture and discussion	Self-assessment tests
Eleven	2	Clarifying the behavioral indicators of a normal personality	Behavioral indicators of a normal personality	Lecture and discussion	Self-assessment tests
twelve	2	Defining the criteria for a healthy personality	Standards of a healthy personality	Lecture and discussion	Self-assessment tests
thirteen	2	Identifying the reasons that lead individuals to malaise	The reasons that lead individuals to malaise	Lecture and discussion	Self-assessment tests
fourteen	2	Explanation of Adler's theory	Adler's theory	Lecture and discussion	Self-assessment tests
fifteen	2	exam	exam	exam	exam
sixteen	2	Karen Horney's theory explained	Karen Horney's theory	Lecture and discussion	Self-assessment tests
seventeen	2	Understanding Fromm's theory	Fromm's theory	Lecture and discussion	Self-assessment tests
eighteen	2	Understanding	Bandura's social	Lecture and discussion	Self-

		Bandura's social learning theory	learning theory		assessment tests
nineteen	2	Understanding Carl Rogers' Theory of Self	Carl Rogers' Theory of Self	Lecture and discussion	Self-assessment tests
twenty	2	Defining the basic concepts of self-theory	Basic concepts of self-theory	Lecture and discussion	Self-assessment tests
Twenty-one	2	exam	exam	exam	exam
Twenty-two	2	Understanding Maslow's hierarchy of needs	Maslow's theory of needs	Lecture and discussion	Self-assessment tests
Twenty-three	2	Explanation of the most important aspects of Maslow's theory	The most important things in Maslow's theory	Lecture and discussion	Self-assessment tests
Twenty-four	2	Understanding trait and pattern theory (Allport theory)	Trait and pattern theory; Allport theory	Lecture and discussion	Self-assessment tests
Twenty-five	2	Identifying the most important criteria that Allport established for measuring the trait	The criteria established by Allport for measuring the trait	Lecture and discussion	Self-assessment tests

Twenty-six	2	Identifying the classification of traits	Attribute classification	Lecture and discussion	Self-assessment tests
Twenty-seven	2	Explanation of personality measurement methods	Methods of measuring personality	Lecture and discussion	Self-assessment tests
Twenty-eight	2	Understanding personality assessment methods	Personality assessment methods	Lecture and discussion	Self-assessment tests
Twenty-nine	2	Distinguishing between personality types	Personality types	Lecture and discussion	Self-assessment tests
thirty	2	exam	exam	exam	exam

11- Course Evaluation	
very good	
12- Learning and teaching resources	
1- Personality Psychology	Kamel Mohamed Mohamed Awida
2- Personality Psychology	Ahmed Mohamed Abdel Khaleq
3- Foundations of General Psychology	Talaat Mansour and others
4- Personality Theories	Duane Schultz

1- Course Name
Principles of Criticism
2- Course code

3- Term / Year	
Phase Two – Annual	
4- Date this description was prepared	
2026/03/14	
5- Available forms of attendance	
In-person / On-campus	
6- Number of study hours (total) Number of units (total)	
Number of study hours (60) Number of units (2)	
7- Name of the course coordinator (if there is more than one name, mention it)	
the name: Dr. Wasan Abdul Amir Hussein Email: fine.wsn.abed@uobabylon.edu.iq	
8- Course Objectives	
Course objectives	<p>Students' knowledge of the concept of the principles of criticism.</p> <p>Understanding the elements of dramatic text analysis.</p> <p>Understanding the elements of theatrical performance analysis.</p> <p>The student learns to write a critical analysis of a dramatic text.</p> <p>The student learns to write a critique of a theatrical performance.</p>
18. Teaching and learning strategies	
strategy	<p>Lecture.</p> <p>Discussion.</p> <p>Presentation of visual aids.</p>

10- Course structure					
Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	2	The student's knowledge of the subject.	The concept of the principles of criticism. And the difference between literary genres and types of plays.	Lecture	Assessment questions
the second	2	The student's understanding of the subject.	Freitag's triangle. And the Aristotelian structure of the dramatic text.	discussion	Assessment questions
the third	2	The student learns the subject.	The difference between a dramatic text and a theatrical text.	Lecture	Assessment questions
Fourth	2	The student's understanding of the subject.	The closed ending of the play and the open ending.	discussion	Assessment questions
Fifth	2	Student's knowledge of the subject.	Elements of dramatic text analysis.	Lecture	Assessment questions
Sixth	2	The student understood the topic.	The title is "Thuraya Al-Nass".	discussion	Assessment questions
Seventh	2	Student's knowledge of the subject.	The psychological aspect of the character in the dramatic text.	Lecture	Assessment questions
Eighth	2	Student's understanding of the topic.	The circle of relationships between the characters.	Lecture	Assessment questions
Ninth	2		First month exam.		
tenth	2	Student's knowledge of the subject.	Critique of a Greek dramatic text according to the Aristotelian structure.	Lecture	Assessment questions

eleven	2	Student's understanding of the topic.	The Women's Parliament play.	discussion	Assessment questions
twelve	2	Student's knowledge of the subject.	An approach to the text of Praxa or the Problem of Governance / by Tawfiq al-Hakim.	Lecture	Assessment questions
thirteen	2	Student's understanding of the topic.	The legend of Pygmalion.	Lecture	Assessment questions
fourteen	2	Student's knowledge of the subject.	Criticism of a Shakespearean dramatic text / Hamlet.	Lecture	Assessment questions
fifteen	2		Second month exam.		
sixteen	2	The student learns to write a critique of the text.	A critique of Marlowe's play, The Tragedy of Doctor Faustus.	Lecture	Assessment questions
seventeen	2	The student learns to write a critique of the text.	A critique of the play Tartuffe by Molière.	Lecture	Assessment questions
eighteen	2	Student's understanding of the topic.	A critique of the myth of Sisyphus by Camus.	Lecture	Assessment questions
nineteen	2	Student's knowledge of the subject.	The philosophy of absurdity.	Lecture	Assessment questions
twenty	2	The student learns to write a critique of the text.	A critique of the play Waiting for Godot by Samuel Beckett.	Lecture	Assessment questions
Twenty-one	2	The student learns to write a critique of the text.	Critique of the play The Bald Soprano / Ionesco.	discussion	Assessment questions
twenty two	2	Student's understanding of the topic.	Elements of theatrical performance analysis.	Lecture	Assessment questions
Twenty-three	2	The student's knowledge of	The Brechtian structure of theatrical performance.	discussion	Assessment questions

		the subject.			
Twenty-four	2		Third month exam.		
Twenty-five	2	The student learns to write a critique of a theatrical performance.	Watching a theatrical performance hosted by the college.	discussion	Assessment questions
Twenty-six	2	The student learns to write a critique of a theatrical performance.	Writing a critical review of a theatrical performance chosen by the students.	discussion	Assessment questions
Twenty-seven	2	The student learns to write a banknote.	Reviewing a critical paper by a theater critic.	discussion	Assessment questions
Twenty-eight	2	The student learns to write a critique of a theatrical performance.	A critique of an Iraqi theatrical performance from the college's theater festival.	discussion	Assessment questions
Twenty-nine	2	The student learns to write a critique of a theatrical performance.	Criticism of a global or Arab theatrical performance.	discussion	Assessment questions
thirty	2		Fourth month exam.		

11- Course Evaluation

50 marks for coursework, 50 marks for the final exam.

The material is theoretical.

Assessment questions for the course.

12- Learning and teaching resources

Various dramatic texts from different eras.

Theatrical performances, and theatrical money.

Linguistic dictionaries and terminological glossaries.

A special curriculum has been prepared for the vocabulary of the subject of interpretation and analysis.

1. Course Name

Analysis and interpretation

2. Course code

3. Semester/Year

Phase Three – Annual

4. Date this description was prepared

210/2025

5. Available forms of attendance

In-person / On-campus

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

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

7. Name of the course coordinator (if there is more than one, please mention it)

Name: Dr. Huda Abdul Abbas Abdul Amir

Email:dr.huda.almamoori@gmail.com

8. Course objectives

Course objectives	The student learns the processes of analysis and interpretation through modern critical doctrines according to theatrical studies.
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9. Teaching and learning strategies

strategy	Lecture discussion Presentation of illustrative aids
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10- Course structure

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	2	Cognitive skills/knowledge	Conceptual analysis and interpretation"	Discussion/ Lecture	CATs
the second	2	Cognitive skills/knowledge	The critical text, the reasons for writing it, and the nature of the discourse.	Discussion/ Lecture	CATs
the third	2	Cognitive skills/knowledge	Critiquing the reader's response and interaction with the text	Discussion/ Lecture	CATs
Fourth	2	Cognitive skills/knowledge	Levels of receiver expectations according to Jauss' theory	Discussion/ Lecture	CATs
Fifth	2	Cognitive skills/knowledge	Levels of receiver expectations according to Iser's theory	Discussion/ Lecture	CATs
Sixth	2	Cognitive skills/knowledge	Analysis and interpretation according to	Discussion/ Lecture	CATs

			Aristotelian principles	re	
Seventh	2	Cognitive skills/knowledge	Analysis of Aristotle's Art of the Month	Discussion/ Lecture	CATs
Eighth	2	Cognitive skills/knowledge	Historical criticism and analysis of a historical play	Discussion/ Lecture	CATs
Ninth	2	Cognitive skills/knowledge	Social criticism and the application of its concepts in the analysis of a theatrical text	Discussion/ Lecture	CATs
tenth	2	Cognitive skills/knowledge	Mechanisms of analysis and interpretation according to the characteristics of psychological criticism	Discussion/ Lecture	CATs
eleven	2	Cognitive skills/knowledge	The Russian Formalist School and the Mechanisms of Text Analysis	Discussion/ Lecture	CATs
twelve	2	Cognitive skills/knowledge	Analysis of King Lear (Shakespeare)	Discussion/ Lecture	CATs
thirteen	2	Cognitive skills/knowledge	Structural criticism and its application in analyzing a theatrical text	Discussion/ Lecture	CATs
fourteen	2	Cognitive skills/knowledge	Structuralism And applying its characteristics in the analysis of a theatrical text	Discussion/ Lecture	CATs
fifteen	2	Cognitive skills/knowledge	Analysis of the play Andromache (For Rasin)	Discussion/ Lecture	CATs
sixteen	2	Cognitive skills/knowledge	Deconstruction and the	Discussion/ Lecture	CATs

			application of Jacques Derrida's philosophy in the analysis of literary texts	re	
seventeen	2	Cognitive skills/knowledge	Semiotics and sign systems in theater	Discussion/ Lecture	CATs
eighteen	2	Cognitive skills/knowledge	Analysis of a theatrical text according to the semiotic method	Discussion/ Lecture	CATs
nineteen	2	Cognitive skills/knowledge	What is left unsaid in theatrical discourse	Discussion/ Lecture	CATs
twenty	2	Cognitive skills/knowledge	Textual presence and intertextuality theory in theatrical discourse	Lecture/Discussion	CATs
Twenty-one	2	Cognitive skills/knowledge	Cultural criticism and mechanisms of analysis and interpretation according to Abdullah Al-Ghadhami's theory	Lecture/Discussion	CATs
Twenty-two	2	Cognitive skills/knowledge	Feminist criticism and mechanisms of analysis for feminist writing	Lecture/Discussion	CATs
Twenty-three	2	Cognitive skills/knowledge	Mechanisms of analysis and interpretation according to the critique of critique	Discussion/ Lecture	CATs
Twenty-four	2	Cognitive skills/knowledge	Mythological criticism and the mechanisms of textual analysis according to the philosophy of Northrop Frye	Discussion/ Lecture	CATs

twenty-five	2	Cognitive skills/knowledge	The theory of communicative action and the application of its characteristics according to the philosophy of Jürgen Habermas	Discussion/ Lecture	CATs
Twenty-six	2	Cognitive skills/knowledge	The symbolism of theatrical space and the analysis of a theatrical performance	Discussion/ Lecture	CATs
Twenty-seven	2	Cognitive skills/knowledge	Critical discourse on women, and the study of the speaker and function.	Discussion/ Lecture	CATs
twenty-eight	2	Cognitive skills/knowledge	Phenomenological philosophy and the mechanism of analysis and interpretation of theatrical texts	Discussion/ Lecture	CATs
Twenty-nine	2	Cognitive skills/knowledge	Jacobsen's model for analyzing literary texts	Discussion/ Lecture	CATs
thirty	2	Cognitive skills/knowledge	Roman Ingarden's philosophy on the structure of literary texts	Discussion/ Lecture	CATs

11- Course Evaluation

The course is theoretical and relies on the instructor's efforts to explain the material to the students in order to teach them the concepts related to each item in the course. It consists of This course, which is studied in the third stage of the Drama Studies & Criticism Specialization, comprises 30 topics.

12- Learning and teaching resources

Meta-structuralism: Structuralism and Post-Structuralism
Richard Harland

From rhetoric to discourse analysisHatem Obeid

Western critical theories/ Salma Adhawri

Contemporary literary critical thought(Methods and Theories)Hamid Lahmdani

The philosophical foundations of post-structuralist critiqueMohammed Salem
Saadallah

Course name 1.

History of theater and its literature

Course code 2.

ArThH13111905

Chapter/Year 3.

Phase Three – Annual

Date of preparation of this description: 4.

2026/2/2

There are 5 available forms of attendance.

In-person / On-campus

(Number of study hours (total) Number of units (total) 6.

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

(Name of course coordinator (if there is more than one name, mention it) 7.

Name: Prof. Dr. Rand Ali Hussein

rand83168@gmail.comEmail:

Course Objectives 8.

**Course
objectives
Study**

Understanding the history of theater in ancient civilizations and the origins of Arab and world theater.

Teaching and learning strategies 9.

Lecturer

Strategy/Discussion

Presentation of illustrative aids

Course structure 10.

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	4	Knowledge and understanding	The nature of the theater	Tests, Guided Questions	Participation in the classroom
the second	4	Knowledge and understanding	Theater and the social environment	Tests, Guided Questions	Participation in the classroom
the third	4	Knowledge and understanding	Theater in Japan	Tests, Guided Questions	Participation in the classroom
Fourth	4	Knowledge and understanding	Russian Theatre	Tests, Guided Questions	Participation in the classroom
Fifth	4	Knowledge and understanding	English theatre	Tests, Guided Questions	Participation in the classroom
Sixth	4	Knowledge and understanding	American Theatre	Tests, Guided Questions	Participation in the classroom
Seventh	4	Knowledge and understanding	The Origins of American Theatre	Tests, Guided Questions	Participation in the classroom
Eighth	4	Knowledge and understanding	The Growth of American Theatre	Tests, Guided Questions	Participation in the classroom

Ninth	4	Knowledge and understanding	Theatrical Renaissance in Europe	Tests, Guided Questions	Participation in the classroom
tenth	4	Knowledge and understanding	The maturation of drama in America	Tests, Guided Questions	Participation in the classroom
eleventh	4	Knowledge and understanding	Auxiliary Theatre in America	Tests, Guided Questions	Participation in the classroom
twelfth	4	Knowledge and understanding	Comedy and comedian	Tests, Guided Questions	Participation in the classroom
thirteenth	4	Knowledge and understanding	tragedy	Tests, Guided Questions	Participation in the classroom
fourteenth	4	Knowledge and understanding	Fundamentalist Theatre Theory	Tests, Guided Questions	Participation in the classroom
fifteenth	4	Knowledge and understanding	Rule formulation	Tests, Guided Questions	Participation in the classroom
Sixteenth	4	Knowledge and understanding	Nature of rules	Tests, Guided Questions	Participation in the classroom
seventeenth	4	Knowledge and understanding	racial differentiation	Tests, Guided Questions	Participation in the classroom
eighteenth	4	Knowledge and understanding	Definition of comedy	Tests, Guided Questions	Participation in the classroom
nineteenth	4	Knowledge and understanding	The classic definition of comedy	Tests, Guided Questions	Participation in the classroom
twenty	4	Knowledge and understanding	Definition of tragedy	Tests, Guided Questions	Participation in the classroom

Twenty-first	4	Knowledge and understanding	The purpose of comedy	Tests, Guided Questions	Participation in the classroom
Twenty-second	4	Knowledge and understanding	The purpose of tragedy	Tests, Guided Questions	Participation in the classroom
Twenty-third	4	Knowledge and understanding	Classical comedy formulas	Tests, Guided Questions	Participation in the classroom
Twenty-fourth	4	Knowledge and understanding	plot comedy	Tests, Guided Questions	Participation in the classroom
Twenty-fifth	4	Knowledge and understanding	Personal comedy	Tests, Guided Questions	Participation in the classroom
Twenty-sixth	4	Knowledge and understanding	Comedy of Morals	Tests, Guided Questions	Participation in the classroom
Twenty-seventh	4	Knowledge and understanding	Educational comedy	Tests, Guided Questions	Participation in the classroom
Twenty-eighth	4	Knowledge and understanding	Emotional comedy	Tests, Guided Questions	Participation in the classroom
Twenty-ninth	4	Knowledge and understanding	Fundamentalist comedy	Tests, Guided Questions	Participation in the classroom
thirty	4	Knowledge and understanding	Tearful comedy	Tests, Guided Questions	Participation in the classroom

Course Evaluation 11

Participation in the classroom
Assignment Submission
Daily and monthly exams

12- Learning and teaching resources

Myth and tragedy in ancient Greece	Jean-Pierre Vernant
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Drama theory from Aristotle to the present	Rashad Rushdi
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1- Course Name**Personality psychology****2- Course code**

FATHA4005

3- Term / Year**Phase Four – Annual****4- Date this description was prepared**

2025/9/20

5- Available forms of attendance**In-person / On-campus****6- Number of study hours (total) Number of units (total)****Number of study hours (60) Number of units (2)****7- Name of the course coordinator (if there is more than one name, mention it)****the name: Dr. Heba Omran Najm****Email: fine.hiba.a@uobabylon.edu.iq****8- Course Objectives**

Course objectives	<p>1- Introducing students to the basic concepts in personality psychology and its various theories.</p> <p>2- Explaining the methods and Theater Technologies for measuring and evaluating personality.</p> <p>3- Classifying the main theories in personality psychology such as (analytical, behavioral, humanistic, cognitive, etc.)</p> <p>4- A comparison between different theories in terms of basic principles and practical applications.</p>
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9- Teaching and learning strategies

strategy	<p>The lecture.</p> <p>Discussion.</p>
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10- Course structure

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	2	Explanation of the basic concepts of personality	The concept of personality	Lecture and discussion	Self-assessment tests
the second	2	Clarifying the historical development of personality studies	A historical overview of personality studies	Lecture and discussion	Self-assessment tests
the third	2	Identifying the factors that influence personality	Factors influencing personality formation	Lecture and discussion	Self-assessment tests

		formation			
Fourth	2	Identifying personality traits	Personality determinants	Lecture and discussion	Self-assessment tests
Fifth	2	Explanation of Freud's theory	Freud's theory	Lecture and discussion	Self-assessment tests
Sixth	2	Explanation of Young's Theory	Jungian theory	Lecture and discussion	Self-assessment tests
Seventh	2	exam	exam	exam	exam
Eighth	2	Explanation of Erikson's theory	Erikson's theory	Lecture and discussion	Self-assessment tests
Ninth	2	Explanation of Jean Piaget's theory	Jean Piaget's theory	Lecture and discussion	Self-assessment tests
tenth	2	Explanation of the concept of a healthy personality	The concept of a healthy personality	Lecture and discussion	Self-assessment tests
Eleven	2	Clarifying the behavioral indicators of a normal personality	Behavioral indicators of a normal personality	Lecture and discussion	Self-assessment tests
twelve	2	Defining the criteria for a healthy personality	Standards of a healthy personality	Lecture and discussion	Self-assessment tests
thirteen	2	Identifying the	The reasons that	Lecture and discussion	Self-

		reasons that lead individuals to malaise	lead individuals to malaise		assessment tests
fourteen	2	Explanation of Adler's theory	Adler's theory	Lecture and discussion	Self-assessment tests
fifteen	2	exam	exam	exam	exam
sixteen	2	Karen Horney's theory explained	Karen Horney's theory	Lecture and discussion	Self-assessment tests
seventeen	2	Understanding Fromm's theory	Fromm's theory	Lecture and discussion	Self-assessment tests
eighteen	2	Understanding Bandura's social learning theory	Bandura's social learning theory	Lecture and discussion	Self-assessment tests
nineteen	2	Understanding Carl Rogers' Theory of Self	Carl Rogers' Theory of Self	Lecture and discussion	Self-assessment tests
twenty	2	Defining the basic concepts of self-theory	Basic concepts of self-theory	Lecture and discussion	Self-assessment tests
Twenty-one	2	exam	exam	exam	exam
Twenty-two	2	Understanding Maslow's hierarchy of needs	Maslow's theory of needs	Lecture and discussion	Self-assessment tests
Twenty-three	2	Explanation of the most important aspects	The most important things in Maslow's	Lecture and discussion	Self-assessment tests

		of Maslow's theory	theory		
Twenty-four	2	Understanding trait and pattern theory (Allport theory)	Trait and pattern theory; Allport theory	Lecture and discussion	Self-assessment tests
Twenty-five	2	Identifying the most important criteria that Allport established for measuring the trait	The criteria established by Allport for measuring the trait	Lecture and discussion	Self-assessment tests
Twenty-six	2	Identifying the classification of traits	Attribute classification	Lecture and discussion	Self-assessment tests
Twenty-seven	2	Explanation of personality measurement methods	Methods of measuring personality	Lecture and discussion	Self-assessment tests
Twenty-eight	2	Understanding personality assessment methods	Personality assessment methods	Lecture and discussion	Self-assessment tests
Twenty-nine	2	Distinguishing between personality types	Personality types	Lecture and discussion	Self-assessment tests
thirty	2	exam	exam	exam	exam

11- Course Evaluation

very good

12- Learning and teaching resources

1- Personality Psychology	Kamel Mohamed Mohamed Awida
2- Personality Psychology	Ahmed Mohamed Abdel Khaleq
3- Foundations of General Psychology	Talaat Mansour and others
4- Personality Theories	Duane Schultz

1. Course Name
Crimes of the Ba'ath regime in Iraq
2. Course code
FAPC2000
3. Semester/Year
2025 – 2026
4. Date this description was prepared
1/10/2025
5. Available forms of attendance
In-person / On-campus
6. Number of study hours (total) Number of units (total)
Two hours per week (60) hours per year
7. Name of the course coordinator (if there is more than one, please mention it)
M. M. Amir Abdul Zahra Jassim
8. Course objectives

Course objectives	<input type="checkbox"/> To enable the student to become familiar with local and international laws, especially those dealing with human rights issues and violations committed against them, and to raise his level of legal culture so that he adopts it to reject those violations, whether within the state system to which he belongs or outside of it. <input type="checkbox"/> To enable the student to identify the types of crimes committed within the country and to distinguish between them and crimes against humanity by identifying their characteristics, foundations, and the laws that apply to them. <input type="checkbox"/> Definition of the International Criminal Court's laws against crimes against humanity, and the laws of the Iraqi High Criminal Court in 1990.2005, documenting the Baath Party regime's violations of human rights during its rule.
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9- Teaching and learning strategies

strategy	<input type="checkbox"/> the explanation <input type="checkbox"/> brainstorming <input type="checkbox"/> dialogue and discussion <input type="checkbox"/> Quick test
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9. Course structure

Week	Hours	Required learning outcomes	Unit or topic name	Learning method	Evaluation Method
the first	Two hours	Acquiring knowledge	The concept of crime and its categories	Explanation and discussion	Question and Answer
the second	Two hours	Acquiring knowledge	Crime Departments	Explanation and discussion	Question and Answer + Quick Quiz
the third	Two hours	Acquiring knowledge	Crimes of the Ba'ath regime according to the documentation of the Iraqi High Criminal Court Law of 19702005	Explanation and discussion	Question and Answer
Fourth	Two hours	Acquiring knowledge	Types of international crimes	Explanation and discussion	Question and Answer + Quick Quiz
Fifth	Two hours	Acquiring knowledge	Decisions issued by the Supreme Criminal Court	Explanation and discussion	Question and Answer
Sixth	Two hours	Acquiring knowledge	The most prominent cases	Explanation and	Question and

			considered by the Supreme Criminal Court	discussion	Answer + Quick Quiz
Seventh	Two hours	Acquiring knowledge	The crime of executing a number of Iraqi merchants	Explanation and discussion	Question and Answer
Eighth	Two hours	Acquiring knowledge	Crime of disrupting Friday prayer	Explanation and discussion	Question and Answer + Quick Quiz
Ninth	Two hours	Acquiring knowledge	Psychological and social crimes	Explanation and discussion	Question and Answer
tenth	Two hours	Acquiring knowledge	Mechanisms of psychological crimes	Explanation and discussion	Question and Answer + Quick Quiz
eleventh	Two hours	Acquiring knowledge	The mechanism of the crime of ethnic and sectarian cleansing	Explanation and discussion	Question and Answer
twelfth	Two hours	Acquiring knowledge	Effects of psychological crimes	Explanation and discussion	Question and Answer + Quick Quiz
thirteenth	Two hours	Acquiring knowledge	Social crimes of the Ba'ath	Explanation and discussion	Question and Answer
fourteenth	Two hours	Acquiring knowledge	The Ba'athist regime's stance on religion	Explanation and discussion	Question and Answer + Quick Quiz
fifteenth	Two hours	Acquiring knowledge	Violations of Iraqi laws	Explanation and discussion	Question and Answer
Sixteenth	Two hours	Acquiring knowledge	Politicization and partisanization of the judiciary and the appointment of Ba'athist judges	Explanation and discussion	Question and Answer + Quick Quiz
seventeenth	Two hours	Acquiring knowledge	Some decisions regarding the political and military violations of the Ba'ath regime	Explanation and discussion	Question and Answer
eighteenth	Two hours	Acquiring knowledge	Environmental crimes of the	Explanation and	Question and Answer + Quick

			Ba'ath regime	discussion	Quiz
nineteenth	Two hours	Acquiring knowledge	The city of Basra and Halabja were struck	Explanation and discussion	Question and Answer
Twenty	Two hours	Acquiring knowledge	The side effects that the city of Halabja was exposed to	Explanation and discussion	Question and Answer + Quick Quiz
Twenty-one	Two hours	Acquiring knowledge	scorched earth policy	Explanation and discussion	Question and Answer
Twenty-second	Two hours	Acquiring knowledge	Bombing of holy shrines, mosques, and Husseiniyas	Explanation and discussion	Question and Answer + Quick Quiz
Twenty-third	Two hours	Acquiring knowledge	Battle of Jassim	Explanation and discussion	Question and Answer
Twenty-fourth	Two hours	Acquiring knowledge	Burning oil wells, draining the marshes	Explanation and discussion	Question and Answer + Quick Quiz
Twenty-fifth	Two hours	Acquiring knowledge	Demolition of palm groves, trees and crops	Explanation and discussion	Question and Answer
Twenty-sixth	Two hours	Acquiring knowledge	Mass grave crimes	Explanation and discussion	Question and Answer + Quick Quiz
Twenty-seventh	Two hours	Acquiring knowledge	Events of the Sha'ban Uprising and its relation to mass graves	Explanation and discussion	Question and Answer
Twenty-eighth	Two hours	Acquiring knowledge	Genocide graves dating back to the events of 1970-1963	Explanation and discussion	Question and Answer + Quick Quiz
Twenty-ninth	Two hours	Acquiring knowledge	Genocide graves related to the Iran-Iraq War for the period 1980 – 1988	Explanation and discussion	Question and Answer
thirty	Two hours	Acquiring knowledge	Mass graves of victims of the 1991 Sha'ban uprising 1991	Explanation and discussion	Question and Answer + Quick Quiz

11- Course Evaluation

Participation in the classroom
Assignment Submission
Daily and monthly exams

12- Learning and teaching resources

Required textbooks (methodology, if applicable)

Main references (sources)

1- Salim Matar, Encyclopedia of the Iraqi Environment, First Edition, 2020
2- Archive of the Iraqi Center for Documenting Extremism Crimes at the Holy Abbasid Shrine

Recommended supporting books and references (scientific journals, reports, etc.)

1- Muhammad Al-Fadil, Crimes Against State Security, New Press, Damascus, 1978.
2- The Supreme National Commission for Accountability, Media Department, Mass Graves in Iraq, 2011.

Electronic references, websites

The International Information Network (Internet)