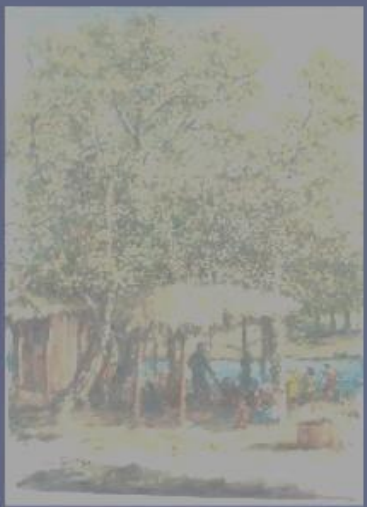
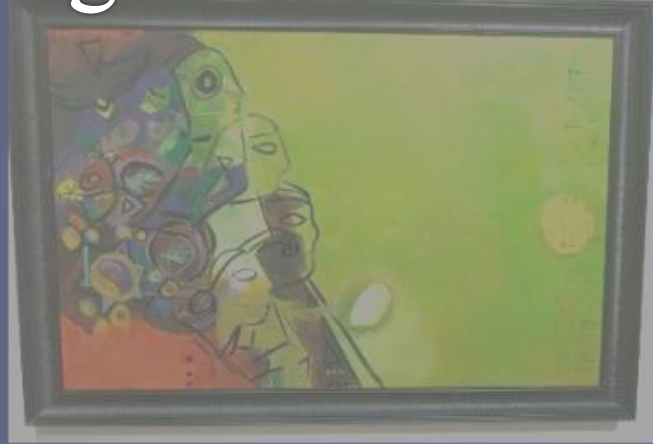




Description of
Academic Program & Syllabus
Department of Plastic Arts
College of Fine Arts



2026





**Description of
Academic Program &
Syllabus
Department of Plastic
Arts
College of Fine Arts**

2026

Academic Program Description Form



University Name: University of Babylon

Faculty/Institute: College of Fine Arts

Scientific Department: Department of Plastic Arts

Academic or Professional Program Name: Department of Plastic Arts

Final Certificate Name: Bachelor's degree

Academic System: annual

Description Preparation Date: 2025-2026

File Completion Date: 2026

Signature:

Assistant Dean for Scientific Affairs

Assist. prof. Dr. Raad Matar

Majeed Al-Taie

Date:

Signature:

Head of Department

Assist. prof. Dr. Ahmed Emad

Abdul Hameed

Date: 1.3.2026

The file is checked by:

Department of Quality Assurance and University Performance

Director of the Quality Assurance and University Performance

Assist.lect. Ammar Mudhar Falih

Date:

Signature:

Authorization of the Dean

Prof. Dr. Amer Sabah Al-Marzouq

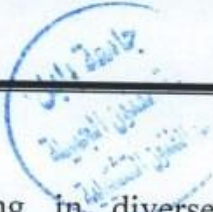


Introduction:

The Department of Plastic Arts within the College of Fine Arts is one of the leading academic departments dedicated to preparing specialists in various branches of visual art, keeping pace with the rapid developments in this dynamic creative sector. The academic program focuses on providing a comprehensive and integrated education that combines academic theory with practical application. It aims to equip students with the ability to understand and analyze aesthetic and contemporary phenomena while developing their skills in drawing, sculpture, and ceramics. The department's academic instruction is built on three main branches: drawing, sculpture, and ceramics. In the early stages, students study the fundamentals of drawing through courses on color, charcoal, anatomy, perspective, and pictorial composition. They also master sculpting techniques, including relief and three-dimensional sculpture, as well as working with various materials such as clay and metals. In addition, students explore ceramics as a distinct artistic field, learning how to use kilns specifically designed for firing pottery pieces.

In light of the global technological revolution, the department places growing emphasis on digital art by integrating computer courses into the curricula at all academic levels. Students become familiar with essential design software such as Adobe Photoshop. Keeping up with modern developments, the program also seeks to introduce students to the basics of artificial intelligence, particularly within the computer course, as a tool for image editing and generating creative ideas. Furthermore, students acquire the necessary skills to analyze artistic elements, manage their art projects through online platforms, and use technology to document their work. This helps them develop their creative vision and technical abilities.

On another front, the program focuses on meeting the changing demands of the labor market, in the digital age. By blending academic knowledge in drawing, sculpture, and ceramics with digital skills, the department aims to produce graduates



capable of competing in diverse professional environments that require a combination of manual craftsmanship and technical proficiency. From creating visual content to utilizing various software programs for presenting and analyzing artistic production, this integration of traditional artistic disciplines and technology provides graduates with innovative tools to shape their aesthetic visions. This ensures they can adapt to the demands of a job market increasingly reliant on multimedia.

Ultimately, the Department of Plastic Arts seeks to graduate students who can actively contribute to the development of the Iraqi art scene and bring about positive change in how visual arts are produced and employed to serve society. By valuing traditional arts (drawing, sculpture, ceramics) while embracing digital technologies, students become qualified for a variety of roles in plastic arts, education, and design, whether in the public or private sector. This achieves a balance between academic needs and labor market requirements.

1. Program Vision

- 1- The Fine Arts Department will be a leading center for artistic creativity that combines authenticity and modernity and contributes to the development of the artistic movement locally and globally, i.e. the department will become a global center for artistic creativity that links rhyming roots with modern developments to be a reference for researchers and creators in the fields of fine arts.
- 2- Building a generation of artists and creators who inspire their communities and add a theme to global art and culture, i.e., achieving an inspiring educational environment that supports artistic diversity and cultural exchange between students, professors, and artists from diverse backgrounds.

2. Program Mission

- 1- Providing high-quality art education that combines academic theory and practical application to promote the arts as a cultural force in spreading awareness of the role of visual arts in building national identity and cultural communication and providing comprehensive educational programs that cover all aspects of theoretical and applied visual arts.
- 2- Enhancing students' abilities to create artworks that reflect cultural and human values to empower students and provide a stimulating educational environment that allows students to express themselves freely and creatively and support graduation projects that carry innovative and influential ideas at the local and global levels.
- 3- Building links with artistic and cultural institutions to enrich artistic experience and exchange knowledge to achieve community interaction by holding exhibitions and workshops that integrate the community into the visual arts experience and providing technical consultations and services to institutions and the community to support the local artistic movement.

3. Program Objectives

The Department of Fine Arts aims to: -

- 1- Develop artistic creativity: Encourage students and artists to express themselves in innovative and diverse ways.
- 2- Promote cultural identity: Preserve and enhance cultural heritage through fine arts.
- 3- Education and training: Develop students' skills in various fields of fine arts such as (drawing, sculpture, ceramics).
- 4- Research and development: Support studies and research that enhance understanding of arts, their history, and a range of styles.
- 5- Interact with the community: Contribute to improving artistic and aesthetic awareness in society by holding exhibitions and artistic events.
- 6- Support innovation and technology: Use modern technology to produce fine artistic achievements (digital art, 3D printing, production of ceramics with special effects according to innovative materials) and promote the integration of recent technologies with traditional methods to achieve sustainable artistic development.
- 7- Global communication: Build partnerships with international art institutions, participate in international exhibitions and competitions, and introduce local and national cultural arts to the world through global platforms.

4. Program Accreditation

The programmatic accreditation has been obtained.

Ministerial Order: No. / JD / A / 2 dated 08/01/2026

5. Other External Influences

Plastic arts student training courses / evaluation of university research, theses, and dissertations through art exhibitions

6. Program Structure

Program Structure	Number of Courses	Credit hours	Percentage	Reviews
Enterprise requirements	5	10	6.41%	nothing
College requirements	4	8	5.128%	nothing
Department requirements	69	154	88.461%	nothing
summer training	nothing	nothing	nothing	nothing
Other	nothing	172	100%	nothing

7. Program Description

Drawing

Year / level	Course code	Course name	Credit hours	
			Theoretical	Practical
first stage	FAP1001	History of ancient Iraqi art	2	
first stage	FAPCO1010	Computer	1	2
first stage	FAPA1010	Arabic	2	
first stage	FAP1004	Elements of art E	1	2
first stage	FAPH1010	Human rights and democracy	2	
first stage	FAP1016	Planning		4
first stage	FAP1017	Colors		4
first stage	FAP1018	Sculpture		4
first stage	FAP1019	Porcelain		4
first stage	FAPE1010	English language	2	
first stage	FAP10011	Graphic techniques	1	2
Total			11	22

Drawing

Year / level	Course code	Course name	Credit hours	
			Theoretical	Practical
second stage / drawing	FAP2001	History of art in ancient civilizations	2	
second stage / drawing	FAPCO2000	Computer	1	2
second stage / drawing	FAP2003	Anatomy E	1	2
second stage / drawing	FAP2014	Planning		4
second stage / drawing	FAPD2015	Colors		8
second stage / drawing	FAP2006	perspective	1	2
second stage / drawing	FAPD2017	Pictorial creation		4
second stage / drawing	FAPD2008	Drawing technology and techniques	1	2
second stage / drawing	FAPE2000	English language	2	
second stage / drawing	FAPC2000	The crimes of the Baath regime	2	
second stage / drawing	FAPA2000	Arabic	2	
Total			12	24

Drawing

Year / level	Course code	Course name	Credit hours	
			Theoretical	Practical
third stage / drawing	FAP3001	History of Islamic art	2	
third stage / drawing	FAP3002	Research assets	2	
third stage / drawing	FAP3003	Philosophy of art and aesthetics	2	
third stage / drawing	FAP3014	Planning		4
third stage / drawing	FAPD3015	colors-		6
third stage / drawing	FAPD3006	Pictorial construction		6

third stage / drawing	FAPD3007	Graphic		4
third stage / drawing	FAPD3008	Free applications		4
Total			6	24

Drawing

Year / level	Course code	Course name	Credit hours	
			Theoretical	Practical
Fourth stage / Drawing	FAPD4001	Modern and contemporary art of drawing	2	
Fourth stage / Drawing	FAP4002	Art criticism	2	
Fourth stage / Drawing	FAPD4003	Advanced colours		4
Fourth stage / Drawing	FAP4004	Murals		4
Fourth stage / Drawing	FAP4005	Project		8
Fourth stage / Drawing	FAPD4006	Advanced planning		4
Fourth stage / Drawing	FAP4008	Graduation research-	2	
Total			6	20

Sculpture

Year / level	Course code	Course name	Credit hours	
			Theoretical	Practical
first stage	FAP1001	History of ancient Iraqi art	2	
first stage	FAPCO1010	Computer	1	2
first stage	FAPA1010	Arabic	2	
first stage	FAP1004	Elements of art E	1	2
first stage	FAPH1010	Human rights and democracy	2	
first stage	FAP1016	Planning		4
first stage	FAP1017	Colors		4
first stage	FAP1018	Sculpture		4

first stage	FAP1019	Porcelain		4
first stage	FAPE1010	English language	2	
first stage	FAP10011	Graphic techniques	1	2
Total			11	22

Sculpture

Year / level	Course code	Course name	Credit hours	
			Theoretical	Practical
second stage /sculpture	FAP2001	History of art in ancient civilizations	2	
second stage /sculpture	FAPCO2000	Computer	1	2
second stage /sculpture	FAP2003	Anatomy E	1	2
second stage /sculpture	FAP2014	Planning		4
second stage /sculpture	FAPS2005	Sculpture technology	1	2
second stage /sculpture	FAP2006	perspective	1	2
second stage /sculpture	FAPS2017	Figure sculpture		8
second stage /sculpture	FAPS2018	Relief sculpture		4
second stage /sculpture	FAPE2000	English language	2	
second stage /sculpture	FAPC2000	The crimes of the Baath regime	2	
second stage /sculpture	FAPA2000	Arabic	2	
Total			12	24

Year / level	Course code	Course name	Credit hours	
			Theoretical	Practical
Third stage / Sculpture	FAP3001	History of Islamic art	2	
Third stage / Sculpture	FAP3002	Research assets	2	
Third stage / Sculpture	FAP3003	Philosophy of art and aesthetics	2	

Third stage / Sculpture	FAPS3014	Figure sculpture		4
Third stage / Sculpture	FAPS3005	Relief sculpture		4
Third stage / Sculpture	FAPS3006	Sculptural creation		4
Third stage / Sculpture	FAPS3007	Free applications		6
Third stage / Sculpture	FAP3014	Planning		4
Total			6	22

Sculpture

Year / level	Course code	Course name	Credit hours	
			Theoretical	Practical
Fourth stage / Sculpture	FAPS4001	History of contemporary modern art	2	
Fourth stage / Sculpture	FAP4002	Art criticism	2	
Fourth stage / Sculpture	FAPS4003	Figure sculpture		4
Fourth stage / Sculpture	FAP4004	Murals		4
Fourth stage / Sculpture	FAP4005	Project		8
Fourth stage / Sculpture	FAPS4006	Bronze casting techniques		6
Fourth stage / Sculpture	FAP4008	Graduation research	2	
Total			6	22

Ceramics

Year / level	Course code	Course name	Credit hours	
			Theoretical	Practical
first stage	FAP1001	History of ancient Iraqi art	2	
first stage	FAPCO1010	Computer	1	2
first stage	FAPA1010	Arabic	2	
first stage	FAP1004	Elements of art E	1	2
first stage	FAPH1010	Human rights and democracy	2	

first stage	FAP1016	Planning		4
first stage	FAP1017	Colors		4
first stage	FAP1018	Sculpture		4
first stage	FAP1019	Porcelain		4
first stage	FAPE1010	English language	2	
first stage	FAP10011	Graphic techniques	1	2
Total			11	22

Ceramics

Year / level	Course code	Course name	Credit hours	
			Theoretical	Practical
second stage /ceramics	FAP2001	History of art in ancient civilizations	2	
second stage /ceramics	FAPCO2000	Computer	1	2
second stage /ceramics	FAPP2003	Ceramic body technology	2	
second stage /ceramics	FAPP2014	E-glass technology	2	
second stage /ceramics	FAPP2005	Layout and colours		4
second stage /ceramics	FAPP2016	Practical pottery		4
second stage /ceramics	FAPP2007	Design and decorate	1	2
second stage /ceramics	FAPP2018	Murals		4
second stage /ceramics	FAPP2019	Sculptural pottery		4
second stage /ceramics	FAPE2000	English language	2	
second stage /ceramics	FAPC2000	The crimes of the Baath regime	2	
second stage /ceramics	FAPA2000	Arabic	2	
Total			14	20

Year / level	Course code	Course name	Credit hours	
			Theoretical	Practical
Third stage / Ceramics	FAP3001	History of Islamic art	2	
Third stage / Ceramics	FAP3002	Research assets	2	
Third stage / Ceramics	FAP3003	Philosophy of art and aesthetics	2	
Third stage / Ceramics	FAPP3004	E-glass technology	2	
Third stage / Ceramics	FAPP3015	Practical pottery		4
Third stage / Ceramics	FAPP3016	Sculptural pottery		4
Third stage / Ceramics	FAPP3017	Furnaces and glazing	1	2
Third stage / Ceramics	FAPP3008	Murals		4
Total			9	14

Ceramics

Year / level	Course code	Course name	Credit hours	
			Theoretical	Practical
Fourth stage / Ceramics	FAPP4001	Modern and contemporary ceramic art	2	
Fourth stage / Ceramics	FAP4002	Art criticism	2	
Fourth stage / Ceramics	FAPP4003	Practical pottery		4
Fourth stage / Ceramics	FAPP4004	Sculptural pottery		4
Fourth stage / Ceramics	FAP4005	Project		8
Fourth stage / Ceramics	FAPP4006	Furnaces and glazing		4
Fourth stage / Ceramics	FAPP4007	Free applications		4
Fourth stage / Ceramics	FAP4008	Graduation research	2	
Total			6	24

8. Expected learning outcomes of the program

Knowledge

To know the meaning of plastic arts.

To classify the fields of plastic arts.

To be able to structurally analyze a work of art in the field of plastic arts.

To be able to classify ancient and modern teaching methods.

Skills

Divergent thinking skill

Critical thinking skill

Analysis and synthesis skill

Deletion and additional skill

Ethics

The student's knowledge of the concept of plastic arts in all its fields

The student's ability to evaluate works of art

The student's ability to achieve mental and emotional

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

9. Teaching and learning strategies

- 1- A thinking strategy according to the learner's ability, so that if the student can learn the concept of the meaning of creativity in art, he will acquire various artistic skills in producing dissimilar artistic works.
- 2- Critical thinking strategy in learning and in analyzing works of art. This strategy refers to the highest levels of thinking of the learner when deriving 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 specific educational problem, or several suitable solutions, for example, to create a specific work of art.

10. Assessment Methods

- 1- Daily observation.
- 2- Written tests.
- 3- Oral questions.
- 4- Conducting daily tests.
- 5- Quarterly and annual exams.
- 6- Presentation and criticism of works.
- 7- Follow up on computer work.
- 8- Evaluating **individual and group artistic works periodically.**

11. Faculty

Faculty Members

S	Name	Academic title	Specialization		Special Requirements / Skills (if applicable)	Number of the teaching class	
			General	Special		Staff	Lecturer
1.	Ibtisam Naji Kazem	Professor	Fine Arts	Fine Arts		staff	
2.	Ahmed Abbas Saeed	Professor	Fine Arts	Fine Arts		staff	
3.	Shawqi Mustafa Ali	Professor	Fine Arts	Fine Arts		staff	
4.	Shaima Hamza Radeef	Professor	Fine Arts	Fine Arts		staff	
5.	Safa Lotfi Abdel Amir	Professor	Fine Arts	Fine Arts		staff	
6.	Diaa Hassan Mahmoud	Professor	Fine Arts	Art Science and technology		staff	
7.	Ali Hussein Hatef	Professor	Fine Arts	Fine Arts		staff	
8.	Ali Shaker Nehma	Professor	Fine Arts	Fine Arts		staff	

9.	Atyaf Ali Najm	Professor	Fine Arts	Fine Arts		staff	
10.	Ayad Mahmoud Haider	Professor	Fine Arts	Fine Arts		staff	
11.	Iman Khazal Abbas	Professor	Fine Arts	Fine Arts		staff	
12.	Enas Malik Abdullah	Professor	Fine Arts	Fine Arts		staff	
13.	Rana Hussein Hatef	Professor	Fine Arts	Fine Arts		staff	
14.	Rafid Qasim Hashem	Professor	Philosophy	Philosophy		staff	
15.	Hamdiya Kazem Roudhan	Professor	Visual education	Visual education		staff	
16.	Haider Raouf Saeed	Professor	Fine Arts	Fine Arts		staff	
17.	Haider Sabah Jared	Professor	Fine Arts	Fine Arts		staff	
18.	Turath Amin Abbas	Professor	Fine Arts	Fine Arts		staff	
19.	Hossam Sabah Jard	Professor	Fine Arts	Fine Arts		staff	
20.	Hassanein Abdel Amir	Professor	Fine Arts	Fine Arts		staff	
21.	Rabab Salman Kazim	Professor	Fine Arts	Fine Arts		staff	
22.	Samer Ahmed Hamza	Professor	Fine Arts	Fine Arts		staff	
23.	Salwa Mohsen Hameed	Professor	Fine Arts	Fine Arts		staff	
24.	Maher Kamel Nafi	Professor	Fine Arts	Fine Arts		staff	

25.	Muhammad Ali Ajhaly	Professor	Fine Arts	Fine Arts		staff	
26.	Muhammad Ali Alwan	Professor	Fine Arts	Fine Arts		staff	
27.	Makki Imran Raji	Professor	Fine Arts	Drawing		staff	
28.	Munther Muhammad Suleiman	Professor	Fine Arts	Fine Arts		staff	
29.	Ahmed Emad Abdel Hamid	Asst. Professor	Fine Arts	Fine Arts		staff	
30.	Adham Ali Hamza	Asst. Professor	Fine Arts	Fine Arts		staff	
31.	Bahaa Ali Hussein	Asst. Professor	Fine Arts	Fine Arts		staff	
32.	Hussein Hashem	Asst. Professor	Fine Arts	Fine Arts		staff	
33.	Khaled Jabbar Aswad	Asst. Professor	Fine Arts	Fine Arts		staff	
34.	Zahraa Hadi Kazem	Asst. Professor	Visual education	Visual education		staff	
35.	Salam Ahmed Hamza	Asst. Professor	Fine Arts	Fine Arts		staff	
36.	Ali Ghadban Sukkar	Asst. Professor	Fine Arts	Fine Arts		staff	
37.	Rana Qasim Mahdi	Asst. Professor	Fine Arts	Fine Arts		staff	
38.	Mahdi Abdel Amir	Asst. Professor	Visual education	Visual education		staff	
39.	Nabil Ma Allah Radi	Asst. Professor	Fine Arts	Fine Arts		staff	
40.	Wejdan Najah Abd	Asst. Professor	Fine Arts	Fine Arts		staff	
41.	Riam Saleh	Asst.	Fine Arts	Fine Arts		staff	

	Abbas	Professor					
42.	Mohsen Reda Mohsen	Asst. Professor	Fine Arts	Fine Arts		staff	
43.	Asaad Jawad Abdel Muslim	Asst. Professor	Fine Arts	Ceramics		staff	
44.	Ali Abboud Muhammad	Asst. Professor	Fine Arts	Drawing		staff	
45.	Hind Mohamed Reda	Asst. Professor	Visual education	Visual education		staff	
46.	Raed Muhammad Abboud	Lecturer	Fine Arts	Fine Arts		staff	
47.	Rasoul Hamza Nasser	Lecturer	Fine Arts	Fine Arts		staff	
48.	Firas Imad Nouri	Lecturer	Fine Arts	Fine Arts		staff	
49.	Shaker Mahmoud Karim	Lecturer	Fine Arts	Fine Arts		staff	
50.	Lamia Wahab Razzaq	Lecturer	Fine Arts	Fine Arts		staff	
51.	Adyan Younis Yassin	Lecturer	Fine Arts	Fine Arts		staff	
52.	Muhammad Aboud Al- Muhanna	Lecturer	Fine Arts	Fine Arts		staff	
53.	Zahra Rasool Kazem	Lecturer	Fine Arts	Fine Arts		staff	
54.	Saif Hossam Ali	Lecturer	Fine Arts	Fine Arts		staff	
55.	Shadan Jabbar Hadi	Lecturer	Fine Arts	Fine Arts		staff	
56.	Karar Hussein Youssef	Lecturer	Sculpture	Ceramic Sculpture		staff	

57.	Maha Abdel Aziz	Lecturer	Fine Arts	Fine Arts		staff	
58.	Nisreen Muhammad Hadi	Lecturer	Fine Arts	Fine Arts		staff	
59.	Qasim Khudair Abbas	Lecturer	Visual education	Visual education		staff	
60.	Haider Aziz Gouda	Asst. Lecturer	Fine Arts	Fine Arts		staff	
61.	Abdul Razzaq Nayef	Asst. Lecturer	Visual education	Visual education		staff	
62.	Roaa Ali Jabr	Asst. Lecturer	Fine Arts	Graphic		staff	
63.	Ali Hussein Kazem	Asst. Lecturer	Fine Arts	Sculpture		staff	
64.	Sadeem Dheyaa Shamsi	Asst. Lecturer	Information Technology	Information of Network		staff	

12. Faculty Development

Mentoring new faculty members

- A. Guidance and counseling programs.
- B. Workshops and training on curricula and assessment.
- C. Continuous development through conferences and e-learning.
- D. Adherence to the Ministry's instructions through education and periodic review.
- E. Building a culture of cooperation and continuous assessment.

Professional development of faculty members

- A. Professional Development Programs
- B. Curriculum and Knowledge Update
- C. Promoting Scientific Research
- D. Administrative Development
- E. Enhancing Cooperation with the Media Sector
- F. Enhancing Personal Skills
- R. Evaluation and Follow-up

13. Acceptance Criterion

Direct admission + central admission

14. The most important sources of information about the program

- 1- Ministry of Higher Education and Scientific Research
- 2- Councils of Media Colleges in Iraq
- 3- Arab and International Media Colleges

15. Program development plan

The first axis: (The effectiveness of the academic program in the scientific department): The first axis: (The effectiveness of the academic program in the scientific department): The academic program in the scientific department is distinguished in its design, description, and characteristics in a way that achieves the desired goals of preparing a professionally and scientifically competent student in the field of his professional specialization.

The second axis: (Measurement and evaluation programs): There is a developed and effective measurement and evaluation system in the college and the scientific department.

The third axis: (Partnership with schools): There is a clear partnership between the college, the scientific department, and the schools to develop the student's professional preparation.

Fourth Axis: (Faculty Members): The college and scientific department have distinguished faculty members in teaching, research, and community service.

Fifth Axis: (Scientific Research): The college and scientific department have distinguished faculty members in scientific research.

Sixth Axis: (Governance and Administration): There is a leadership that has the powers and competence to achieve the desired goals of the college and the scientific department.

Seventh Axis: (Financial and Material Resources): Sufficient financial and material resources are available to achieve the approved standards in a way that achieves the vision, mission, and goals of the college and the scientific department.

Axis Eight: (Students): There are clear policies in the college and the scientific department for accepting and caring for students.

Program Skills Outline

Required program learning outcomes

Year/Level	Course Code	Course Name	Basic or optional	Knowledge				Skills				Ethics			
				A1	A2	A3	A4	B1	B2	B3	B4	C1	C2	C3	C4
first stage	FAP1001	History of ancient Iraqi art	Basic		√		√		√		√		√		√
first stage	FAPCO1010	Computer	Basic			√		√	√		√				√
first stage	FAPA1010	Arabic	Basic		√		√	√		√			√	√	√
first stage	FAP1004	Elements of art E	Basic		√		√		√		√		√		√
first stage	FAPH1010	Human rights and democracy	Basic			√		√	√		√				√
first stage	FAP1016	Planning	Basic		√		√	√		√			√	√	√
first stage	FAP1017	colors	Basic	√				√	√		√	√			√
first stage	FAP1018	Sculpture	Basic		√		√		√		√		√		√
first stage	FAP1019	Porcelain	Basic			√		√	√		√			√	
first stage	FAPE1010	English language	Basic		√		√	√		√			√	√	√
first stage	FAP10011	Graphic techniques	Basic		√		√		√		√		√		√
second stage / drawing	FAP2001	History of art in ancient civilizations	Basic		√		√		√		√		√		√
second stage / drawing	FAPCO2000	Computer	Basic			√		√	√		√			√	
second stage / drawing	FAP2003	Anatomy E	Basic		√		√	√		√			√	√	√
second stage / drawing	FAP2014	Planning	Basic		√		√		√		√		√		√
second stage / drawing	FAPD2015	colors	Basic			√		√	√		√			√	
second stage / drawing	FAP2006	perspective	Basic		√		√	√		√			√	√	√
second stage / drawing	FAPD2017	Pictorial creation	Basic	√				√	√		√	√			√
second stage / drawing	FAPD2008	Drawing technology and techniques	Basic		√		√		√		√		√		√
second stage / drawing	FAPE2000	English language	Basic			√		√	√		√			√	
second stage / drawing	FAPC2000	The crimes of the Baath regime	Basic		√		√	√		√			√	√	√
second stage / drawing	FAPA2000	Arabic	Basic		√		√		√		√		√		√
third stage / drawing	FAP3001	History of Islamic art	Basic			√		√	√		√			√	
third stage / drawing	FAP3002	Research assets	Basic		√		√	√		√			√	√	√
third stage / drawing	FAP3003	Philosophy of art and aesthetics	Basic	√				√	√		√	√			√
third stage / drawing	FAP3014	Planning	Basic		√		√		√	√	√		√	√	

third stage / drawing	FAPD3015	colors-	Basic		√		√		√		√		√		√
third stage / drawing	FAPD3006	Pictorial construction	Basic			√		√	√		√			√	
third stage / drawing	FAPD3007	Graphic	Basic		√		√	√		√			√	√	√
third stage / drawing	FAPD3008	Free applications	Basic		√		√		√		√		√		√
Fourth stage / Drawing	FAPD4001	Modern and contemporary art of drawing	Basic			√		√	√		√			√	
Fourth stage / Drawing	FAP4002	Art criticism	Basic		√		√	√		√			√	√	√
Fourth stage / Drawing	FAPD4003	Advanced colors	Basic	√				√	√		√	√			√
Fourth stage / Drawing	FAP4004	Murals	Basic		√		√		√		√		√		√
Fourth stage / Drawing	FAP4005	Project	Basic			√		√	√		√			√	
Fourth stage / Drawing	FAPD4006	Advanced planning	Basic		√		√	√		√			√	√	√
Fourth stage / Drawing	FAP4008	Graduation research-	Basic		√		√		√		√		√		√
second stage / sculpture	FAP2001	History of art in ancient civilizations	Basic			√		√	√		√			√	
second stage / sculpture	FAPCO2000	Computer	Basic		√		√		√		√		√		√
second stage / sculpture	FAP2003	Anatomy E	Basic			√		√	√		√			√	
second stage / sculpture	FAP2014	Planning	Basic		√		√	√		√			√	√	√
second stage / sculpture	FAPS2005	Sculpture technology	Basic		√		√		√		√		√		√
second stage / sculpture	FAP2006	perspective	Basic			√		√	√		√			√	
second stage / sculpture	FAPS2017	Figure sculpture	Basic		√		√	√		√			√	√	√
second stage / sculpture	FAPS2018	Relief sculpture	Basic	√				√	√		√	√			√
second stage / sculpture	FAPE2000	English language	Basic		√		√		√		√		√		√
second stage / sculpture	FAPC2000	The crimes of the Baath regime	Basic			√		√	√		√			√	
second stage / sculpture	FAPA2000	Arabic	Basic		√		√		√		√		√		√
Third stage / Sculpture	FAP3001	History of Islamic art	Basic			√		√	√		√			√	
Third stage / Sculpture	FAP3002	Research assets	Basic		√		√	√		√			√	√	√
Third stage / Sculpture	FAP3003	Philosophy of art and aesthetics	Basic		√		√		√		√		√		√
Third stage / Sculpture	FAPS3014	Figure sculpture	Basic			√		√	√		√			√	
Third stage /	FAPS3005	Relief sculpture	Basic		√		√	√		√			√	√	√

Sculpture																			
Third stage / Sculpture	FAPS3006	Sculptural creation	Basic	√				√	√		√	√							√
Third stage / Sculpture	FAPS3007	Free applications	Basic		√		√		√		√		√						√
Third stage / Sculpture	FAP3014	Planning	Basic			√		√	√		√								√
Fourth stage / Sculpture	FAPS4001	History of contemporary modern art	Basic		√		√	√		√									√
Fourth stage / Sculpture	FAP4002	Art criticism	Basic		√		√		√		√								√
Fourth stage / Sculpture	FAPS4003	Figure sculpture	Basic			√		√	√		√								√
Fourth stage / Sculpture	FAP4004	Murals	Basic		√		√	√		√									√
Fourth stage / Sculpture	FAP4005	Project	Basic	√				√	√		√	√							√
Fourth stage / Sculpture	FAPS4006	Bronze casting techniques	Basic		√		√		√	√	√								√
Fourth stage / Sculpture	FAP4008	Graduation research	Basic	√			√		√										√
second stage / ceramics	FAP2001	History of art in ancient civilizations	Basic		√		√		√		√								√
second stage / ceramics	FAPCO2000	Computer	Basic			√		√	√		√								√
second stage / ceramics	FAPP2003	Ceramic body technology	Basic		√		√	√		√									√
second stage / ceramics	FAPP2014	E-glass technology	Basic		√		√		√		√								√
second stage / ceramics	FAPP2005	Layout and colours	Basic			√		√	√		√								√
second stage / ceramics	FAPP2016	Practical pottery	Basic		√		√	√		√									√
second stage / ceramics	FAPP2007	Design and decorate	Basic	√				√	√		√	√							√
second stage / ceramics	FAPP2018	Murals	Basic		√		√		√		√								√
second stage / ceramics	FAPP2019	Sculptural pottery	Basic			√		√	√		√								√
second stage / ceramics	FAPE2000	English language	Basic		√		√	√		√									√
second stage / ceramics	FAPC2000	The crimes of the Baath regime	Basic		√		√		√		√								√
second stage / ceramics	FAPA2000	Arabic	Basic			√		√	√		√								√
Third stage / Ceramics	FAP3001	History of Islamic art	Basic		√		√	√		√									√
Third stage / Ceramics	FAP3002	Research assets	Basic	√				√	√		√	√							√
Third stage / Ceramics	FAP3003	Philosophy of art and aesthetics	Basic		√		√		√		√								√

Third stage / Ceramics	FAPP3004	E-glass technology	Basic			√		√	√		√			√	
Third stage / Ceramics	FAPP3015	Practical pottery	Basic		√		√	√		√			√	√	√
Third stage / Ceramics	FAPP3016	Sculptural pottery	Basic		√		√		√		√		√		√
Third stage / Ceramics	FAPP3017	Furnaces and glazing	Basic			√		√	√		√			√	
Third stage / Ceramics	FAPP3008	Murals	Basic		√		√	√		√			√	√	√
Fourth stage / Ceramics	FAPP4001	Modern and contemporary ceramic art	Basic	√				√	√		√	√			√
Fourth stage / Ceramics	FAP4002	Art criticism	Basic		√		√		√		√		√		√
Fourth stage / Ceramics	FAPP4003	Practical pottery	Basic			√		√	√		√			√	
Fourth stage / Ceramics	FAPP4004	Sculptural pottery	Basic		√		√	√		√			√	√	√
Fourth stage / Ceramics	FAP4005	Project	Basic		√		√		√		√		√		√
Fourth stage / Ceramics	FAPP4006	Furnaces and glazing	Basic			√		√	√		√			√	
Fourth stage / Ceramics	FAPP4007	Free applications	Basic		√		√	√		√			√	√	√
Fourth stage / Ceramics	FAP4008	Graduation research	Basic	√				√	√		√	√			√

First Year Course Description

Course name	
History of Ancient Art (Iraqi and Egyptian)	
Course code	
FAP1001	
Semester/year	
The first stage - annual	
The date this description was prepared	
02/02/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (60) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Raed Muhammad Abboud Email: raed_mohmed2003@uobabylon.edu.iq	
Course objectives	
objectives	A- The student will identify the major stages of development in ancient Iraqi history. B- For the student to become familiar with the most important stages and development in the history of ancient Iraq. T- Recognizes what distinguishes each stage of development.
Teaching and learning strategies	
Teaching and learning strategies	1- The lecture. 2- Discussion. 3- Using instructional aids.
Course structure	

week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	2	A- Knowledge and understanding The student should know what history is and how knowledge of the time period was achieved.	Introduction to history in general: knowledge of time periods and how they were determined	Test and discussion	2- Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
the second	2	To learn art in ancient Iraq before the establishment of governments	(Art in ancient Iraq before the establishment of governments (50th - 30th century) BC	Lecture, discussion, and presentation of clarifications	2- Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
the third	2	To become familiar with the cultural phases before establishing governments	Civilizational phases before the establishment of governments	1- The lecture. 2- Discussion. 3- Displaying the means of explanation.	2- Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
Fourth	2	The student learns about Sumerian art: century (24-28) BC	Sumerian Art: Century (28-24) BC	1- The lecture. 2- Discussion. 3- Displaying the means of explanation.	2- Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
Fifth	2	To learn about cylinder seals and how to work with them	1. Sumerian seals 2. Cylinder seals of the Dawn of the Dynastic Era (flat seals, cylinder seals)	Lecture, discussion, and presentation of clarifications	2- Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
Sixth	2	To learn about applied arts and prominent sculpture	Applied arts and relief sculpture	Lecture, discussion, and presentation of clarifications	2- Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture,

					and the grades for this activity (from 1-5 grades) are added to the written test grade.
Seventh	2	First month exam	First month exam	First month exam	First month exam
Eighth	2	To learn about sculpture in this period	Pots, round (holographic) sculpture	Lecture, discussion, and presentation of clarifications	Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
Ninth	2	To get to know the Akkadians (24th - 23rd century BC)	Akkadian (24th - 23rd century BC)	Lecture, discussion, and presentation of clarifications	Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
tenth	2	To learn about the prominent and three-dimensional sculpture of this era	Relief sculpture, three-dimensional sculpture	Lecture, discussion, and presentation of clarifications	Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
eleventh	2	To learn about cylinder seals and how to work with them in this era	Cylindrical seals:	Lecture, discussion, and presentation of clarifications	Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
twelfth	2	To study the Sumerian–Semitic Union (Semitic 23rd - 22nd century BC)	The Sumerian-Semitic League (23rd - 22nd century BC)	Lecture, discussion, and presentation of clarifications	Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
thirteenth	2	To learn about	Figure	Lecture,	Weekly preparation and

		three-dimensional sculpture in this era	sculpture	discussion, and presentation of clarifications	class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
fourteenth	2	To become familiar with relief sculpture	Relief sculpture	Lecture, discussion, and presentation of clarifications	Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
fifteenth	2	Second month exam	Second month exam	Second month exam	Second month exam
Sixteen	2	To learn about architecture in this era	Architecture	Lecture, discussion, and presentation of clarifications	Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
seventeenth	2	To become familiar with the cylinder seals of this era	Cylinder seals	Lecture, discussion, and presentation of clarifications	Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
eighteenth	2	To learn about ancient Babylonian art (17th - 16th century BC)	Ancient Babylonian art (17th - 16th century BC)	Lecture, discussion, and presentation of clarifications	Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
nineteenth	2	To learn about architecture in this era	Architecture	Lecture, discussion, and presentation of clarifications	Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this

					activity (from 1-5 grades) are added to the written test grade.
Twenty	2	To learn about the prominent sculptures of this era	Relief sculpture	Lecture, discussion, and presentation of clarifications	Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
Twenty-one	2	To learn about three-dimensional sculpture in this era	Figure sculpture	Lecture, discussion, and presentation of clarifications	Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
Twenty-two	2	To learn about three-dimensional sculpture in this era	Figure sculpture	Lecture, discussion, and presentation of clarifications	Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
twenty-third	2	To recognize the cylinder seals of this era	For cylinder seals	Lecture, discussion, and presentation of clarifications	Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
twenty-fourth	2	To learn about Assyrian art (14th century - 7th century BC)	Assyrian art (14th - 7th century BC)	Lecture, discussion, and presentation of clarifications	Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
twenty-fifth	2	To learn about the architecture and prominent sculpture of this	Architecture. Relief sculpture	Lecture, discussion, and presentation of	Weekly preparation and class discussion: This represents the student's activity and preparation

		era		clarifications	while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
twenty-sixth	2	To become acquainted with the applied arts of this era	Applied arts	Lecture, discussion, and presentation of clarifications	Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
twenty-seventh	2	To learn about the art of New Babylon (7th - 6th century BC), architecture	25. Art of New Babylon, century (7-6 BC), architecture	Lecture, discussion, and presentation of clarifications	Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
Twenty-eighth	2	To recognize the prominent and circular sculpture of this era	Relief and rounded sculpture	Lecture, discussion, and presentation of clarifications	Weekly preparation and class discussion: This represents the student's activity and preparation while taking the lecture, and the grades for this activity (from 1-5 grades) are added to the written test grade.
twenty-ninth	2	To know the most important features of the civilization of ancient Iraq (review)	review	Lecture and presentation of clarifications	Share
Thirty	2	Second month exam	Written exam	Written exam	Written exam

Course evaluation

Daily preparation for the first semester of 5
Monthly exam for the first semester of 20
First semester grade of 25
Daily preparation for the second semester of 5
Monthly exam for the second semester of 20
Second semester grade of 25
A total of 50 exams for the first and second semester
End of year exam of 50
Final score out of 100

Learning and teaching resources	
Required textbooks (methodology, if any)	History of ancient Iraqi art
Main references (sources)	History of ancient Iraqi art
Recommended supporting books and references (scientific journals, reports...)	History of ancient Iraqi art
Electronic references, Internet sites	History of ancient Iraqi art

Course Description

Course name					
Computer					
Course code					
FAPCO1010					
Semester/year					
The first stage - annual					
The date this description was prepared					
15-1-2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (90) Number of units (2)					
Name of the course administrator (if more than one name is mentioned)					
Name: Sadeem Dheyaa Shamsi Email: sadeem.shamsi@uobabylon.edu.iq					
Course objectives					
objectives		The course aims to provide students with fundamental computer skills and practical applications in Word, PowerPoint, and Excel, along with an introduction to basic networking concepts to support their academic and technical abilities.			
Teaching and learning strategies					
Teaching and learning strategies		Adopting theoretical lectures and practical applications with class activities and assignments, to enable students to integrate theoretical knowledge with practical application.			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	3	Hardware and software concepts and components.	Introduction to computers	theoretical	Daily exam

the second	3	Introduction to computers (continued): The concept of computing, data, information, and information applications that link input and output devices.	Introduction to computers (continued)	theoretical	Daily exam
the third	3	Computer parts, hardware parts, input and output units.	Computer components	Explanation with presentation.	Daily exam
Fourth	3	Types of memory: volatile and non-volatile memory, secondary storage	Computer components (continued)	Explanation of the topic and presentation.	Daily exam
Fifth	3	Components of the CPU: control unit (CU), arithmetic and logic unit (ALU) and registers	Computer components (continued)	Explanation of the topic and presentation.	Daily exam
Sixth	3	Computer ports, PC (features and types)	Computer components (continued)	Explanation of the topic and presentation.	Daily exam
Seventh	3	Basics of common operating system, user interface using mouse techniques	Operating system and graphical user interface	Explanation with implementation in a practical way	Daily exam
Eighth	3	Using common icons, status bar, use menu and menu selection	Operating System and Graphical User Interface (continued)	Explanation with implementation in a practical way	Daily exam
Ninth	3	The concept of folders and directories, opening and closing different windows; Creating shortcuts.	Operating System and Graphical User Interface (continued)	Explanation with implementation in a practical way	Daily exam
tenth	3	Customization and personalization of graphical user interfaces, accessibility features in graphical user interfaces	Operating System and Graphical User Interface (continued)	Explanation with implementation in a practical way	Daily exam
eleventh	3	Basics of word processing; Basic features of word processors, opening and closing documents	Word processing	Explanation with implementation in a practical way	Daily exam
twelfth	3	Text creation and processing; Formatting text and paragraphs, using templates to create documents.	Word processing (continued)	Explanation with implementation in a practical way	Daily exam
thirteenth	3	Create and manage tables, use styles and themes, spelling and grammar checking tools, use headers and footers.	Word processing (continued)	Explanation with implementation in a practical	Daily exam

				way	
fourteenth	3	exam	Midterm Practical Exam	exam	Practical semester exam
fifteenth	3	exam	Midterm Theoretical Exam	exam	Theoretical semester exam
sixteenth	3	Introduction to spreadsheet programs, creating and formatting worksheets, sorting and filtering data, using formulas and functions.	Spreadsheet	Explanation with implementation in a practical way	Daily exam
seventeenth	3	Using formulas and functions, using pivot tables to analyze data.	Spreadsheet (continued)	Explanation with implementation in a practical way	Daily exam
eighteenth	3	Data validation and error checking, data visualization: creating charts and graphs.	Spreadsheet (continued)	Explanation with implementation in a practical way	Daily exam
nineteenth	3	Introduction to presentation software: overview of common tools and creating a new presentation.	Presentation software	Explanation with implementation in a practical way	Daily exam
Twenty	3	Use templates and themes, insert and format text and images, transition effects and animations	Presentation software (continued)	Explanation with implementation in a practical way	Daily exam
Twenty-one	3	Use speaker notes and timers, advanced features: hyperlinks and action buttons.	Presentation software (continued)	Explanation with implementation in a practical way	Daily exam
Twenty-two	3	Computer networking basics; LAN and WAN.	Introduction to the Internet and web browsers	Explanation of the topic and presentation.	Daily exam
twenty-third	3	The concept of the Internet and its applications; Internet and World Wide Web connectivity; Web browsing programs, search engines.	Introduction to the Internet and Web Browsers (continued)	Explanation of the topic and presentation.	Daily exam
twenty-fourth	3	Understanding URLs, domain names, and IP addresses.	Introduction to the Internet and Web Browsers (continued)	Explanation with implementation in a practical way	Daily exam
twenty-fifth	3	Email Basics: Get an email	Communications	Explanation	Daily

		account; Send and receive emails; Access to sent emails; Using emails: Collaborating on documents.	and email	with implementation in a practical way	exam
twenty-sixth	3	Send and receive emails; Access to sent emails; Using emails: Collaborating on documents.	Communications and Email (continued)	Explanation with implementation in a practical way	Daily exam
twenty-seventh	3	Definition and concept of cloud computing, and cloud-based Office suites (Office 365 and Google Workspace).	Introduction to cloud computing and its services	Explanation with implementation in a practical way	Daily exam
Twenty-eighth	3	Google Workspace: Google Docs, Google Sheets, Google Drive, and Google Meet.	Introduction to cloud computing and its services (continued)	Explanation with implementation in a practical way	Daily exam
twenty-ninth	3	exam	Midterm Practical Exam	exam	Practical semester exam
Thirty	3	exam	Midterm Theoretical Exam	exam	Theoretical semester exam

Course evaluation

Chapter One / 25
Chapter Two/25
Final practical exam / 25
Final theoretical exam / 25
Details for each chapter:
Attendance / 10%
Daily exercises / 15%
Theoretical exam / 25%
Practical exam / 50%

Learning and teaching resources

Required textbooks (methodology, if any)	Computer basics and applications.
Main references (sources)	Computer basics for beginners. Learn Microsoft Office step by step.
Recommended supporting books and references (scientific journals, reports...)	Official Microsoft resources and learning materials. Google Workspace Learning Center. Selected scientific journals and technical reports in the field of computer science and information technology.
Electronic references, Internet sites	https://support.microsoft.com/

Course Description

Course name					
Arabic					
Course code					
FAPA1010					
Semester/year					
The first stage - annual					
The date this description was prepared					
2026-01-18					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (60) Number of units (2)					
Name of the course administrator (if more than one name is mentioned)					
Name: Aqeel Abdul Razzaq Abdul Wahab Email: hum655.aqeel.abdulrazzaq@uobabylon.edu.iq					
Course objectives					
objectives		1- The course aims to develop students' understanding of Arabic sentence. 2- Knowing and controlling spelling rules. 3- Accessing creative literary texts and forming literary knowledge.			
Teaching and learning strategies					
Teaching and learning strategies		Standard method- inductive method			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	2	Hamza in Arabic / the hamza at the beginning of the word and	The hamza in the Arabic language	standard	Daily testing

		the middle hamza.			
the second	2	Extreme hamza	Hamza in the Arabic language	standard	Daily testing
the third	2	Distinguishing between (Dād) and (Zā')	Writing the letters Dhaad and Dhaa	Inductive	Daily testing
Fourth	2	Knowledge of the use of punctuation marks in writing texts	punctuation marks	Inductive	Daily testing
Fifth	2	Know the difference between a short alif and an elongated alif	Writing the short and extended alif	standard	Daily testing
Sixth	2	Using numbers and numerical adjectives in writing text	Rules for writing numbers and numerical adjectives	standard	Daily testing
Seventh	2	Know the difference between grammatical signs	Original and secondary grammatical signs	standard	Daily testing
Eighth	2	Knowledge of Arabic sentence structure	The Arabic sentence and its types	standard	Daily testing
Ninth	2	Knowledge of verbal sentence structure	Verbal sentence	standard	Daily testing
tenth	2	Knowing the tenses of the past tense	Past tense	standard	Daily testing
eleventh	2	Knowing the conditions of the present tense verb	Present tense verb	standard	Daily testing
twelfth	2	Knowing the adverbs of the imperative verb	The imperative verb	standard	Daily testing
thirteenth	2	Understanding the subject	The subject in Arabic	Inductive	Daily testing
fourteenth	2	Knowing the subject's deputy and its conditions	Passive voice in Arabic	standard	Daily testing
fifteenth	2	Knowledge of the structure of the nominal sentence	The nominal sentence in Arabic	Inductive	Daily testing
sixteenth	2	The subject and predicate (Mubtada' and Khabar)	The subject and the predicate in Arabic	standard	Daily testing
seventeenth	2	Knowing the perfect and imperfect verb	Complete and defective verbs	standard	Daily testing
eighteenth	2	Knowing the letters of meanings	Particles resembling verbs (Inna and its sisters)	standard	Daily testing
nineteenth	2	Knowledge of the semantic development of the word literature	Definition of literature and its divisions	Inductive	Daily testing
Twenty	2	Getting to know pre-Islamic literature	Pre-Islamic literature	standard	Daily testing
Twenty-one	2	Knowing the most prominent poets of the pre-Islamic era	The poet Imru' al-Qais	Inductive	Write an article
Twenty-two	2	Knowledge of Islamic literature and its specificity	Islamic literature	Inductive	Write an article
twenty-third	2	The poet Kaab bin Zuhair and his literature	The poet Kaab bin Zuhair	Inductive	Write an article
twenty-	2	Knowledge of literature and its	Umayyad literature	Inductive	Write an

fourth		specificity in the Umayyad era			article
twenty-fifth	2	Knowing the Poets of satire (Naqa'id poetry)	The poet Al-Farazdaq	Inductive	Write an article
twenty-sixth	2	Knowledge of literature and its specificity in the Abbasid era	Abbasid literature	Inductive	Write an article
twenty-seventh	2	Knowledge of the poet (Abu Al-Ala Al-Maarri) and his literature	The poet Abu Al-Ala Al-Maarri	Inductive	Write an article
Twenty-eighth	2	Introduction to literary criticism	Literary criticism	Inductive	Testing
twenty-ninth	2	Knowledge of Arabic rhetoric	Rhetoric and eloquence in Arabic	standard	Testing
Thirty	2	Knowledge of the methods of rhetoric	Simile and metaphor (figures of speech)	standard	Testing

Course evaluation

Adopting monthly tests to obtain a grade of (50) and then the final exam. Activity grades are calculated based on what the student provides in terms of class participation and daily tests as well as writing essays.

Learning and teaching resources

Required textbooks (methodology, if any)	1- Al-Muyassar's book in the general Arabic language for non-specialization sections. 2- Arabic language for other than specialization.
Main references (sources)	1- Explanation of Ibn Aqeel 2- Spelling rules 3- Pre-Islamic, Islamic, Umayyad, and Abbasid literature, Shawqi Dhaif
Recommended supporting books and references (scientific journals, reports...)	The Book of Adequate Grammar, Arabic Literature, Taha Hussein, Arabic Literature, Jurji Zidane, Schools of Literary Criticism, Clear Rhetoric.
Electronic references, Internet sites	Website of Arabic language lectures at the University of Babylon

Course Description

Course name					
Elements of art					
Course code					
FAP1004					
Semester/year					
The first stage - annual					
The date this description was prepared					
01/10/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Total number of hours (90) Total number of units (3)					
Name of the course administrator (if more than one name is mentioned)					
Name: Asaad Jawad Abdel Muslim Email: fine.assadjawad@uobabylon.edu.iq					
Course objectives					
objectives		The course aims to introduce students to the structural elements of artwork			
Teaching and learning strategies					
Teaching and learning strategies		Developing students' artistic, technical, and analytical skills			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	3	The learner acquires the ability to form artwork according to the elements of art.	Line	Lecture and practical project	Exam

the second	3	Gain skills in shaping artwork	descriptive line	Lecture and practical project	Exam
the third	3	Gain skills in shaping artwork	implied line	Lecture and practical project	Exam
Fourth	3	Gain skills in shaping artwork	Expressive line	Lecture and practical project	Exam
Fifth	3	Acquiring scientific and artistic skills in shaping artistic work	Line of art	Lecture method	exam
Sixth	3	To learn the components of artistic painting	Introducing the art of drawing, techniques and methods of formation	exam	exam
Seventh	3	The student knows the types of shapes in nature and art	Shape	The lecture	exam
Eighth	3	The student learns how to simulate textures, their types and functions	Texture	Lecture and practical project	exam
Ninth	3	The student learns to mix colors	the color	Practical project	exam
tenth	3	The student knows the types of space and the mechanisms for using them	Space	The lecture	exam
eleventh	3	The student knows the degree of brightness of color and how to create value in a work of art	Value	Lecture and practical project	exam
twelfth	3		Contrast	The lecture	exam
thirteenth	3	The student knows how to use space in artistic work	Area	Lecture and practical project	exam
fourteenth	3	The student learns the distribution of shapes in artistic work	Perspective	The lecture	exam
fifteenth	3	The student must have the ability to form an artistic work organized according to the elements of art	First semester exam	Answer questions	exam
sixteenth	3	The student should know the importance of controlling principles in artistic work	Foundations of Art	The lecture	exam
seventeenth	3	The student learns how to adjust elements to achieve depth to create feeling	Depth	The lecture	exam
eighteenth	3	The student will learn the types of balancing	Balance	The lecture	exam
nineteenth	3	The student knows the types of movement in art	Movements	The lecture	exam
Twenty	3	The student learns the types of	Rhythmic	The lecture	exam

		rhythm and how to create them in artistic work			
Twenty-one	3	The student learns the types of units	Unity	The lecture	exam
Twenty-two	3	The student learns to achieve diversity in the light of unity	Diversity	The lecture	exam
twenty-third	3	The student should know the importance of repetition in artistic work	Repetition	The lecture	Exam
twenty-fourth	3	The student should know the importance of construction and its types	Construction	Lecture	Exam
twenty-fifth	3	The student learns horizontal construction	Horizontal construction	The lecture	exam
twenty-sixth	3	The student learns axial construction	Axial construction	The lecture	exam
twenty-seventh	3	The student learns to distribute shapes hierarchically	Hierarchical construction	The lecture	exam
Twenty-eighth	3	The student learns perspective construction	Perspective construction	The lecture	exam
twenty-ninth	3	review	review	Competition	Questions and answers
Thirty	3	exam	Second semester exam	Questions and answers	Final theoretical exam

Course evaluation

The semester is from 25, the second is from 25, and the end of the year is from 50

Learning and teaching resources

Required textbooks (methodology, if any)	Elements of art
Main references (sources)	Sprit design art
Recommended supporting books and references (scientific journals, reports...)	Science of the elements of art
Electronic references, Internet sites	nothing

Course Description

Course name					
Planning					
Course code					
FAP1016					
Semester/year					
The first stage - annual					
The date this description was prepared					
01/14/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (120) Number of units (4)					
Name of the course administrator (if more than one name is mentioned)					
Name: Shadan Jabbar Hadi Email: fin986.shadan.jabbar@uobabylon.edu.iq					
Course objectives					
objectives		1. Learn about various planning methods. 2. The student acquires ability, skill, and experience.			
Teaching and learning strategies					
Teaching and learning strategies		1. Assigning the student to daily duties. 2. Allocating a percentage of the grade to daily assignments and tests.			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	1. Use various methods in planning. 2. Gaining the skill and	Getting to know the prescribed curriculum and	1. Daily tests and exercises. 2. View the	1. Commitment to the required duties and discipline in the

		experience to complete creative layouts.	its vocabulary (an introduction to the subject and its importance to the student).	artistic work of major artists	classroom. 2. Multiple tests.
the second	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	The concept of planning and its types (the first hour is theoretical, then practical application)	1. Daily tests and exercises. 2. View the artistic work of major artists.	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
the third	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Direct drawing of a still life (the exercise is only on the outer lines of the work)	1. Daily tests and exercises. 2. View the artistic work of major artists	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
Fourth	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Direct still life drawing (practice only on how to shade)	1. Daily tests and exercises. 2. View the artistic work of major artists.	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
Fifth	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Direct exercise on types of fruits	1. Daily tests and exercises. 2. View the artistic work of major artists	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
Sixth	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Direct exercise on geometric shapes	1. Daily tests and exercises. 2. View the artistic work of major artists.	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
Seventh	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Practical exercise on types of fabrics	1. Daily tests and exercises. 2. View the artistic work of major artists	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
Eighth	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Different exercises for all previous exercises in one topic	1. Daily tests and exercises. 2. View the artistic work of major artists.	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
Ninth	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	exam	1. Daily tests and exercises. 2. View the artistic work of major artists	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
tenth	4	1. Use various methods in planning.	Still life drawing, such as	1. Daily tests and exercises.	1. Commitment to the required duties

		2. Gaining the skill and experience to complete creative layouts.	geometric shapes	2. View the artistic work of major artists.	and discipline in the classroom. 2. Multiple tests.
eleventh	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	A direct still life drawing of a vase and fruit in one subject	1. Daily tests and exercises. 2. View the artistic work of major artists	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
twelfth	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	A Drawing from observation of a still life for all of the above	1. Daily tests and exercises. 2. View the artistic work of major artists.	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
thirteenth	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Direct drawing of a statue	1. Daily tests and exercises. 2. View the artistic work of major artists	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
fourteenth	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Draw a free topic of the students' choice to determine the extent of their abilities and what benefit they have gained over the course of the school year.	1. Daily tests and exercises. 2. View the artistic work of major artists.	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
fifteenth	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Preliminary exam	1. Daily tests and exercises. 2. View the artistic work of major artists	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
sixteenth	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	final exam	1. Daily tests and exercises. 2. View the artistic work of major artists.	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
seventeenth	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Getting to know the prescribed curriculum and its vocabulary (an introduction to the subject and its importance to the student).	1. Daily tests and exercises. 2. View the artistic work of major artists	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
eighteenth	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete	A direct diagnostic study of the manipulation of	1. Daily tests and exercises. 2. View the artistic work of	1. Commitment to the required duties and discipline in the classroom. 2.

		creative layouts.	shadow and light in a free subject	major artists.	Multiple tests.
nineteenth	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Transferring global planning and studying its formative elements.	1. Daily tests and exercises. 2. View the artistic work of major artists	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
Twenty	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Direct drawing (still life) using black and white pastel.	1. Daily tests and exercises. 2. View the artistic work of major artists.	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
Twenty-one	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Direct drawing (still life) using charcoal drawing	1. Daily tests and exercises. 2. View the artistic work of major artists	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
Twenty-two	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Direct (still life) drawing of geometric shapes	1. Daily tests and exercises. 2. View the artistic work of major artists.	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
twenty-third	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Direct drawing (still life) of circular and cylindrical shapes	1. Daily tests and exercises. 2. View the artistic work of major artists	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
twenty-fourth	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	exam	1. Daily tests and exercises. 2. View the artistic work of major artists.	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
twenty-fifth	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Direct drawing (still life) of a vase and fruit in one subject	1. Daily tests and exercises. 2. View the artistic work of major artists	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
twenty-sixth	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Direct drawing (still life) from more than one angle	1. Daily tests and exercises. 2. View the artistic work of major artists.	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
twenty-seventh	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Direct drawing (still life) on a dark background	1. Daily tests and exercises. 2. View the artistic work of major artists	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
Twenty-eighth	4	1. Use various methods in planning. 2. Gaining the skill and	Live drawing (still life) on a red background	1. Daily tests and exercises. 2. View the	1. Commitment to the required duties and discipline in the

		experience to complete creative layouts.		artistic work of major artists.	classroom. 2. Multiple tests.
twenty-ninth	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	Direct drawing (still life) on a white background	1. Daily tests and exercises. 2. View the artistic work of major artists	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.
Thirty	4	1. Use various methods in planning. 2. Gaining the skill and experience to complete creative layouts.	exam	1. Daily tests and exercises. 2. View the artistic work of major artists.	1. Commitment to the required duties and discipline in the classroom. 2. Multiple tests.

Course evaluation

Distribution of the grade out of 100 according to the tasks assigned to the student, such as daily preparation, daily, oral, monthly, written exams, and reports.

Learning and teaching resources

Required textbooks (methodology, if any)	nothing
Main references (sources)	nothing
Recommended supporting books and references (scientific journals, reports...)	nothing
Electronic references, Internet sites	nothing

Course Description

Course name					
Sculpture					
Course code					
FAP1018					
Semester/year					
The first stage - annual					
The date this description was prepared					
1-11-2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (120) Number of units (4)					
Name of the course administrator (if more than one name is mentioned)					
Name: Karar Hussein Yusuf Ali Email: fin811.karar.hussien@uobabylon.edu.iq					
Course objectives					
objectives		Training students on Sculpting facial features (front and side) in both relief and three-dimensional forms.			
Teaching and learning strategies					
Teaching and learning strategies		Homework: Planning the form before each learning lecture and implementing it on clay			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	Practicing students to plan facial expressions from the front	Relief sculpture	Sketching before working on clay	Evaluation via daily exam

the second	4	Vegetal sculpting exercises	Relief sculpture	Planning in pencil before implementing on clay material	Evaluation through daily examination
the third	4	Eye perspective	Sculpture	Learn by planning in pencil on paper before implementing on clay	Evaluation through daily examination
Fourth	4	Ear perspective	Sculpture	Planning in pencil before implementing on clay material	Evaluation through daily examination
Fifth	4	Skull sculpture	Three-dimensional sculpture	Planning using pencil on paper before executing on clay	Evaluation through daily examination
Sixth	4	Teaching the student to sculpt the face from the front in a simple way	Relief sculpture	Impress the face on a clay disc and then move on to adding texture to the facial features	Evaluation through daily examination
Seventh	4	Teaching students to carve plant objects	Three-dimensional sculpture	Direct work on clay	Evaluation through daily examination
Eighth	4	Teaching students to carve plant leaves	Relief and Three-dimensional sculpture	Direct execution on clay material	Evaluation through daily examination
Ninth	4	Animal sculpture of a horse. Teaching the student to sculpt parts of a horse's muscles	Relief sculpture	The horse's muscles are drawn on paper and then executed on clay	Evaluation through daily examination
tenth	4	Teaching the student to sculpt parts of the horse's muscles	Relief sculpture	Direct execution on clay material	Evaluation through daily examination
eleventh	4	Teaching the student the formal perspective of the horse's head through sculpture	Relief sculpture	Direct execution on clay material	Evaluation through daily examination
twelfth	4	Teaching the student to sculpt a horse using clay	Relief sculpture	Direct execution on clay material	Evaluation through daily examination
thirteenth	4	Student exercise on performing the Horse form on clay	Relief sculpture	Planning the unit directly on clay	Evaluation through daily examination
fourteenth	4	Side view of the face design on clay material	Relief sculpture	Direct execution on clay material	Evaluation through daily

					examination
fifteenth	4	Designing the Front view of the face on clay material	Relief sculpture	Direct execution on clay material	Evaluation through daily examination
sixteenth	4	Sculpture the face from the front on clay	Relief sculpture	Direct execution on clay material	Evaluation through daily examination
seventeenth	4	Practicing front face sculpting and performing it on clay material	Sculpture	Direct execution on clay material	Evaluation through daily examination
eighteenth	4	Side view face study	Relief sculpture	Direct execution on clay material	Evaluation through daily examination
nineteenth	4	Student exercise on drawing the face on clay	Relief sculpture	Direct implementation on clay material	Evaluation through daily examination
Twenty	4	Student training on sculpting the face from the front	Relief sculpture	Direct implementation	Evaluation through daily examination
Twenty-one	4	Student training on sculpting the face from the front	Relief sculpture	Direct implementation	Evaluation through daily examination
Twenty-two	4	Training the student to sculpt facial features such as nose, mouth, and ear	Relief sculpture	Direct implementation	Evaluation through daily examination
twenty-third	4	Student exercise on sculpting the face in general	Relief sculpture	Direct implementation	Evaluation through daily examination
twenty-fourth	4	Student exercise on lateral facial sculpting	Relief sculpture	Direct implementation	Evaluation through daily examination
twenty-fifth	4	Student training on sculpting the face from the front	Relief sculpture	Direct implementation	Evaluation through daily examination
twenty-sixth	4	Student exercise on sculpting the face from the front	Sculpture	Direct implementation	Evaluation through daily examination
twenty-seventh	4	Sculpt the face from the front	Relief sculpture	Direct implementation	Evaluation through

					daily examination
Twenty-eighth	4	Sculpt the face from the front	Relief sculpture	Direct implementation	Evaluation through daily examination
twenty-ninth	4	Front face sculpting exercise	Relief sculpture	Direct implementation	Evaluation through daily examination
Thirty	4	Sculpt the face from the front	Relief sculpture	Direct implementation	Evaluation through daily examination
Course evaluation					
Grades are based on student performance, including assignments, practical work, and a short research project on sculpture.					
Learning and teaching resources					
Required textbooks (methodology, if any)			nothing		
Main references (sources)			nothing		
Recommended supporting books and references (scientific journals, reports...)			nothing		
Electronic references, Internet sites			YouTube (Sculpture tutorials)		

Course Description

Course name					
Ceramics					
Course code					
FAP1019					
Semester/year					
The first stage					
The date this description was prepared					
02/08/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (120) Number of units (2)					
Name of the course administrator (if more than one name is mentioned)					
Name: Zahra Rasool Kazem Email: fin252.zahraa.rasul@uobabylon.edu.iq					
Course objectives					
objectives		Learn about the types of clay, know that pottery is one of the types of arts, and develop students' skills in shaping clay			
Teaching and learning strategies					
Teaching and learning strategies		Developing students' skills in ceramic construction from the stage of focusing on the structural skills of ceramic work			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	Forming hollow ceramic works	Ceramics	practical	View artwork

the second	4	Forming spheres	Geometric shapes	Coil technique	Accuracy of the artwork in terms of geometric shape
the third	4	Constructive completion of the geometric shape for the second stage to complete the geometric shape after reaching a certain stage of dryness	Geometric shapes	How to use ropes	After reviewing the artwork, a set of preparations for clay works was obtained
Fourth	4	Build a pyramid shape	pyramid	Slab building	View ceramic works
Fifth	4	pyramid	Pyramid shapes	Use ropes	View artwork
Sixth	4	cylinder	Workshop	Use ropes	View the work in terms of measurement
Seventh	4	cylinder	studio	Use ropes	See the required measurement height
Eighth	4	The cylinder work is complete	studio	Use ropes	The work is completed in terms of measurement
Ninth	4	Decorations	Use of floral and geometric motifs	Carving on the cylinder	Check the drilling accuracy
tenth	4	Decoration complete	Floral and geometric motifs	Relief carving	View the pottery figure after the excavation is completed
eleventh	4	Clay preparation	Clay	Explanation of the types of clay	Asking questions about clay and how to prepare it
twelfth	4	Types of clay	Clay	Explanation of the types of clay	Discussion method
thirteenth	4	Preparing clay in water basins	Clay preparation	Preparing the clay in the ponds for 3 days	Check the purity of clay
fourteenth	4	Drying clay	Clay	Preparing clay on wooden surfaces	How to dry clay
fifteenth	4	exam	exam	exam	Evaluation of final work
sixteenth	4	Cylinder measuring 30cm	earthenware	Using ropes	See the work
seventeenth	4	The cylinder work is completed and the decoration is added	earthenware	Using ropes	View the work
eighteenth	4	The decoration on the cylinder surface is completed	Ceramics	Using ropes	The work is finally completed
nineteenth	4	Forming fruit shapes	earthenware	Using ropes	Check the accuracy

					of the work
Twenty	4	The process of forming fruits is complete	earthenware	Using ropes	The work is finally completed
Twenty-one	4	Forming a cube-shaped work	earthenware	Using ropes	See the work on the ribs
Twenty-two	4	Completion of the cube shape	earthenware	Using ropes	Final evaluation of the cube's shape
twenty-third	4	Adding plant shapes to the surface of the pottery figure	earthenware	Using the Incised carving method	See the accuracy of the decoration details
twenty-fourth	4	The decoration process is complete	earthenware	Recessed drilling method	Check the shape and completeness of the decoration
twenty-fifth	4	View the pottery wheel	earthenware	Explanation of how to use a pottery wheel	discussion
twenty-sixth	4	How to use the appropriate clay to work on a pottery wheel	earthenware	Explained in practical terms	The student evaluates how to shape the clay in terms of holding it and moving the fingers on the clay
twenty-seventh	4	How to build a Spout	earthenware	Using ropes	Review the work carefully
Twenty-eighth	4	How to build a saucer	earthenware	Template method	Check the accuracy of the work
twenty-ninth	4	Work completed	earthenware	Using the template	Final evaluation of the work
Thirty	4	exam	exam	exam	exam
Course evaluation					
25 by 25					
Learning and teaching resources					
Required textbooks (methodology, if any)			earthenware		
Main references (sources)			Haider Al Badri		
Recommended supporting books and references (scientific journals, reports...)			nothing		
Electronic references, Internet sites			nothing		

Course Description

Course name	
English language	
Course code	
FAPE1010	
Semester/year	
The first stage - annual	
The date this description was prepared	
01/15/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (60) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Alaq Diya Al-Din Abdul-Jabbar Email: alq.abd-aljabbar@uobabylon.edu.iq	
Course objectives	
objectives	<p>1. Develop basic language skills:</p> <p>Listening: Improve the ability to understand simple conversations and lectures given in English.</p> <p>Speaking: Enhancing pronunciation skills and expressing artistic ideas simply and clearly.</p> <p>Reading: Understanding simple artistic and cultural texts related to fine arts.</p> <p>Writing: Writing short paragraphs on artistic topics or comments on artistic works.</p> <p>2. Students will be able to describe and evaluate works of art using English.</p> <p>Teaching the basic artistic terms used in painting, sculpture, design, and artistic styles (such as: perspective, texture, composition, contrast).</p>

	<p>Be able to describe and evaluate works of art using the English language.</p> <p>3. Developing communication skills:</p> <p>Students will interact with English-speaking peers and instructors and professors during technical discussions or projects.</p> <p>Learn to give simple presentations about their artwork using appropriate language.</p>				
Teaching and learning strategies					
Teaching and learning strategies	<p>1. Linking language and arts by presenting artistic terminology</p> <p>2. Interaction and practical participation through educational games and work in groups</p> <p>3. Project-based learning in English</p>				
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	2	Introduction	Introducing yourself in English	Explanation using pictures	verbal
the second	2	Knowing the answers to general questions, such as how are you	How are you?	Instruction	
the third	2	Introducing the student to introducing people	Introduction	Explain it	
Fourth	2	Introducing students to the terms of greeting in the English language	Everyday English	Explanation using pictures	
Fifth	2	Learn how to associate terms with appropriate pictures	Matching words with images	With pictures	
Sixth	2	Teach the student the simple present tense	Simple present tense	Explanation using sentences	A short paper exam
Seventh	2	Solve simple present tense exercises	Simple present tense exercises	Direct questions	Quick exam
Eighth	2	Teaching students the simple past tense	Simple past tense	Explanation on the board	Direct questions
Ninth	2	Solve the simple past exercises correctly	Simple past exercises	Annotation	Short exam
tenth	2	Learn to use prepositions	Prepositions in the English language	Examples supported	Oral questions

		correctly		by pictures	
eleventh	2	Learn how to formulate wh-questions	Wh-questions	Explanation on the board	Direct questions
twelfth	2	The student can choose the correct sentence	Choose the correct sentence	Explanation	Oral
thirteenth	2	The student learns technical terms	Reading a text about art	By reading	Oral
fourteenth	2	The student learns simple dialogues in English	Dialogues in English	Audio clips	Oral
fifteenth	2	The student learns that there is more than one way to ask a question	Ways to ask questions in English	Explanation on the board	Oral
sixteenth	2	Learn s possession	-s possessive	With pictures	Short questions
seventeenth	2	Learn to use has and have	Has/have	Explain it	Short questions on the board
eighteenth	2	Learn to pronounce languages and nationalities in English	Languages and nationalities	With pictures	Direct questions
nineteenth	2	Learn adjectives and nouns	Adjectives and nouns in the English language	Annotation	Oral questions
Twenty	2	Learn how to ask about prices	Ask about prices	Answering questions	Do a quick exam
Twenty-one	2	The student learns to tell the time in English	Telling the time	Annotation	Oral questions
Twenty-two	2	How to connect words together	Collocations	Explain it	Oral
twenty-third	2	The student learns the days of the week	Days of the week	By repetition	Short exam
twenty-fourth	2	Learn demonstrative nouns in English	Demonstrative pronouns	Explanation with pictures	Oral questions
twenty-fifth	2	Distinguishing adjectives in English	Adjectives in English	Explanation with pictures	Written
twenty-sixth	2	The student learns the question can I	Can I...?	Explanation on the board	Oral
twenty-seventh	2	The student learns the names of	Furniture names	General examples	Various questions

		furniture in English			
Twenty-eighth	2	The student should distinguish between the use of there is and there are	There is/are	Direct questions	Short exam
twenty-ninth	2	The student learns to give directions	Directions in English	Paper signs	Direct questions from reality
Thirty	2	Using the affirmative and negative with can	Can/can't	Connecting phrases	Oral

Course evaluation

Monthly exams are of 20 marks for each semester, plus daily exams and absences of 5 marks for each semester
The final score is 50 marks

Learning and teaching resources

Required textbooks (methodology, if any)	Headway series
Main references (sources)	Headway
Recommended supporting books and references (scientific journals, reports...)	Tofel
Electronic references, Internet sites	https://www.noor-book.com/tag/Headway

Course Description

Course name					
Graphic techniques					
Course code					
FAP10011					
Semester/year					
The first stage - annual					
The date this description was prepared					
01/21/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (120) Number of units (2)					
Name of the course administrator (if more than one name is mentioned)					
Name: Muhammad Aboud Hassan Al-Muhanna Email: mohammed.almohanna@uobabylon.edu.iq					
Course objectives					
objectives		There is a general goal: A - improving students' artistic and creative skills of students. B - Helping students realize the aesthetic values in the graphic artwork The specific goal: to provide students with the concepts, rules, and information necessary to implement artistic works related to graphic art, and to introduce students to ancient and contemporary graphic techniques.			
Teaching and learning strategies					
Teaching and learning strategies		Learn about the concepts and rules of graphic art and its various techniques.			
Course structure					
week	Hours	Required learning outcomes	Name of the	Learning	Evaluation

			unit or topic	method	method
the first	3	Introducing graphic art and its origins	Graphic art and its origins	theoretical	Theoretical test
the second	3	Identify the types of ancient and modern printing techniques and display examples of each technique	Types of ancient and modern printing techniques and displaying examples of each technique	Practical	a test
the third	3	Identify manual and mechanical printing and present examples of both methods	Manual and mechanical printing and display examples of both methods	Practical	a test
Fourth	3	Learn about paper, how it is made, and its most important specifications	Paper (how to make it and its most important specifications)	Practical	a test
Fifth	3	Types of printing paper and the most important problems facing the graphic artist and how to address them	Types of printing paper and the most important problems facing the graphic artist and how to address them	Practical	a test
Sixth	3	Identifying relief printing: A - The origins of relief printing B - Relief printing techniques	Relief printing	Practical	a test
Seventh	3	Preparing a Relief printing surface (Woodcut (longitudinal section)) and knowing the engraving technique	Relief printing, engraving technique on (longitudinal section wood)	Practical work	Testing/evaluation by the department committee
Eighth	3	The student's knowledge of how to process printing surfaces (printing clichés).	Treatment of printing surfaces (printing clay)	Practical work	Testing/evaluation by the department committee
Ninth	3	The student's knowledge of how to withdraw completed copies	Review completed prints	Practical	Testing/evaluation by the department committee
ten	3	Preparing a prominent printing surface (Woodcut (cross-section)), knowing the technique of engraving and processing the stamp... withdrawing the completed	Relief printing, engraving technique on (cross-section wood)	Practical	Testing/evaluation by the department committee

		prints			
eleven	3	Preparing a prominent printing surface (Pressed wood), knowing the technique of engraving and processing the stamp... Printing the final copies	Relief printing, engraving technique on (compressed wood)	Practical	Testing/evaluation by the department committee
Twelve	3	Preparing a prominent printing surface (rubber) and knowing the technique of engraving and processing of rollers	Relief printing (rubber engraving technique)	Practical	Testing/evaluation by the department committee
thirteenth	3	Printing copies (previous files) that are ready	Check out completed prints	Practical	Testing/evaluation by the department committee
fourteenth	3	Treating a prominent printed surface using one of the printing techniques	Treating a prominent printed surface using one of the printing techniques	Practical	Testing/evaluation by the department committee
fifteenth	3	Withdrawing the completed copies (the completed copy from the previous lecture)	Check out completed prints	Practical	Testing/evaluation by the department committee
sixteenth	3	Theoretical test	Theoretical test	Practical	Theoretical test
seventeenth	3	Intaglio printing: A - The origins of intaglio printing B - Intaglio printing techniques	intaglio	Practical	Testing/evaluation by the department committee
eighteenth	3	Preparing an intaglio printing surface (aluminium) and knowing the engraving technique	Intaglio printing (aluminium engraving technique)	Practical	Testing/evaluation by the department committee
nineteenth	3	Processing printing surfaces (Printing plates)	Intaglio printing (aluminium engraving technique)	Practical	Testing/evaluation by the department committee
Twenty	3	Check out completed prints	For intaglio printing (aluminum engraving technique)	Practical	Testing/evaluation by the department committee
Twenty-one	3	Working with the hollow surface technique	Intaglio printing technique	Practical	Testing/evaluation by the department committee
Twenty-two	3	Preparing a printing surface and knowing how to treat the surface	Vacuum surface technology	Practical	Testing/evaluation by the department committee
twenty-third	3	Printing completed clichés	Vacuum surface	Practical	Testing/evaluation by the department

			technology		committee
twenty-fourth	3	Silkscreen: A- Silkscreen printing originated	Silkscreen	Practical	Testing/evaluation by the department committee
twenty-fifth	3	Preparing a printing surface (silk screen) and knowing how to process it	Silkscreen	Practical	Testing/evaluation by the department committee
twenty-sixth	3	Treating the printed surface (silk screen) with photosensitizing technology	Silkscreen	Practical	Testing/evaluation by the department committee
twenty-seventh	3	Completed Printing plate printing	Silkscreen	Practical	Testing/evaluation by the department committee
Twenty-eighth	3	Working with the printing technique by pasting together scraps	Collage printing technique	Practical	Testing/evaluation by the department committee
twenty-ninth	3	Completed Printing plate printing	Scrap printing technique	Practical	Testing/evaluation by the department committee
Thirty	3	Theoretical test	Theoretical test	a test	Practical
Course evaluation					
Final exam: 25 marks + Practical: 5 + Second semester: 10 + First semester: 10 = Total 50					
Learning and teaching resources					
Required textbooks (methodology, if any)			nothing		
Main references (sources)			<ol style="list-style-type: none"> 1. Reference book on the history and techniques of the art of engraving and printing. 2. A brief book on the history and techniques of arts. 3. The book of graphic techniques that transform visual field representations. 		
Recommended supporting books and references (scientific journals, reports...)			<ol style="list-style-type: none"> 1. Book: Graphic techniques transform visual field representations. 2. Book: The art of engraving and printing in Europe in the twentieth century. 		
Electronic references, Internet sites			nothing		

**Second Year
Drawing
Course Description**

Course name	
History of art in ancient civilizations	
Course code	
FAP2001 Drawing - sculpture - ceramics	
Semester/year	
The second stage - annual	
The date this description was prepared	
01/27/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (60) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Hamdiya Kazem Rawdan Email: fine.hamdia.kadem@uobabylon.edu.iq	
Course objectives	
objectives	<ul style="list-style-type: none"> - To provide students with knowledge, skills, and attitudes related to the history of ancient Mesopotamian, Greek, and Egyptian arts. - To enable students to analyze artistic works produced in those civilizations. - To enable students to appreciate artistic works created in ancient civilizations and to benefit from the artistic symbols of those civilizations in their own artworks

Teaching and learning strategies

Teaching and learning strategies	Brainstorming strategy: This strategy aims to generate excitement and encourage thinking in all directions and possibilities to achieve the greatest freedom in producing ideas or opinions regarding a specific problem or topic.
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Course structure

week	1	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	2	Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	The concept of civilization	Lecture method	By conducting monthly testing as well as daily evaluation
the second	2	Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	History of art in Sumerian civilization	Lecture method	Conduct monthly testing and daily evaluation
the third	2	Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	Sumerian sculpture	Lecture method	Conduct daily testing and clarify terminology
Fourth	2	Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	Sumerian architecture and building ziggurats	Lecture method	Conduct daily testing as well as monthly testing
Fifth	2	Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon	Art in Babylonian civilization	Lecture method	Conduct daily testing

		successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.			
Sixth	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	The art of sculpture, the Obelisk of Hammurabi, and the most important codified laws	The lecture	Conduct daily testing
Seventh	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	Manufacture of seals and the most important inscriptions, as well as their types	The lecture	Conduct daily testing
Eighth	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	Architecture: temples, ziggurats and hanging gardens	The lecture	Conduct daily testing
Ninth	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	History of art in the Akkadian civilization	The lecture	Ask questions and take the daily test
tenth	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	Religious architecture in the Akkadian civilization and palaces	The lecture	Ask questions and test daily
eleventh	2	-Knowledge and understanding: This is the	The art of	The	Daily testing

		basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	sculpture and engraving on panels	lecture	
twelfth	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	History of art in Assyrian civilization	The lecture	Asking questions and answers and conducting the daily test
thirteenth	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	The industry side, especially metals, and the scientific side	The lecture	Daily testing
fourteenth	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	Assyrian sculpture, the influence of military life on it, and seal making	The lecture	Conduct daily testing
fifteenth	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	History of art in Egyptian civilization	The lecture	Daily testing
sixteenth	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of	Drawing and intaglio engraving in Egyptian civilization	The lecture	Daily testing

		the program.			
seventeenth	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	Egyptian architecture, Karnak palaces and pyramids	The lecture	Ask daily questions
eighteenth	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	The most important characteristics of Egyptian art as well as the factors that influenced it	The lecture	Conduct daily testing
nineteenth	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	Art in Greek civilization (Crete and Troy)	The lecture	Daily testing
Twenty	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	Sculpture and architecture in Greek art	The lecture	Daily testing
Twenty-one	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	Art in Roman civilization	The lecture	Daily testing
Twenty-two	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in	Sculpture and painting in Roman civilization	The lecture	Daily testing

		several fields that the student is expected to acquire upon successful completion of the program.			
twenty-third	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	Art in Indian civilization	The lecture	Daily testing
twenty-fourth	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	Ceramics and painting, and the most important art schools in India	The lecture	Daily testing
twenty-fifth	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	Art in Persian civilization	The lecture	Daily testing
twenty-sixth	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	Achaemenid and Parthian art	The lecture	Daily testing
twenty-seventh	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	Art in the Phoenician civilization	The lecture	Daily testing
Twenty-eighth	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program.	Art in Chinese civilization	The lecture	Daily testing

		General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.			
twenty-ninth	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	Chinese ceramic art - the art of sculpture under Chinese dynasties	The lecture	Daily testing
Thirty	2	-Knowledge and understanding: This is the basic information and concepts that the student is expected to acquire upon successful completion of the program. General skills: These are the various general skills or skills that can be used in several fields that the student is expected to acquire upon successful completion of the program.	Art in Mesoamerican Civilization - Maya Civilization	The lecture	Daily testing

Course evaluation

First semester 25 exams from 20 + 5 daily and reports
 Second semester 25 exam of 20+ 5 daily and reports
 Final exam 50
 Total 100%

Learning and teaching resources

Required textbooks (methodology, if any)	nothing
Main references (sources)	"The Art and Civilization of Sumer" by Antoine Barrot The history of art in ancient Iraq, Sumer, Babylon, and Assyria, Tharwat Okasha Ancient Egyptian art Persian art Sarwat Okasha
Recommended supporting books and references (scientific journals, reports...)	The Story of Civilization - Waldurant
Electronic references, Internet sites	History of Hellenic Civilization - Arnold Tueni

Course Description

Course name	
Computer	
Course code	
FAPCO2000 Drawing - sculpture - ceramics	
Semester/year	
The second stage - annual	
The date this description was prepared	
02/07/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (90) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Shaker Mahmoud Karim Email: fine.shakir.mahmood@uobabylon.edu.iq	
Course objectives	
objectives	<p>Providing students with scientific and practical knowledge and skills through learning the basics of computer drawing and the possibility of producing artistic design work that has the characteristics of creativity and innovation.</p> <p>Preparing competent cadres in the field of digital drawing</p> <p>Developing the learner's skill in how to create drawings and designs through the use of computers and digital programs</p>
Teaching and learning strategies	
Teaching and learning strategies	<p>1- Method of delivery (lecture)</p> <p>2- -Method of dialogue</p> <p>3- Discussion method</p> <p>4- Use of multimedia</p>

Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	3	The student knows the concept of digital drawing	Digital drawing concept	Presentation and discussion	Daily, monthly and yearly
the second	3	The student learns about the working environment of Photoshop and its tools	Photoshop work environment and types of tools	Presentation and discussion	Daily, monthly and yearly
the third	3	Learns how to create a new document and its options	Create a new Photoshop document	Presentation and discussion	Daily, monthly and yearly
Fourth	3	Knows work sizes and color scheme	Working sizes and color schemes	Presentation and discussion	Daily, monthly and yearly
Fifth	3	Learn about the toolbox and how to use it	Toolbox	Presentation and discussion	Daily, monthly and yearly
Sixth	3	Learn about selection tools, how to use a magic wand, and how to use it	Selection tools and magic wand	Presentation and discussion	Daily, monthly and yearly
Seventh	3	Get to know the tool options bar	Tool options bar	Presentation and discussion	Daily, monthly and yearly
Eighth	3	Learn how to use the tool	Move tool. Rectangle selection tool	Presentation and discussion	Daily, monthly and yearly
Ninth	3	Using tools in digital art	Free selection tool, cut	Presentation and discussion	Daily, monthly and yearly
tenth	3	Using drawing tools and handling the painting	Dropper, brush, stamp, wipe	Presentation and discussion	Daily, monthly and yearly
eleventh	3	Dealing with colors and their options	Pen, Liquify, color box	Presentation and discussion	Daily, monthly and yearly
twelfth	3	Using type in digital design	Fill tool, Text tool	Presentation and discussion	Daily, monthly and yearly
thirteenth	3	Identify the components of the tape and how to use them	Menu bar\file	Presentation and discussion	Daily, monthly and yearly
fourteenth	3	Learn about and use the image editing menu	Edit menu	Presentation and discussion	Daily, monthly and yearly
fifteenth	3	Identify the components of the menu	Image menu	Presentation and discussion	Daily, monthly and yearly
sixteenth	3	Learn about the list of layers and use their	List of layers	Presentation and discussion	Daily, monthly and

		components			yearly
seventeenth	3	Learn about menu components and methods of use	Selection menu	Presentation and discussion	Daily, monthly and yearly
eighteenth	3	Learn about three-dimensional rendering methods in Photoshop	3D menu	Presentation and discussion	Daily, monthly and yearly
nineteenth	3	Technical dealing with the components of the Filters menu	Filters menu	Presentation and discussion	Daily, monthly and yearly
Twenty	3	Learn about using Quick Access and customizing windows that are used for panels	Quick customization and windows	Presentation and discussion	Daily, monthly and yearly
Twenty-one	3	Learn about the navigator window and how to use it	Navigator window	Presentation and discussion	Daily, monthly and yearly
Twenty-two	3	Use quick access to layer options	Layers window	Presentation and discussion	Daily, monthly and yearly
twenty-third	3	Learn about window options and how to use them	Color swatch window	Presentation and discussion	Daily, monthly and yearly
twenty-fourth	3	Using brush properties and options in digital drawing	Brush window	Presentation and discussion	Daily, monthly and yearly
twenty-fifth	3	Create 3D models in Photoshop	3D window	Presentation and discussion	Daily, monthly and yearly
twenty-sixth	3	Use paths and processes to create a timeline that can be used later	Paths and processes	Presentation and discussion	Daily, monthly and yearly
twenty-seventh	3	Using selection and invert selection to create digital artwork	Selection and Invert selection	Presentation and discussion	Daily, monthly and yearly
Twenty-eighth	3	Use composition elements in design	Composition elements	Presentation and discussion	Daily, monthly and yearly
twenty-ninth	3	Create digital designs	Applications in producing free designs	Presentation and discussion	Daily, monthly and yearly
Thirty	3	Producing digital designs for book covers	Applications in producing free designs	Presentation and discussion	Daily, monthly and yearly
Course evaluation					
50 marks for practical and 50 for theoretical: 25 for the first semester, 25 for the second semester, and 50 for the final exam (split equally between theory and practical).					
Learning and teaching resources					

Required textbooks (methodology, if any)	nothing
Main references (sources)	- Dr. Bassam Issa Muhammad, Learning Photoshop, beginner-intermediate level, Dar Al-Radwan, Syria, 2011. - Dr. Bahaa Ali Al-Saadi / The aesthetics of the image in computer art / Unpublished doctoral thesis / University of Babylon / 2007
Recommended supporting books and references (scientific journals, reports...)	GREGORY GEORGES. "SO FAST PHOTOSHOP" CS TECHNIQUES, Published by Wiley Publishing, Inc., Indianapolis, Indiana -Steve Caplin "Art and Design in Photoshop" Focal Press 2008
Electronic references, Internet sites	https://www.adobe.com/mena_ar/learn/photoshop?learnIn=1

Course Description

Course name	
Anatomy E	
Course code	
FAP2003	
Semester/year	
The second stage - annual Drawing - Sculpture	
The date this description was prepared	
01/17/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (60) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Hind Muhammad Reda Najm Email: fine.hind.mohammed@uobabylon.edu.iq	
Course objectives	
objectives	<ol style="list-style-type: none"> 1. Learn about the history of the art of anatomy, its most important founders in the field of art, and the most famous artists of the Renaissance. 2. Learn about the anatomy of the human body and how to apply the drawing of the skeleton from the skull to the lower limb. 3. Getting to know the terminology of human anatomy, since the course is taught in the English language. 4. Learn about explaining and drawing the muscles of the human body. 5. Identify the movement and balance aspect of the human body.
Teaching and learning strategies	
Teaching and learning strategies	The material is explained theoretically, applied practically, and implemented in the form of sketches on paper, and then there are homework assignments that are implemented using various materials and

			methods.		
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	3	Applying human anatomy in drawing and sculpture	A historical overview of anatomy, its most important institutions, and an explanation of the concept of conscious anatomy	A theoretical explanation with a view of anatomy models in the Renaissance	Discussion by asking questions at the end of the lecture
the second	3	Drawing a human skull from the front, noting the names of the bones in English	Human skull	Theoretical explanation and drawing on the board	Drawing a human skull from the front and marking it in English on the papers
the third	3	Drawing and marking the human skull from the side	Human skull from anatomical side	Theoretical explanation and anatomical drawing of the human skull from the side	Draw an anatomical drawing of the skull from the side on the paper with markings
Fourth	3	Comparing a man's skull and a woman's skull with marking	Comparing a man's skull and a woman's skull	Visual explanation and anatomical drawing	The student draws an anatomical comparison of a man's skull and a woman's skull
Fifth	3	Defining and drawing the spine of the human body	Anatomy of the human spine	Explain the definition and drawing of vertebrae and spine	The student draws the anatomy of the vertebra and spine and notes it in English
Sixth	3	a test	Material test	a test	a test
Seventh	3	Anatomy drawing and marking of the rib cage	Rib cage	Explaining and defining the thoracic section of the human body, giving its terminology in English and drawing it	The student draws the anatomy of the rib cage of the human body and notes it in English
Eighth	3	Drawing and marking the anatomy of the scapula and	Scapula and clavicle	Definition of the plate bone and the clavicle and an anatomical diagram	Anatomy drawing of the scapula and clavicle

		clavicle.		of their explanation in English	
Ninth	3	Test	Material test	Draw one of the previous topics	a test
tenth	3	Learn to draw the human pelvis	Human pelvis	Defining the topic and drawing the anatomy of the human pelvis	An anatomy drawing of the human pelvis with its bones marked
eleventh	3	Comparison of the bone anatomy of a man's pelvis with that of a woman's pelvis	Comparison of the anatomy of the male pelvis with the anatomy of the female pelvis	Visual explanation and practical drawing	Draw a comparison of the anatomy of a man's pelvis with that of a woman's pelvis
twelfth	3	Learn to draw the anatomy of the lower limb of the human body	Lower extremity	Definition of anatomy and drawing of the bones of the lower limb	Anatomy drawing of the lower limb bones
thirteenth	3	Drawing and noting the anatomy of the human foot	Anatomy of the human foot	Defining and drawing the anatomy of the human foot	Drawing and marking the bones of the human foot
fourteenth	3	Identify the proportions of the human body	Human body proportions	A theoretical explanation and drawing of the proportions of the human body	Drawing and marking the proportions of the human body
fifteenth	3	Comparing women's body proportions and men's body proportions	Compare body proportions	A visual explanation and comparison drawing of human body proportions	Drawing a comparison of human body proportions
sixteenth	3	Defining and drawing the anatomy of the human facial muscles	Anatomy of the facial and cranial muscles	A theoretical explanation and application of the material by drawing, drawing the anatomy of the human facial muscles	The student draws the anatomy of the facial muscles
seventeenth	3	The student learns about the neck muscles in English and how to draw them	Neck muscles	Explaining the definition and drawing of the names of the neck muscles in English	The student draws, pointing, the muscles of a human neck
eighteenth	3	A drawing of the states of the human facial muscles	Expressive muscles	A theoretical and applied explanation of expressive facial muscles	The student draws different states of the expressive muscles
nineteenth	3	a test	a test	a test	Test with the

					previous subject
Twenty	3	The student learns about the chest muscles of the human body	Chest muscles	Explaining the definition of the pectoral muscles and how to draw them	The student draws the anatomy of the chest muscles with pointing
Twenty-one	3	The student learns about the abdominal muscles and how to draw them	Human abdominal muscles	An introductory explanation of the abdominal muscles and their anatomical drawing	The student draws the anatomy of the abdominal muscles with pointing
Twenty-two	3	The student learns about the muscles of the upper limb and how to draw them anatomically	Upper limb muscles	Explaining the definition of the upper limb muscles and drawing them anatomically	The student draws the muscles of the upper limb with pointing
twenty-third	3	Anatomy drawing of different movements of the human hand	Different movements of the human hand	Anatomical drawing of human hand movements	The student draws different movements to relax the human hand
twenty-fourth	3	The student learns how to draw the muscles of the lower limb of the human body	Lower limb muscles	Definition of the muscles of the lower limb and their anatomical drawing	The student draws the muscles of the lower extremity and draws them anatomically
twenty-fifth	3	Material test	a test	Testing students with the subject	Test evaluation
twenty-sixth	3	The student is introduced to the anatomical drawing of different movements of the human foot	Anatomy of the human foot	Learn an anatomical diagram of human foot movements	The student draws different movements of the human foot
twenty-seventh	3	The student learns about an anatomical drawing of the human eye	Drawing the anatomy of the human eye	A drawing of different directions of the anatomy of the human eye	The student draws the human eye in different directions
Twenty-eighth	3	The student learns about drawing the anatomy of different directions of the human nose and	Anatomy drawing of different directions of the human nose and mouth	Anatomy drawing of a human nose and mouth	The student draws the anatomy of different directions of the mouth and nose

		mouth			
twenty-ninth	3	The student learns about the kinetic aspect of the human body	Kinetic perspective	Definition of kinetic perspective and drawing different positions of human body movement	The student draws different movements of the human body
Thirty	3	a test	a test	a test	a test
Course evaluation					
50 marks for the monthly exams and 50 marks for the final exams					
Learning and teaching resources					
Required textbooks (methodology, if any)			Technical anatomy course		
Main references (sources)			Anatomy book		
Recommended supporting books and references (scientific journals, reports...)			Technical anatomy books		
Electronic references, Internet sites			nothing		

Course Description

Course name					
Planning					
Course code					
FAP2014					
Semester/year					
Second - annual					
The date this description was prepared					
09/26/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (120) Number of units (2)					
Name of the course administrator (if more than one name is mentioned)					
Name: Dr. Nisreen Muhammad Hadi Email: fin635.nisreen.mohammed@uobabylon.edu.iq					
Course objectives					
objectives		1- Teaching the student the foundations and meaning of planning to show shapes and formations through line, mass, shadow, light, dimensions, and color depth. 2-The fact that planning is the basis of plastic arts. 3- Planning is a type of artistic expression based mainly on drawing.			
Teaching and learning strategies					
Teaching and learning strategies		1- Lecture or delivery 2-Discussion			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method

the first	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	A lesson to teach the student how to draw grid and curved lines	practical	Evaluating artworks and assignments
the second	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	The student learned how to draw shadows from dark to light	practical	Evaluating artworks and assignments
the third	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	Planning lesson for three-dimensional shapes	practical	Evaluating artworks and assignments
Fourth	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	Planning lesson for three-dimensional shapes	practical	Evaluating artworks and assignments
Fifth	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	Planning lesson for three-dimensional shapes	practical	Evaluating artworks and assignments
Sixth	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	Planning lesson for drapes (folds)	practical	Evaluating artworks and assignments
Seventh	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	Planning lesson for drapes (folds)	practical	Evaluating artworks and assignments
Eighth	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	Planning lesson for drapes (folds)	practical	Evaluating artworks and assignments
Ninth	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills	Still life drawing	practical	Evaluating artworks and assignments

		(other skills related to employability and personal development)			
tenth	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	Still life drawing	practical	Evaluating artworks and assignments
eleventh	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	Still life drawing lesson	practical	Evaluating artworks and assignments
twelfth	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	Still life drawing lesson	practical	Evaluating artworks and assignments
thirteenth	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	Still life drawing	practical	Evaluating artworks and assignments
fourteenth	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	Still life drawing	practical	Evaluating artworks and assignments
fifteenth	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	exam	practical	Evaluating artworks and assignments
sixteenth	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	How to draw a face from side view	practical	Evaluating artworks and assignments
seventeenth	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	How to draw a face from side view	practical	Evaluating artworks and assignments
eighteenth	4	1- Knowledge and understanding	How to draw a	practical	Evaluating

		2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	face from the front view		artworks and assignments
nineteenth	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	How to draw a face from the front view	practical	Evaluating artworks and assignments
Twenty	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	How to draw a face from a tilted side view	practical	Evaluating artworks and assignments
Twenty-one	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	How to draw a face from a tilted side view	practical	Evaluating artworks and assignments
Twenty-two	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	How to proportion the human head (portrait)	practical	Evaluating artworks and assignments
twenty-third	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	How to draw hair (portrait)	practical	Evaluating artworks and assignments
twenty-fourth	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	Application to render the human head using shadow and light	practical	Evaluating artworks and assignments
twenty-fifth	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	Application to render the human head using shadow and light	practical	Evaluating artworks and assignments
twenty-sixth	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability	Portrait drawing	practical	Evaluating artworks and assignments

		and personal development)			
twenty-seventh	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	Portrait drawing	practical	Evaluating artworks and assignments
Twenty-eighth	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	Portrait drawing	practical	Evaluating artworks and assignments
twenty-ninth	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	Portrait drawing	practical	Evaluating artworks and assignments
Thirty	4	1- Knowledge and understanding 2-Subject-specific skills 3-Thinking skills 4-General and transferable skills (other skills related to employability and personal development)	exam	practical	Evaluating artworks and assignments

Course evaluation

The first semester is 50 marks and the second semester is 50 marks

Learning and teaching resources

Required textbooks (methodology, if any)	Nothing
Main references (sources)	Nothing
Recommended supporting books and references (scientific journals, reports...)	Nothing
Electronic references, Internet sites	Nothing

Course Description

Course name	
colors	
Course code	
FAPD2015	
Semester/year	
The second stage - annual	
The date this description was prepared	
09/16/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (120) Number of units (4)	
Name of the course administrator (if more than one name is mentioned)	
Name: Muhammad Ali Ajhali Muhammad Email: fine.moh.eghally@uobabylon.edu.iq	
Course objectives	
objectives	For students to understand color values in oil colours How to color with oil paints Adjusting the sizes, shapes, parts of the portrait, and the model, and making their sizes fit together. Adjusting the distribution of color values on live shapes and models (portraits and models)
Teaching and learning strategies	
Teaching and learning strategies	Developing students' self-skills in oil painting. - Thinking skills 1- Pure scientific thinking by the student. - Apply scientific theories and concepts according to what the student has learned. - General and transferable skills (other skills related to employability and personal development).

	1-The skill of drawing portraits in oil colors. 2- The skill of drawing the model with oil colors.				
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	Pure scientific thinking and application of scientific theories and concepts.	colors	Demonstration	Practical exam
the second	4	Pure scientific thinking and application of scientific theories and concepts.	colors	Demonstration	Practical exam
the third	4	Pure scientific thinking and application of scientific theories and concepts.	colors	Demonstration	Practical exam
Fourth	4	Pure scientific thinking and application of scientific theories and concepts	colors	Demonstration	Practical exam
Fifth	4	Pure scientific thinking and application of scientific theories and concepts	colors	Demonstration	Practical exam
Sixth	4	Pure scientific thinking and application of scientific theories and concepts	colors	Demonstration	Practical exam
Seventh	4	Pure scientific thinking and application of scientific theories and concepts	colors	Demonstration	Practical exam
Eighth	4	Pure scientific thinking and application of scientific theories and concepts.	colors	Demonstration	Practical exam
Ninth	4	Pure scientific thinking and application of scientific theories and concepts.	colors	Demonstration	Practical exam
tenth	4	Pure scientific thinking and application of scientific theories and concepts.	colors	Demonstration	Practical exam
eleventh	4	Pure scientific thinking and application of scientific theories and concepts	colors	Demonstration	Practical exam
twelfth	4	Pure scientific thinking and application of scientific theories and concepts	colors	Demonstration	Practical exam
thirteenth	4	Pure scientific thinking and application of scientific theories and concepts	colors	Demonstration	Practical exam
fourteenth	4	Pure scientific thinking and application of scientific theories and concepts	colors	Demonstration	Practical exam
fifteenth	4	Pure scientific thinking and application of scientific theories	colors	Demonstration	Practical exam

		and concepts.			
sixteenth	4	Pure scientific thinking and application of scientific theories and concepts.	colors	Demonstration	Practical exam
seventeenth	4	Pure scientific thinking and application of scientific theories and concepts.	colors	Demonstration	Practical exam
eighteenth	4	Pure scientific thinking and application of scientific theories and concepts	colors	Demonstration	Practical exam
nineteenth	4	Pure scientific thinking and application of scientific theories and concepts	colors	Demonstration	Practical exam
Twenty	4	Pure scientific thinking and application of scientific theories and concepts	colors	Demonstration	Practical exam
Twenty-one	4	Pure scientific thinking and application of scientific theories and concepts	colors	Demonstration	Practical exam
Twenty-two	4	Pure scientific thinking and application of scientific theories and concepts.	colors	Demonstration	Practical exam
twenty-third	4	Pure scientific thinking and application of scientific theories and concepts.	colors	Demonstration	Practical exam
twenty-fourth	4	Pure scientific thinking and application of scientific theories and concepts.	colors	Demonstration	Practical exam
twenty-fifth	4	Pure scientific thinking and application of scientific theories and concepts	colors	Demonstration	Practical exam
twenty-sixth	4	Pure scientific thinking and application of scientific theories and concepts	colors	Demonstration	Practical exam
twenty-seventh	4	Pure scientific thinking and application of scientific theories and concepts	colors	Demonstration	Practical exam
Twenty-eighth	4	Pure scientific thinking and application of scientific theories and concepts	colors	Demonstration	Practical exam
twenty-ninth	4	Pure scientific thinking and application of scientific theories and concepts	colors	Demonstration	Practical exam
Thirty	4	Pure scientific thinking and application of scientific theories and concepts	colors	Demonstration	Practical exam
Course evaluation					
Semester exam of 50%					

Learning and teaching resources	
Required textbooks (methodology, if any)	nothing
Main references (sources)	1- Various academic drawing albums. 2-Planning and colors / Kazem Haider.
Recommended supporting books and references (scientific journals, reports...)	Albums of realistic painting (Russian realism) and albums of classical painting
Electronic references, Internet sites	Various art websites

Course Description

Course name					
perspective					
Course code					
FAP2006					
Semester/year					
The second stage - annual Drawing - Sculpture					
The date this description was prepared					
01/14/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (90) Number of units (2)					
Name of the course administrator (if more than one name is mentioned)					
Name: Iman Khazal Abbas Maarouf Email: fine.iman.khazaal@uobabylon.edu.iq					
Course objectives					
objectives	1- Introducing the student to the principles and foundations of perspective and providing him with the knowledge and skills related to visual training in understanding the relationships between the parts of a figure on the one hand and the shapes with each other, 2- Studying the relationship of volumetric shapes to the level of sight, 3- Providing room for students to find applications of perspective in other academic subjects and daily life.				
Teaching and learning strategies					
Teaching and learning strategies	Studying the perspective of shapes by identifying the rules and foundations that contribute to showing the third dimension in the space of the painting, applying basic theories to geometric shapes, and applying the rules of perspective to objects, shadows, and reflections.				
Course structure					
week	Hours	Required learning	Name of	Learning method	Evaluation

		outcomes	the unit or topic		method
the first	3	Presenting models from the perspective of shapes and introducing them to methods of implementing them through lectures.	Definitions and terms in perspective	How to deliver and explain the lecture through the participation of students.	Daily tests.
the second	3	Presenting models from the perspective of shapes and introducing them to methods of implementing them through lectures	Definitions and terms in perspective	How to deliver and explain the lecture through the participation of students.	How to deliver and explain the lecture through the participation of students.
the third	3	Presenting models from the perspective of shapes and introducing them to methods of implementing them through lectures.	Definitions and terms in perspective	How to deliver and explain the lecture through the participation of students.	How to deliver and explain the lecture through the participation of students.
Fourth	3	For students to become familiar with some scientific and engineering methods to implement the perspective of the square shape according to the level of vision.	The square in perspective	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests.
Fifth	3	For students to become familiar with some scientific and engineering methods to implement the perspective of the square shape	Draw successive squares	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests
Sixth	3	For students to become familiar with some scientific and engineering methods to implement the perspective of the square shape	Draw squares that share one center	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests.
Seventh	3	For students to become familiar with some scientific and engineering methods to implement the perspective of the square shape	Drawing a chessboard	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests.

Eighth	3	For students to become familiar with some scientific and engineering methods to implement the perspective of the square shape	Draw a vertical square	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests
Ninth	3	For students to become familiar with some scientific and engineering methods to implement the perspective of the square shape	Drawing a tilted square (first rule)	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests
tenth	3	For students to become familiar with some scientific and engineering methods to implement the perspective of the square shape	Drawing a tilted square (second rule)	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests.
eleventh	3	For students to become familiar with some scientific and engineering methods for implementing rectangular perspective	Drawing a horizontal rectangle	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests.
twelfth	3	For students to become familiar with some scientific and engineering methods for implementing rectangular perspective	Drawing a vertical rectangle	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests.
thirteenth	3	For students to become familiar with some scientific and engineering methods for implementing rectangular perspective	Reduction or diminishing of shapes	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests.
fourteenth	3	For students to become familiar with some scientific and engineering methods to	Drawing the circle	Implementing the stages of applying the rules of perspective directly in front of the	Evaluation of drawings and practical tests

		implement the perspective of the shape of a circle		students during the lecture and observing their ability to benefit and learn.	
fifteenth	3	For students to become familiar with some scientific and engineering methods to implement the perspective of the shape of a circle	Drawing the vertical circle	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests.
sixteenth	3	Explain it and share it with students by asking questions.	Perspective through the ages	How to deliver and explain the lecture through the participation of students.	Daily tests
seventeenth	3	Delivering the lecture, explaining it, and participating with students by asking questions.	Perspective in ancient arts	How to deliver and explain the lecture through student participation	Daily tests.
eighteenth	3	Delivering the lecture, explaining it, and participating with students by asking questions.	Perspective in the Christian Arts	How to deliver and explain the lecture through the participation of students.	Daily tests.
nineteenth	3	Delivering the lecture, explaining it, and participating with students by asking questions.	The origin of the term perspective. The origin of the term perspective	How to deliver and explain the lecture through student participation	Daily tests.
Twenty	3	For students to become familiar with some scientific and engineering methods for implementing the Standard scale shape perspective	Standard scale (first base)	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests.
Twenty-one	3	For students to become familiar with some scientific and engineering methods for implementing the Standard scale shape perspective	Standard scale (base 2)	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests.
Twenty-two	3	For students to become familiar with some scientific and	Standard scale (base three)	Implementing the stages of applying the rules of perspective	Evaluation of drawings and practical tests.

		engineering methods for implementing the Standard scale shape perspective		directly in front of the students during the lecture and observing their ability to benefit and learn.	
twenty-third	3	Presenting models from the perspective of shapes and introducing them to methods of implementing them through lectures.	Applying the rules of perspective to solids	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests.
twenty-fourth	3	For students to become familiar with some scientific and engineering methods to implement the perspective of the cube shape	How to draw a cube (first rule)	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests
twenty-fifth	3	For students to become familiar with some scientific and engineering methods to implement the perspective of the cube shape	cube (second base)	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests.
twenty-sixth	3	For students to become familiar with some scientific and engineering methods to implement the perspective	Isometric	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests.
twenty-seventh	3	For students to become familiar with some scientific and engineering methods to implement the perspective of the pyramid shape	The pyramid in perspective (first rule)	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests
Twenty-eighth	3	For students to become familiar with some scientific and engineering methods to implement the perspective of the pyramid shape	The pyramid in perspective (the second rule)	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit	Evaluation of drawings and practical tests

				and learn.	
twenty-ninth	3	For students to become familiar with some scientific and engineering methods to implement the perspective of the pyramid shape	The pyramid in perspective (the third rule)	Implementing the stages of applying the rules of perspective directly in front of the students during the lecture and observing their ability to benefit and learn.	Evaluation of drawings and practical tests
Thirty	3	Semester exams and practical tests.	exam	Semester exams and practical tests.	Semester exams and practical tests.
Course evaluation					
(Theoretical and practical) 25 First semester - (Theoretical and practical) 25 Second semester - (Theoretical and practical) 50 Final exam					
Learning and teaching resources					
Required textbooks (methodology, if any)			Ismail Al-Sheikhli: Perspective, University of Mosul, 1999		
Main references (sources)			Basics of drawing geometric perspective (John Montague)		
Recommended supporting books and references (scientific journals, reports...)			nothing		
Electronic references, Internet sites			The art of geometric perspective (Ayman Farouk)		

Course Description

Course name	
Pictorial creation	
Course code	
FAPD2017	
Semester/year	
The second stage - annual	
The date this description was prepared	
09/01/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (120) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Ruaa Ali Jabr Email: fineart.ruaa.hasson@uobabylon.edu.iq	
Course objectives	
objectives	1- The student gets to know the rules and basics of visual language. 2- That the student becomes familiar with the process of organizing relationships and visual elements within the painting. 3- The student implements practical projects that include grammar, organizing relationships, and visual concepts.
Teaching and learning strategies	
Teaching and learning strategies	Cooperative learning: It involves involving the student as an active individual within an organized work group. Through it, a specific project is implemented in cooperation among group members, which contributes to: Enhancing student team spirit. Developing cooperation and dialogue skills among group members. Promoting acceptance of opinions and other opinions. Organizing teamwork and managing teams effectively.

Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	For the student to become familiar with the concept and importance of pictorial composition in the fine arts field.	Introduction to pictorial construction	Explanation with implementation in a practical way	Practical exam
the second	4	For the student to recognize the importance of the frame within the painting and its types.	Frame concept	Explanation with implementation in a practical way	Practical exam
the third	4	The student gets to know the concept of point and the different locations of the point within the painting.	Point of view	Explanation with implementation in a practical way	Practical exam
Fourth	4	The student gets to know the concepts and locations of calligraphy.	Font	Explanation with implementation in a practical way	Practical exam
Fifth	4	The student gets to know the concept of surface and its types.	Surface	Explanation with implementation in a practical way	Practical exam
Sixth	4	The student gets to know the concept of size and describes size in different images.	Size	Explanation with implementation in a practical way	Practical exam
Seventh	4	The student implements the previous concepts in the form of an artistic work.	Completing a work of art	Explanation with implementation in a practical way	Practical exam
Eighth	4	The student gets to know the shape and its types.	Figure	Explanation with implementation in a practical way	Practical exam
Ninth	4	The student can build new shapes through the changes that can be made to the available shapes.	Building complex shapes	Explanation with implementation in a practical way	Practical exam
tenth	4	The student gets to know the concept and importance of structure and its types.	Composition concept	Explanation with implementation in a practical way	Practical exam
eleventh	4	The student will learn about texture and its types and try different methods to find different textures.	Texture	Explanation with implementation in a practical way	Practical exam
twelfth	4	The student gets to know the types of ratios, their importance, and applications of the golden ratio.	Types of ratios	Explanation with implementation in a practical way	Practical exam
thirteenth	4	The student gets to know visual equalization and its types.	Visual balance	Explanation with implementation in a practical way	Practical exam
fourteenth	4	The student implements the previous concepts in the form of an artistic work.	Completing a work of art	Explanation with implementation in a practical way	Practical exam

fifteenth	4	First semester test	First semester test	First semester test	Practical exam
sixteenth	4	The student gets to know movement, visual rhythm and its types.	Visual rhythm	Explanation with implementation in a practical way	Practical exam
seventeenth	4	The student gets to know the concept of space and its types.	outer space	Explanation with implementation in a practical way	Practical exam
eighteenth	4	For the student to know how to find dimension in a painting.	Visual dimension	Explanation with implementation in a practical way	Practical exam
nineteenth	4	The student implements a group of compositions in different spaces.	Engineering installations	Explanation with implementation in a practical way	Practical exam
Twenty	4	The student gets to know the concept of color and the factors of color perception.	the color	Explanation with implementation in a practical way	Practical exam
Twenty-one	4	The student gets to know the characteristics of color.	Color properties	Explanation with implementation in a practical way	Practical exam
Twenty-two	4	The student gets to know the types of color composition.	Chromatic composition	Explanation with implementation in a practical way	Practical exam
twenty-third	4	For the student to recognize the psychological effects of color and its impact on the recipient.	Color effects	Explanation with implementation in a practical way	Practical exam
twenty-fourth	4	The student implements the previous concepts in the form of an artistic work.	Completing a work of art	Explanation with implementation in a practical way	Practical exam
twenty-fifth	4	The student gets to know the primary, secondary, and complementary colors.	Types of colors	Explanation with implementation in a practical way	Practical exam
twenty-sixth	4	The student gets to know the concept of color contrast and its importance.	Color contrast	Explanation with implementation in a practical way	Practical exam
twenty-seventh	4	The student gets to know the concept of color harmony and its importance.	Color harmony	Explanation with implementation in a practical way	Practical exam
Twenty-eighth	4	For the student to know the origin of the types of mineral and plant colors....	Origin of colors	Explanation with implementation in a practical way	Practical exam
twenty-ninth	4	The student implements the previous concepts in the form of an artistic work.	Completing a work of art	Explanation with implementation in a practical way	Practical exam
Thirty	4	End of year test	End of year test	End of year test	End of year test

Course evaluation

50 marks for each semester, 25+20, in addition to 5 marks for daily preparation and student commitment.

Learning and teaching resources	
Required textbooks (methodology, if any)	Nothing
Main references (sources)	Nothing
Recommended supporting books and references (scientific journals, reports...)	Nothing
Electronic references, Internet sites	Nothing

Course Description

Course name					
Drawing technology and techniques					
Course code					
FAPD2008					
Semester/year					
The second stage - annual					
The date this description was prepared					
01/17/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (90) Number of units (2)					
Name of the course administrator (if more than one name is mentioned)					
Name: Ali Hussein Hatf Email: fine.ali.hataf@uobabylon.edu.iq					
Course objectives					
objectives		1- Identify the theoretical principles of drawing technology. 2- Revealing the practical principles of drawing techniques. 3- Acquiring performance skills in drawing artistic subjects.			
Teaching and learning strategies					
Teaching and learning strategies		The course falls within the applied subjects that provide the student with theoretical information, knowledge, and applied skills in the art of drawing.			
Course structure					
week	hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	3	Theoretical knowledge about art	What is art?	Explanation of the topic and theoretical	Estimation in daily

				dialogue	grades
the second	3	Theoretical knowledge about technique, technology and oil painting	What technique, technology and oil painting	Explanation of the topic and theoretical dialogue	Estimation in daily grades
the third	3	Theoretical knowledge about wood perches	Wooden stretchers	Explanation of the topic and theoretical dialogue	Estimation in daily grades
Fourth	3	Theoretical knowledge about glazing technology	Glazing technology	Explanation of the topic and theoretical dialogue	Estimation in daily grades
Fifth	3	Acquiring skills and practical application	Practical application of glazing technology	Illustration of technique and practical application	Estimation in daily grades
Sixth	3	Theoretical knowledge about the internal and external framework, direct technology	Internal and external frame, direct technology	Explanation of the topic and theoretical dialogue	Estimation in daily grades
Seventh	3	Acquiring skills and practical application	Direct technology	Illustration of technique and practical application	Estimation in daily grades
Eighth	3	Theoretical knowledge about textile fabrics, wet-in-wet technology	Fabric stretchers, wet-in-wet technology	Explanation of the topic and theoretical dialogue	Estimation in daily grades
Ninth	3	Acquiring skills and practical application	Wet-in-wet technique	Illustration of technique and practical application	Estimation in daily grades
tenth	3	Theoretical knowledge about ground paint, dense paste technology	Painting ground, dense paste technique	Explanation of the topic and theoretical dialogue	Estimation in daily grades
eleventh	3	Acquiring skills and practical application	Dense dough technique	Illustration of technique and practical application	Estimation in daily grades
twelfth	3	Theoretical knowledge about Color pigmenting, scratching and notching techniques	Color pigment, scratching and notching technique	Explanation of the topic and theoretical dialogue	Estimation in daily grades
thirteenth	3	Acquiring skills and practical application	Scratching and notching technique	Illustration of technique and practical application	Estimation in daily grades
fourteenth	3	Acquiring skills and practical application	Scratching and slitting technique	Illustration of technique and practical application	Estimation in daily grades
fifteenth	3	Evaluation of theoretical knowledge	Theoretical test	Answer the content of the theoretical test	Rating out of 10 marks
sixteenth	3	Theoretical knowledge about tools and equipment	Tools and equipment	Explanation of the topic and theoretical dialogue	Estimation in daily grades

seventeenth	3	Theoretical knowledge about adhesive technology	Adhesive technology	Explanation of the topic and theoretical dialogue	Estimation in daily grades
eighteenth	3	Acquiring skills and practical application	Adhesive technology	Illustration of technique and practical application	Estimation in daily grades
nineteenth	3	Theoretical knowledge about the drawing knife, drawing and colouring, and composition technique	Tools and equipment, installation technology	Explanation of the topic and theoretical dialogue	Estimation in daily grades
Twenty	3	Acquiring skills and practical application	Installation technology	Illustration of technique and practical application	Estimation in daily grades
Twenty-one	3	Theoretical knowledge about Oil container and easel, technology of existing objects	Tools and equipment, Found objects technique	Explanation of the topic and theoretical dialogue	Estimation in daily grades
Twenty-two	3	Acquiring skills and practical application	Technology of existing things	Illustration of technique and practical application	Estimation in daily grades
twenty-third	3	Theoretical knowledge about sculptural anthropomorphism technique	Sculptural modeling technique	Explanation of the topic and theoretical dialogue	Estimation in daily grades
twenty-fourth	3	Acquiring skills and practical application	Sculptural modeling technique	Illustration of technique and practical application	Estimation in daily grades
twenty-fifth	3	Theoretical knowledge about rubbing and tracing technology	Rubbing and tracing technology	Explanation of the topic and theoretical dialogue	Estimation in daily grades
twenty-sixth	3	Acquiring skills and practical application	Rubbing and tracing technology	Illustration of technique and practical application	Grading in grades
twenty-seventh	3	Theoretical knowledge about distillation technique and wall photo	Distillation technique and wall image	Explanation of the topic and theoretical dialogue	Estimation in daily grades
Twenty-eighth	3	Acquiring skills and practical application	Distillation technique and wall image	Illustration of technique and practical application	Estimation in daily grades
twenty-ninth	3	Theoretical knowledge and skills acquisition about fingerprinting, printing, dies and optical technology	Fingerprinting, printing, dies and optical technology	Explanation of the topic, theoretical dialogue, and practical application	Estimation in daily grades
Thirty	3	Evaluation of theoretical knowledge	Theoretical test	Answer the content of the theoretical test	Rating out of 10 marks

Course evaluation

Daily test: 30 marks, semester test: 20 marks, practical test: 25 marks, written test: 25 marks	
Learning and teaching resources	
Required textbooks (methodology, if any)	Principles of techniques
Main references (sources)	1_ Photography Technology, written by Muhammad Hammad 2_ Elements of Art, written by Faraj Abbo
Recommended supporting books and references (scientific journals, reports...)	Naboo Magazine
Electronic references, Internet sites	Orphen

Course Description

Course name					
The crimes of the Baath regime					
Course code					
FAPC2000 Drawing - sculpture - ceramics					
Semester/year					
The second stage - annual					
The date this description was prepared					
01/10/2026					
Available attendance forms					
My presence					
Number of study hours (total) Number of units (total)					
Number of study hours (60) Number of units (2)					
Name of the course administrator (if more than one name is mentioned)					
Name: Muslim Hassan Sobeih Email: fin929.muslum.hasan@uobabylon.edu.iq					
Course objectives					
objectives		1/ The student should know the crimes of the former regime 2/ That the student knows what crimes were committed by the Baath Party regime 3/ That the student understands the danger of the previous regime			
Teaching and learning strategies					
Teaching and learning strategies		1/ Active and effective learning			
Course structure					
week	hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	2	The student must have comprehensive and	Violations of rights and	Participation	Daily exams

		integrated knowledge of the crimes committed by the previous regime against the Iraqi people	freedoms		
the second	2	A descriptive overview of the political systems in Iraq (1921/2003)	The political systems that ruled Iraq from its founding to 2003	Effective participation	Daily tests after the end of each lecture
the third	2	Knowing what violations were committed by the former Baathist regime	Violation of public rights and freedoms	Active participation and display of videos showing violations committed by the previous regime	Daily tests
Fourth	2	Knowledge of violations and deprivation of freedoms in party pluralism	Violation of the right to political party pluralism	Daily sharing	Daily tests
Fifth	2	Knowing what violations affecting social, political and cultural rights were committed by the Baath Party	Violations affecting social, political and cultural rights	Participate in the lesson and view the videos on the screen	Daily tests
Sixth	2	exam	a test	Paper and pen	Monthly exam
Seventh	2	Knowledge of international violations committed by the Baath Party	Violation of international law	Daily sharing	Daily testing
Eighth	2	The impact of the Baathist regime's behavior on society	The impact of the Baathist regime's behavior on society and its control over the state	Share	Daily testing
Ninth	2	The violation of the three authorities by the Baathist regime and what are the three authorities	Separation of powers	Share	Daily testing
tenth	2	Fighting scholars and corrupting morals	Tyranny in corrupting morals and fighting scholars	Share	Daily testing
eleventh	2	The impact of the transitional period in combating authoritarian politics	The concept of transitional justice and the mechanisms for achieving it	Share	Daily testing
twelfth	2	Objectives of transitional justice	Objectives of transitional justice	Share	Daily testing
thirteenth	2	exam	Second month	exam	exam

			exam		
fourteenth	2	The psychological field	The psychological and social mechanisms used by the previous regime	Share	Daily testing
fifteenth	2	Social field	Family rule and reducing the nation to the personality of the ruler	Share	Daily testing
sixteenth	2	The dialectic of the ruler and the citizen between hypocrisy and injustice	The dialectic of the ruler and the citizen between hypocrisy and injustice and promoting a culture of praise	Share	Daily testing
seventeenth	2	State and militarization of society	Loyalty first and the militarization of society	Share	Daily testing
eighteenth	2	Religion and state	Religion and state	Share	Daily testing
nineteenth	2	Crimes of preventing the dissemination of religious teachings	Crimes of preventing the dissemination of religious teachings and confiscating science and knowledge	Share	Daily testing
Twenty	2	Crimes committed by the Baath Party against religious scholars and young people	Murders of scholars and religious youth and the ban on religious parties	Share	Daily testing
Twenty-one	2	Banning parties in general	Banning parties in general and religious parties in particular	Share	Daily testing
Twenty-two	2	Culture, media, and the militarization of society	Militarization of the educational institution	Share	Daily testing
twenty-third	2	exam	exam	exam	exam
twenty-fourth	2	Knowledge of the militarization of media discourse	Militarization of media discourse	Share	Daily testing
twenty-	2	The impact of oppression	The use of	Share	Daily

fifth		and wars on the environment and population	internationally prohibited weapons and environmental pollution		testing
twenty-sixth	2	Scorched earth policy	The Battle of the Jassim River and its impact on the environment, the burning of oil wells, and minefields	Share	Daily testing
twenty-seventh	2	The role of the former regime in drying up the marshes and forced migration	Drying of marshes and forced migration	Share	Daily testing
Twenty-eighth	2	The role of the former regime in destroying the agricultural and animal environment and radioactive contamination	Destruction of the agricultural and animal environment and radioactive contamination	Share	Daily testing
twenty-ninth	2	The role of the former regime in mass graves and bombing places of worship	Mass graves and the bombing of places of worship	Share	Daily testing
Thirty	2	exam	exam	exam	exam
Course evaluation					
The daily exam, the oral exam is 10, the monthly exam is 15, and the written exam is 25					
Learning and teaching resources					
Required textbooks (methodology, if any)			The crimes of the Baath regime in Iraq		
Main references (sources)			Salim Matar, Encyclopedia of the Iraqi Environment, 1st edition, 2010, p. 81		
Recommended supporting books and references (scientific journals, reports...)			The crimes of the Baath regime in Iraq		
Electronic references, Internet sites			https://www.goldfish.org/2008/06/26/10538.html .		

Third Stage
Drawing
Course Description

Course name	
History of Islamic art	
Course code	
FAP3001 Drawing - sculpture - ceramics	
Semester/year	
The third stage - annual	
The date this description was prepared	
09/01/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (60) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Dr. Mahdi Abdel Amir Ismaeen Email: bsc.mahdi.ismaeel@uobabylon.edu.iq	
Course objectives	
objectives	1- Learn about the history of Islamic art 2- Identify trends and schools of Islamic art 3- Knowing and revealing the styles and methods of Islamic plastic art 4- Know the characteristics and features of Islamic art
Teaching and learning strategies	
Teaching and learning strategies	Lecture - discussion - cooperative education
Course structure	

week	hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	2	Know the history of Islamic art	History of Islamic art	Discussion - lecture	Daily evaluation
the second	2	Know the history of Islamic art	Cultural references Islamic art	Lecture - discussion	Daily evaluation + monthly evaluation in the form of a written examination, at a rate of two months for each course
the third	2	Researcher	Mesopotamian civilization	Discussion	daily
Fourth	2	Know the history of Islamic art	Civilization of Persia	Discussion	daily
Fifth	2	Know the history of Islamic art	Civilization of ancient Egypt	a lecture	daily
Sixth	2	History of Islamic art	Ancient Chinese civilization	The lecture	daily
Seventh	2	Know the history of Islamic art	Intellectual references for Islamic art	The lecture	daily
Eighth	2	Know the history of Islamic art	Characteristics and features of Islamic art	The lecture	Monthly evaluation
Ninth	2	Know the history of Islamic art	Islamic decorative arts and their elements	The lecture	daily
tenth	2	Researcher	Arabic calligraphy and its types	The lecture	daily
eleventh	2	Researcher	Ceramics, pottery, jewelry and metals	The lecture	daily
twelfth	2	Researcher	Textile and carpet	The lecture	daily
thirteenth	2	Researcher	Islamic architecture	The lecture	daily
fourteenth	2	Researcher	Military tools and the art of making household tools	The lecture	daily
fifteenth	2	Researcher	exam	Written exam	Written exam
sixteenth	2	vacation	vacation	vacation	vacation
seventeenth	2	vacation	vacation	vacation	vacation
eighteenth	2	Researcher	Styles and methods of Islamic art	The lecture	daily
nineteenth	2	Researcher	Umayyad style	The lecture	daily
Twenty	2	Researcher	Abbasid style	The lecture	daily

Twenty-one	2	Researcher	Seljuk style	The lecture	daily
Twenty-two	2	Researcher	Fatimid style	The lecture	daily
twenty-third	2	Researcher	Fatimid style	The lecture	daily
twenty-fourth	2	Researcher	Mamluk style	The lecture	daily
twenty-fifth	2	Researcher	Moroccan style	The lecture	daily
twenty-sixth	2	exam	exam	exam	exam
twenty-seventh	2	Researcher	Introduction to Islamic art schools	The lecture	daily
Twenty-eighth	2	Researcher	Al-Baghdadi School of Photography	The lecture	daily
twenty-ninth	2	Researcher	Safavid School of Islamic Painting	The lecture	daily
Thirty	2	Researcher	Turkish School of Islamic Photography	The lecture	daily

Course evaluation

The grade will be 20% + 5 daily grades for each month, so the total will be = 25% for each course. The total annual endeavor for two courses will be = 50%, and the final exam grade will be = 50%. Therefore, the total annual endeavor with the final exam grade = 100%.

Learning and teaching resources

Required textbooks (methodology, if any)	nothing
Main references (sources)	History of art, Safa Lutfi
Recommended supporting books and references (scientific journals, reports...)	Islamic art schools
Electronic references, Internet sites	Google platform

Course Description

Course name	
Research assets	
Course code	
FAP3002	
Semester/year	
The third stage - annual Drawing - sculpture - ceramics	
The date this description was prepared	
02/08/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (60) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Qasim Khudair Abbas Email: qassim.khudair.fineart@uobabylon.edu.iq	
Course objectives	
objectives	Writing scientific research in the technical field Introducing students to the types of scientific research Introducing students to scientific research tools
Teaching and learning strategies	
Teaching and learning strategies	He knows the types of human knowledge - Learns human thinking methods Knows the goals of science - Enumerates the The conditions of science: organization, intention, accuracy, generalization, objectivity, and cumulativeness Understands scientific research methods (historical, descriptive, experimental) Training on scientific research tools (questionnaire, interview, observation) - Writes the research plan and assignment

Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	2	The student knows how human knowledge develops	The development of human knowledge	Lecture and discussion	Feedback test
the second	2	The student classifies the relationship between successive civilizations	Cultural variation in the beginning of scientific knowledge	Lecture and discussion method	Feedback test
the third	2	The student gets acquainted with sensory, philosophical and scientific knowledge	Types of human knowledge	Lecture and discussion method	Feedback test
Fourth	2	To know the most important thinking methods such as trial and error	Human thinking styles	Lecture and discussion method	Feedback test
Fifth	2	For the student to become familiar with the concept of science and its objectives, such as interpretation and control	The concept of science and its goals	Lecture and discussion	Feedback test
Sixth	2	To know the conditions of knowledge, organization, intent, accuracy, generalization, objectivity, and cumulativeness	The conditions of science: organization, intention, accuracy, generalization, objectivity, and cumulativeness	Lecture and discussion method	Feedback test
Seventh	2	To know the most prominent characteristics of a good researcher, such as open-mindedness, exploration, accuracy, and sufficiency of evidence	Characteristics of a good researcher	Lecture and discussion	Feedback test
Eighth	2	To learn the basics of types of scientific curricula	The concept of the scientific method	Lecture and discussion method	Feedback test
Ninth	2	To understand the historical method and internal and external criticism	Historical method	Lecture and discussion method	Feedback test
tenth	2	To evaluate and apply surveys and case studies	Descriptive approach	Lecture and discussion method	Feedback test
eleventh	2	Monthly exam	Monthly exam	Monthly exam	Monthly exam
twelfth	2	To know the study of content analysis and comparative study	Completing the descriptive methodology	Lecture and discussion	Feedback test
thirteenth	2	To become familiar with the types of experimental designs	Experimental approach	Lecture and discussion method	Feedback test
fourteenth	2	To test the single-group	Experimental	Lecture and	Feedback

		design and the control and training group design	approach	discussion method	test
fifteenth	2	To test the design of two or more experimental groups and the control group	Experimental approach	Lecture and discussion method	Feedback test
sixteenth	2	Spring break	Spring break	Spring break	Spring break
seventeenth	2	Spring break	Spring break	Spring break	Spring break
eighteenth	2	To distinguish how to read sources and references	Sources and references	Lecture and discussion method	Feedback test
nineteenth	2	To learn about ways to benefit from sources and references	Sources and references	Lecture and discussion method	Feedback test
Twenty	2	To understand the terms of a good quote	Quotation	Lecture and discussion method	Feedback test
Twenty-one	2	To become familiar with the rules of citation in the case of books and periodicals	Quotation	Lecture and discussion method	Feedback test
Twenty-two	2	To distinguish between scientific research tools and how to use them	Scientific research tools	Lecture and discussion method	Feedback test
twenty-third	2	To classify their types and the controls for their construction	The questionnaire	Lecture and discussion method	Feedback test
twenty-fourth	2	To distinguish their types and how to perform them	Interview	Lecture and discussion method	Feedback test
twenty-fifth	2	To classify the advantages and disadvantages	Interview	Lecture and discussion method	Feedback test
twenty-sixth	2	To understand how to conduct scientific observation	Observation	Lecture and discussion method	Feedback test
twenty-seventh	2	To understand the steps for preparing it and know the advantages and disadvantages	Observation	Lecture and discussion method	Feedback test
Twenty-eighth	2	To get to know the research community and how to extract it according to the title	Community concept	Lecture and discussion method	Feedback test
twenty-ninth	2	To recognize the types of sampling, random, regular, and areal sampling	Research sample	Lecture and discussion method	Feedback test
Thirty	2	Semester exam	Semester exam	Semester exam	Semester exam
Course evaluation					
Exams					

Learning and teaching resources	
Required textbooks (methodology, if any)	Methods and methods of writing scientific research in human studies
Main references (sources)	nothing
Recommended supporting books and references (scientific journals, reports...)	nothing
Electronic references, Internet sites	Preparing reports from Internet sites

Course Description

Course name	
Philosophy of art and aesthetics	
Course code	
FAP3003 Drawing - sculpture - ceramics	
Semester/year	
The third stage - annual	
The date this description was prepared	
01/27/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (60) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Prof. Dr. The legacy of Amin Abbas Email: fine.turath.ameen@uobabylon.edu.iq	
Course objectives	
objectives	<ul style="list-style-type: none"> - Introducing the student to philosophical doctrines - Introducing the student to philosophical representations in art - Introducing the student to aesthetics and its relationship to philosophy and art
Teaching and learning strategies	
Teaching and learning strategies	<ol style="list-style-type: none"> 1. Determine educational objectives <ul style="list-style-type: none"> • Cognitive: Understanding basic concepts such as beauty, art, taste, and aesthetic value. • Skill: Developing the ability to analyze works of art using philosophical theories. • Compassionate: enhancing personal appreciation for art and beauty as human values. 2. Teaching methods

- A. Active learning
- Group discussion: asking philosophical questions such as “What is art?” And “Is beauty relative or absolute?” To motivate students to think critically.
 - Case study: analysis of famous works of art (paintings, music, sculptures) and linking them to the concepts of art philosophy.
 - Role play: Act out the roles of philosophers such as Plato, Aristotle, or Kant, and discuss their views on art.
- for. Combining theory and practice
- Presentations: Asking students to prepare short presentations on topics such as “Beauty in Islamic Art” or “Art and Modernity.”
 - Workshops: Organizing drawing or sculpture workshops with the aim of applying aesthetic concepts in practice.
- C. Cooperative learning
- Group projects: Forming groups that work on preparing studies on philosophical schools such as romanticism, classicism, or surrealism.
3. Use of educational means
- Artworks: Display paintings, music clips, or films to stimulate discussion.
 - Books and articles: such as texts on “The Art of Poetics” by Aristotle or “Critique of the Faculty of Judgment” by Kant.
 - Technology: Using digital presentations and videos to illustrate ideas.
4. Evaluation
- Continuous evaluation: through discussions, research, and student presentations.
 - Final evaluation:

Course structure

week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	2	First: cognitive outcomes 1. Understand the basic concepts: <ul style="list-style-type: none"> • Identifying the definitions of art and beauty in philosophy throughout the ages. • Understanding the relationship between art, beauty, moral and social values. • Familiarity with the most important theories and philosophical schools related to aesthetics (such as classicism, romanticism, modernism, and postmodernism). 2. History of aesthetic philosophy: <ul style="list-style-type: none"> • Identify the development of aesthetic ideas from Greek philosophers (such as Plato and Aristotle) to contemporary philosophers (such as Kant and Nietzsche). • Understanding the influence of different cultures on the concept of beauty. 	General concepts in the philosophy of art	Lecture	Theoretical exam
the second	2	First: cognitive outcomes 1. Understand the basic concepts:	What is art,	Lecture	Theoretical exam

		<ul style="list-style-type: none"> Identifying the definitions of art and beauty in philosophy throughout the ages. Understanding the relationship between art, beauty, moral and social values. Familiarity with the most important theories and philosophical schools related to aesthetics (such as classicism, romanticism, modernism, and postmodernism). <p>2. History of aesthetic philosophy:</p> <ul style="list-style-type: none"> Identify the development of aesthetic ideas from Greek philosophers (such as Plato and Aristotle) to contemporary philosophers (such as Kant and Nietzsche). Understanding the influence of different cultures on the concept of beauty. 	conceptually, historically (primitive art, Greece 00, etc.)		
the third	2	<p>First: cognitive outcomes</p> <p>1. Understand the basic concepts:</p> <ul style="list-style-type: none"> Identifying the definitions of art and beauty in philosophy throughout the ages. Understanding the relationship between art, beauty, moral and social values. Familiarity with the most important theories and philosophical schools related to aesthetics (such as classicism, romanticism, modernism, and postmodernism). <p>2. History of aesthetic philosophy:</p> <ul style="list-style-type: none"> Identify the development of aesthetic ideas from Greek philosophers (such as Plato and Aristotle) to contemporary philosophers (such as Kant and Nietzsche). Understanding the influence of different cultures on the concept of beauty. 	Elements of an artistic work (material, subject, expression)	Lecture	Theoretical exam
Fourth	2	<p>First: cognitive outcomes</p> <p>1. Understand the basic concepts:</p> <ul style="list-style-type: none"> Identifying the definitions of art and beauty in philosophy throughout the ages. Understanding the relationship between art, beauty, moral and social values. Familiarity with the most important theories and philosophical schools related to aesthetics (such as classicism, romanticism, modernism, and postmodernism). <p>2. History of aesthetic philosophy:</p> <ul style="list-style-type: none"> Identify the development of aesthetic ideas from Greek philosophers (such as Plato and Aristotle) to contemporary philosophers (such as Kant and Nietzsche). Understanding the influence of different cultures on the concept of beauty. 	The relationship between art, nature, industry, and craft	Lecture	Theoretical exam
Fifth	2	<p>First: cognitive outcomes</p> <p>1. Understand the basic concepts:</p> <ul style="list-style-type: none"> Identifying the definitions of art and beauty in 	Art between the	Lecture	Theoretical exam

		<p>philosophy throughout the ages.</p> <ul style="list-style-type: none"> • Understanding the relationship between art, beauty, moral and social values. • Familiarity with the most important theories and philosophical schools related to aesthetics (such as classicism, romanticism, modernism, and postmodernism). <p>2. History of aesthetic philosophy:</p> <ul style="list-style-type: none"> • Identify the development of aesthetic ideas from Greek philosophers (such as Plato and Aristotle) to contemporary philosophers (such as Kant and Nietzsche). • Understanding the influence of different cultures on the concept of beauty. 	subjective and the objective		
Sixth	2	<p>First: cognitive outcomes</p> <p>1. Understand the basic concepts:</p> <ul style="list-style-type: none"> • Identifying the definitions of art and beauty in philosophy throughout the ages. • Understanding the relationship between art, beauty, moral and social values. • Familiarity with the most important theories and philosophical schools related to aesthetics (such as classicism, romanticism, modernism, and postmodernism). <p>2. History of aesthetic philosophy:</p> <ul style="list-style-type: none"> • Identify the development of aesthetic ideas from Greek philosophers (such as Plato and Aristotle) to contemporary philosophers (such as Kant and Nietzsche). • Understanding the influence of different cultures on the concept of beauty. 	Art between society, religion, and authority	Lecture	Theoretical exam
Seventh	2	<p>First: cognitive outcomes</p> <p>1. Understand the basic concepts:</p> <ul style="list-style-type: none"> • Identifying the definitions of art and beauty in philosophy throughout the ages. • Understanding the relationship between art, beauty, moral and social values. • Familiarity with the most important theories and philosophical schools related to aesthetics (such as classicism, romanticism, modernism, and postmodernism). <p>2. History of aesthetic philosophy:</p> <ul style="list-style-type: none"> • Identify the development of aesthetic ideas from Greek philosophers (such as Plato and Aristotle) to contemporary philosophers (such as Kant and Nietzsche). • Understanding the influence of different cultures on the concept of beauty. 	Philosophy of art among the ancient Greeks (Sophists, Socrates, Plato)	Lecture	Theoretical exam
Eighth	2	<p>First: cognitive outcomes</p> <p>1. Understand the basic concepts:</p> <ul style="list-style-type: none"> • Identifying the definitions of art and beauty in philosophy throughout the ages. 	Philosophy of art among the	Lecture	Theoretical exam

		<ul style="list-style-type: none"> • Understanding the relationship between art, beauty, moral and social values. • Familiarity with the most important theories and philosophical schools related to aesthetics (such as classicism, romanticism, modernism, and postmodernism). <p>2. History of aesthetic philosophy:</p> <ul style="list-style-type: none"> • Identify the development of aesthetic ideas from Greek philosophers (such as Plato and Aristotle) to contemporary philosophers (such as Kant and Nietzsche). • Understanding the influence of different cultures on the concept of beauty. 	ancient Greeks (Socrates, Plato)		
Ninth	2	<p>First: cognitive outcomes</p> <p>1. Understand the basic concepts:</p> <ul style="list-style-type: none"> • Identifying the definitions of art and beauty in philosophy throughout the ages. • Understanding the relationship between art, beauty, moral and social values. • Familiarity with the most important theories and philosophical schools related to aesthetics (such as classicism, romanticism, modernism, and postmodernism). <p>2. History of aesthetic philosophy:</p> <ul style="list-style-type: none"> • Identify the development of aesthetic ideas from Greek philosophers (such as Plato and Aristotle) to contemporary philosophers (such as Kant and Nietzsche). • Understanding the influence of different cultures on the concept of beauty. 	Philosophy of art among Muslim philosophers	Lecture	Theoretical exam
tenth	2	<p>First: cognitive outcomes</p> <p>1. Understand the basic concepts:</p> <ul style="list-style-type: none"> • Identifying the definitions of art and beauty in philosophy throughout the ages. • Understanding the relationship between art, beauty, moral and social values. • Familiarity with the most important theories and philosophical schools related to aesthetics (such as classicism, romanticism, modernism, and postmodernism). <p>2. History of aesthetic philosophy:</p> <ul style="list-style-type: none"> • Identify the development of aesthetic ideas from Greek philosophers (such as Plato and Aristotle) to contemporary philosophers (such as Kant and Nietzsche). • Understanding the influence of different cultures on the concept of beauty. 	The philosophy of art in modern and contemporary philosophical thought (Descartes, Spinoza, Schelling, Baumgarten)	Lecture	Theoretical exam
eleventh	2	<p>First: cognitive outcomes</p> <p>1. Understand the basic concepts:</p> <ul style="list-style-type: none"> • Identifying the definitions of art and beauty in philosophy throughout the ages. 	Kant's philosophy of art	Lecture	Theoretical exam

		<ul style="list-style-type: none"> • Understanding the relationship between art, beauty, moral and social values. • Familiarity with the most important theories and philosophical schools related to aesthetics (such as classicism, romanticism, modernism, and postmodernism). <p>2. History of aesthetic philosophy:</p> <ul style="list-style-type: none"> • Identify the development of aesthetic ideas from Greek philosophers (such as Plato and Aristotle) to contemporary philosophers (such as Kant and Nietzsche). • Understanding the influence of different cultures on the concept of beauty. 			
twelfth	2	<p>First: cognitive outcomes</p> <p>1. Understand the basic concepts:</p> <ul style="list-style-type: none"> • Identifying the definitions of art and beauty in philosophy throughout the ages. • Understanding the relationship between art, beauty, moral and social values. • Familiarity with the most important theories and philosophical schools related to aesthetics (such as classicism, romanticism, modernism, and postmodernism). <p>2. History of aesthetic philosophy:</p> <ul style="list-style-type: none"> • Identify the development of aesthetic ideas from Greek philosophers (such as Plato and Aristotle) to contemporary philosophers (such as Kant and Nietzsche). • Understanding the influence of different cultures on the concept of beauty. 	Schopenhauer's philosophy of art	Lecture	Theoretical exam
thirteenth	2	<p>First: cognitive outcomes</p> <p>1. Understand the basic concepts:</p> <ul style="list-style-type: none"> • Identifying the definitions of art and beauty in philosophy throughout the ages. • Understanding the relationship between art, beauty, moral and social values. • Familiarity with the most important theories and philosophical schools related to aesthetics (such as classicism, romanticism, modernism, and postmodernism). <p>2. History of aesthetic philosophy:</p> <ul style="list-style-type: none"> • Identify the development of aesthetic ideas from Greek philosophers (such as Plato and Aristotle) to contemporary philosophers (such as Kant and Nietzsche). • Understanding the influence of different cultures on the concept of beauty. 	Philosophy of art according to intuitionist philosophers (Bergson, Croce)	Lecture	Theoretical exam
fourteenth	2	<p>First: cognitive outcomes</p> <p>1. Understand the basic concepts:</p> <ul style="list-style-type: none"> • Identifying the definitions of art and beauty in philosophy throughout the ages. • Understanding the relationship between art, 	Cassirer - Langer's philosophy of art	Lecture	Theoretical exam

		<p>beauty, moral and social values.</p> <ul style="list-style-type: none"> • Familiarity with the most important theories and philosophical schools related to aesthetics (such as classicism, romanticism, modernism, and postmodernism). <p>2. History of aesthetic philosophy:</p> <ul style="list-style-type: none"> • Identify the development of aesthetic ideas from Greek philosophers (such as Plato and Aristotle) to contemporary philosophers (such as Kant and Nietzsche). • Understanding the influence of different cultures on the concept of beauty. 			
fifteenth	2	The duality of ideal and material thought	The duality of ideal and material thought	Lecture	Theoretical exam
sixteenth	2	A deductive intellectual examination of the content of the previous material	A deductive intellectual examination of the content of the previous material	Lecture	Theoretical exam
seventeenth	2	<p>Creative thinking:</p> <ul style="list-style-type: none"> • Creating new ideas or interpretations of beauty and art based on philosophical foundations. 	The beautiful and the sublime	Lecture	Theoretical exam
eighteenth	2	<ul style="list-style-type: none"> • Applying aesthetic concepts to contemporary works of art or life situations. <p>3. Comparison and criticism:</p>	Beautiful and useful	Lecture	Theoretical exam
nineteenth	2	Creating new ideas or interpretations of beauty and art based on philosophical foundations.	The collective appearance of art according to the propositions of Alo	Lecture	Theoretical exam
Twenty	2	Applying aesthetic concepts to works of art or contemporary life situations.	The feeling of beauty	Lecture	Theoretical exam

			according to Santayana's propositions		
Twenty-one	2	Creative thinking: • Creating new ideas or interpretations of beauty and art based on philosophical foundations.	Artistic creativity	Lecture	Theoretical exam
Twenty-two	2	Applying aesthetic concepts to works of art or contemporary life situations.	Social theory and its interpretation of artistic creativity	Lecture	Theoretical exam
twenty-third	2	Evaluating aesthetic theories and linking them to specific artistic and cultural contexts.	Psychoanalysis and art	Lecture	Theoretical exam
twenty-fourth	2	Evaluating aesthetic theories and linking them to specific artistic and cultural contexts.	Surrealism and art, philosophy and the dreaming self	Lecture	Theoretical exam
twenty-fifth	2	Criticism of works of art from a philosophical and aesthetic perspective.	Art and the ego according to existentialists	Lecture	Theoretical exam
twenty-sixth	2	Criticism of works of art from a philosophical and aesthetic perspective.	Art is experience	Lecture	Theoretical exam
twenty-seventh	2	Developing students' sense of artistic taste through interaction with works of art.	About the concept of artistic taste, its theories, and theorists	Lecture	Theoretical exam
Twenty-eighth	2	Promoting awareness of the role of art in expressing human values.	Artistic taste and modern art	Lecture	Theoretical exam

twenty-ninth	2	Evaluating aesthetic theories and linking them to specific artistic and cultural contexts.	Differences in taste and aesthetic judgments, reasons and theories explaining them	Lecture	Theoretical exam
Thirty	2	Evaluating aesthetic theories and linking them to specific artistic and cultural contexts.	Self and object in aesthetic taste (theories of aesthetic contemplation)	Lecture	Theoretical exam
Course evaluation					
25/25/50					
Learning and teaching resources					
Required textbooks (methodology, if any)			/		
Main references (sources)			Aesthetics		
Recommended supporting books and references (scientific journals, reports...)			Aesthetic values		
Electronic references, Internet sites			/		

Course Description

Course name					
Planning					
Course code					
FAP3014					
Semester/year					
The third stage - annual					
The date this description was prepared					
01/16/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (120) Number of units (3)					
Name of the course administrator (if more than one name is mentioned)					
Name: Mohsen Reda Mohsen Al-Qazwini Email: fine.mohsen.alkizwini@uobabylon.edu.iq					
Course objectives					
objectives		Developing students' artistic taste through artistic viewing, practice and planning Developing students' creative imagination and mental representations Highlighting the artwork using shadow, light, and anthropomorphism			
Teaching and learning strategies					
Teaching and learning strategies		1- The student will be familiar with the basic rules and concepts of technical planning 2- The student should know the type of markers and their grades 3- For the student to become familiar with the principles and foundations of nature drawing			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or	Learning	Evaluation

			topic	method	method
the first	4	For the student to know the rules and foundations of planning	A general idea of planning	Practical lecture	practical control
the second	4	Identifying markers	Rules and definitions	Practical lecture	practical control
the third	4	Identify the proportions of the human body.	Rules and theories of proportions	Practical lecture	practical control
Fourth	4	Learn about still life	Still Life	Different models	practical control
Fifth	4	Drawing the movement of the hands	Manual exercise	Practical practice	practical control
Sixth	4	Apply shadow and light	Practical practice	Practical lecture	practical control
Seventh	4	Restore the previous application	Strengthen exercise	Practical lecture	practical control
Eighth	4	Model drawing	Practical practice	Practical lecture	practical control
Ninth	4	Homework to draw different movements	Homework	Practical practice	practical control
tenth	4	Assignment collection	Guiding them on their strengths and weaknesses	Different models	practical control
eleventh	4	Drawing a statue in different directions	Completing and evaluating the drawing	Practical practice	practical control
twelfth	4	Repeat to draw a model	Training on it	Practical practice	practical control
thirteenth	4	Landscape drawing	Training on it	Practical practice	practical control
fourteenth	4	Collecting and evaluating the assignment	Distribution and guidance	Practical practice	practical control
fifteenth	4	End of the first semester	Set the test	Practical exam	practical control
sixteenth	4	Drawing a new model	Supplement to the topic	Practical practice	practical control
seventeenth	4	Still Life	New shapes	Practical practice	practical control
eighteenth	4	Collecting pottery	Integrating geometric shapes	Practical practice	practical control
nineteenth	4	Three-dimensional shapes	Training on artistic composition	Practical training	practical control
Twenty	4	Below sight level	Training on it	Practical training	practical control
Twenty-one	4	Drawing the new model	Training on it	Practical training	practical control
Twenty-two	4	Another model and change of shot	Training on it	Practical training	practical control
twenty-third	4	Homework for the test	Prepared and delivered	Practical training	practical control
twenty-fourth	4	New drawing techniques	Stippling of shadows	Practical training	practical control

twenty-fifth	4	Field training in drawing	Training on it	Practical training	practical control
twenty-sixth	4	Above eye level	Training on it	Practical practice	practical control
twenty-seventh	4	Reminder for drawing and planning	Comprehensive reset	Practical training	practical control
Twenty-eighth	4	General guidelines for types of planning and lines	Write it down and confirm it	Practical training	practical control
twenty-ninth	4	General guidelines for types of planning and lines	Write it down and confirm it	Practical training	practical control
Thirty	4	General guidelines for types of planning and lines	Write it down and confirm it	Practical training	practical control
Course evaluation					
First course: 50 marks (completion test of sculptural pottery works, including attendance and participation) 50 marks for the completion test of sculptural pottery works for the second course, including attendance and participation					
Learning and teaching resources					
Required textbooks (methodology, if any)			nothing		
Main references (sources)			1- Zuhair Sahib, The Art of Pottery and Pottery Sculpture in Iraq, the Prehistoric Era 2- Ceramics and Pottery, Department of Writing and Translation, Damascus. 3-Nadir Al-Zayat ceramic art 4-500ceramic sculptures, lark crafts		
Recommended supporting books and references (scientific journals, reports...)			Sculptural ceramics books, Ceramics Now magazine, Ceramics magazine, and Clay magazine		
Electronic references, Internet sites			http-1 https://www.pinterest.com/finefoto/ceramic-art/-2- http://ceramicart.com.au/		

Course Description

Course name					
colors					
Course code					
FAPD3015					
Semester/year					
The third stage - annual					
The date this description was prepared					
01/14/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (180) Number of units (3)					
Name of the course administrator (if more than one name is mentioned)					
Name: Ahmed Abbas Email: Fine.ahmed.abbas@uobabylon.edu.iq					
Course objectives					
objectives		Cognitive goal 1. The student gets to know a general idea about colors 2. Identify the elements of painting composition 3. The student develops his skills.			
Teaching and learning strategies					
Teaching and learning strategies		Implementing various experiments. Developing the handling of different materials			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	6	Developing the student's skill	colors	Group	practical

				practical work	
the second	6	Develop skills	colors	practical	practical
the third	6	Develop skills	practical	practical	practical
Fourth	6	Self-development	colors	practical	practical
Fifth	6	Self-development	practical	practical	practical
Sixth	6	Develop skills	colors	Group work	practical
Seventh	6	Develop skills	colors	Group work	practical
Eighth	6	Develop skills	colors	Group work	practical
Ninth	6	Develop skills	colors	Group work	practical
tenth	6	Develop skills	colors	Group work	practical
eleventh	6	Develop skills	colors	Group work	practical
twelfth	6	Develop skills	colors	Group work	practical
thirteenth	6	Develop skills	colors	Group work	practical
fourteenth	6	Develop skills	colors	Group work	practical
fifteenth	6	Develop skills	colors	Group work	practical
sixteenth	6	Develop skills	colors	Group work	practical
seventeenth	6	Develop skills	colors	Group work	practical
eighteenth	6	Develop skills	colors	Group work	practical
nineteenth	6	Develop skills	colors	Group work	practical
Twenty	6	Develop skills	colors	Group work	practical
Twenty-one	6	Develop skills	colors	Group work	practical
Twenty-two	6	Develop skills	colors	Group work	practical
twenty-third	6	Develop skills	colors	Group work	practical
twenty-fourth	6	Develop skills	colors	Group work	practical
twenty-fifth	6	Develop skills	colors	Group work	practical
twenty-sixth	6	Develop skills	colors	Group work	practical
twenty-seventh	6	Develop skills	colors	Group work	practical
Twenty-eighth	6	Develop skills	colors	Group work	practical
twenty-ninth	6	Develop skills	colors	Group work	practical
Thirty	6	Develop skills	colors	Group work	practical
Course evaluation					
Exams					
Learning and teaching resources					
Required textbooks (methodology, if any)			Nothing		
Main references (sources)			Elements of art book Drawing technology		
Recommended supporting books and references (scientific journals, reports...)			Planning and color book		
Electronic references, Internet sites			The Metropolitan Museum of Art, New York http://www.metmuseum.org/ Victoria and Albert Museum of Art - London		

<http://www.vam.ac.uk/index.html>

British Museum - London

<http://www.britishmuseum.org/default.aspx>

Louvre Museum - France

<http://www.louvre.fr/llv/commun/home.jsp?bmLocale=en>

Museum of Modern Egyptian Art

<http://www.modernartmuseum.gov.eg/index.htm>

Museum of Modern Art, New York

www.moma.org

Course Description

Course name	
Pictorial construction	
Course code	
FAPD3006	
Semester/year	
The third stage - annual	
The date this description was prepared	
09/20/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (120) Number of units (4)	
Name of the course administrator (if more than one name is mentioned)	
Name: Zahraa Hadi Kazem Email: fine.zahraa.hadi@uobabylon.edu.iq	
Course objectives	
objectives	Cognitive objectives: After completing the course, the student can: 1- Defines what is meant by pictorial construction in a scientific manner 2- Explains the stages of implementing a plastic painting according to the educational content 3- Describes in sequential steps the mechanism of correct pictorial construction 4- Classifies the elements, foundations and relationships of artistic work 5- Analyzes the artwork according to the artistic templates in the plastic painting 6- Distinguish between open and closed construction, facing left or right, and circular, and balancing the vocabulary of the plastic painting
Teaching and learning strategies	

Teaching and learning strategies		Learning by doing and practical performance (in-class application) as it is a practical subject that is exclusively attended in the practical halls of the college.			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	Remembering, understanding, and distinguishing	Definition of pictorial composition, mechanism, levels and steps of pictorial composition	Discussion	Directions
the second	4	Interpretation and analysis	Creating paintings in terms of depth, color formation, shadow, and light	Discussion	Directions
the third	4	Interpretation and analysis	Arranging the visual elements of the subject within the structure of the painting	Discussion	Directions
Fourth	4	Interpretation and analysis	The features of shape are: 1- Line: which is expressed by the boundaries of shape. 2- Light: and the bright areas, gradual shadows, and dark areas it produces. 3- Color: which highlights the natural colors of the shape. 4- Perspective: which highlights the three dimensions of the shape (length, width, depth).	Discussion	Directions
Fifth	4	Interpretation and analysis	Identifying color relationships by formulating them on the painting. These color relationships are:- 1- Color and its color value. 2- Color strength and saturation. 3- Color contrast. 4- Color harmony.	Application	Scientific examination
Sixth	4	Scientific performance	Practical application exercises for students	Application	Scientific examination
Seventh	4	Classification and discrimination	The student knows how to create a pictorial construction painting using three elements	Application	Scientific examination
Eighth	4	Aesthetic response	Performing and technical activity	Application	Scientific examination
Ninth	4	Classification and discrimination	Practical applications included creating paintings with craft topics, including all life's crafts, including the farmer, the worker, and other professions.	Application	Scientific examination
tenth	4	Acceptance and artistic and technical sense	Practical applications included creating paintings with craft topics, including all life's crafts, including the farmer, the worker, and other professions.	Application	Scientific examination
eleventh	4	Analysis and discrimination	Practical applications	Application	Scientific examination

twelfth	4	Analysis and discrimination	Practical applications	Application	Scientific examination
thirteenth	4	Aesthetic receptivity and response	Performing and technical activity	Discussion	Tendencies and trends
fourteenth	4	Participation and practical performance	Practical training	Application	Scientific examination
fifteenth	4	Aesthetic receptivity and response	Performing and technical activity	Discussion	Tendencies and trends
sixteenth	4	Classification and discrimination	Students know how to make a construction art painting using three application items	Application	Scientific examination
seventeenth	4	Practical performance	Practical application exercises for students	Application	Scientific examination
eighteenth	4	Practical performance	Practical application exercises for students	Application	Scientific examination
nineteenth	4	Aesthetic response	Performing and technical activity	Application	Scientific examination
Twenty	4	Aesthetic response	Performing and technical activity	Application	Scientific examination
Twenty-one	4	Aesthetic response	Performing and technical activity	Application	Scientific examination
Twenty-two	4	Acceptance and artistic and technical sense	Practical applications included creating paintings with craft topics, including all life's crafts, including the farmer, the worker, and other professions.	Application	Scientific examination
twenty-third	4	Acceptance and artistic and technical sense	Practical applications included creating paintings with craft topics, including all life's crafts, including the farmer, the worker, and other professions.	Application	Scientific examination
twenty-fourth	4	Analysis and discrimination	Practical applications	Application	Scientific examination
twenty-fifth	4	Analysis and discrimination	Practical applications	Application	Scientific examination
twenty-sixth	4	Practical performance	Practical application exercises for students	Application	Scientific examination
twenty-seventh	4	Practical performance	Practical application exercises for students	Application	Scientific examination
Twenty-eighth	4	Practical performance	Practical application exercises for students	Application	Scientific examination
twenty-ninth	4	Practical performance	Practical application exercises for students	Application	Scientific examination
Thirty	4	Practical performance	Practical application exercises for students	Application	Scientific examination

Course evaluation

Distribution of the grade out of 100 according to the tasks assigned to the student and his commitment to the percentage of completion of the artistic painting in a specific time

Learning and teaching resources

Required textbooks (methodology, if any)	nothing
Main references (sources)	The book “The Elements of Artistic Work” by Faraj Abbou, Parts One and Two Planning and color book
Recommended supporting books and references (scientific journals, reports...)	The book “The Elements of Artistic Work” by Faraj Abbou, Parts One and Two Planning and color book
Electronic references, Internet sites	https://www.google.com

Course Description

Course name	
Graphic	
Course code	
FAPD3007	
Semester/year	
The third stage - annual	
The date this description was prepared	
09/01/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (120) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Ruaa Ali Jabr Email: fineart.ruaa.hasson@uobabylon.edu.iq	
Course objectives	
objectives	For the student to become familiar with the types of artistic graphic printing. The student will be familiar with the various techniques and basic steps for each type of printing. The student implements practical projects by combining several technologies together.
Teaching and learning strategies	
Teaching and learning strategies	Teaching strategies in graphics depend on several interactive methods aimed at developing students' artistic and social skills. The most prominent of these strategies are: Experiential learning: This teaching method involves asking students to carry out various artistic experiments, giving them the opportunity to learn through hands-on practice and

	<p>explore new techniques.</p> <p>Cooperative learning: This approach is based on involving the student as an active individual within an organized work group. Through it, a specific project is implemented in cooperation among group members, which contributes to: Enhancing student team spirit. Developing cooperation and dialogue skills among group members. Promoting acceptance of opinions and other opinions. Organizing teamwork and managing teams effectively.</p> <p>In these ways, students are able to acquire artistic and technical skills as well as life skills necessary for teamwork and professionalism.</p>
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Course structure

week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	For the student to become familiar with the process and transformation of printing techniques.	Printing techniques	Explanation of the topic and demonstration with pictures and video.	Practical exam
the second	4	The student will be familiar with the types of printing methods and the mechanisms of operation of each method.	Typographic methods	Explanation and demonstration with pictures and video.	Practical exam
the third	4	For the student to become familiar with the types of prominent printing techniques (Woodcut, Linocut,).	Relief printing	Explanation and demonstration with pictures and video, with implementation in a practical way.	Practical exam
Fourth	4	The student will be familiar with the types of tools used in relief printing techniques and how to use them.	Relief printing	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
Fifth	4	For the student to know how to engrave on Lino.	Lino engraving technique	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
Sixth	4	The student will be familiar with the different types of multi-color printing methods.	Color printing	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
Seventh	4	The student will know how to break down colors to prepare	Deconstructing colours	Explanation and demonstration with	Practical exam

		printing presses in multi-color printing.		pictures and video, with implementation in a practical way	
Eighth	4	The student will learn how to make a template to print the final copies manually using the Lino engraving technique.	Measurement page	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
Ninth	4	The student gets to know printing tools and how to use them.	Printing tools	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
tenth	4	The student will complete multi-colored printing using the Lino engraving technique.	Implementation of multi-colored work	Practical implementation	Practical exam
eleventh	4	The student will be familiar with the types of monochrome printing techniques and their characteristics.	Mono printing	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
twelfth	4	For the student to become familiar with the tools and how to prepare the materials required to be used in unilateral techniques.	Mono printing materials	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
thirteenth	4	The student will be familiar with the types of inks used in monochrome techniques and the method of preparing and printing them.	Inks	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
fourteenth	4	The student will be familiar with the mechanisms of manual paper making, the types of printing paper, and how to choose the appropriate paper for each technique.	Paper	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
fifteenth	4	Completion of projects for the first semester	Practical exam	Practical exam	Practical exam
sixteenth	4	The student will be familiar with porous printing techniques and their methods of operation (silk screen, hollow surfaces).	Window printing	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam

seventeenth	4	The student will be familiar with the types of silk screen and the mechanisms for preparing them.	Silk screen	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
eighteenth	4	The student will learn how to transfer designs to the silk screen and how to match colors in a single print.	Match colors	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
nineteenth	4	The student will be familiar with the tools used in silk screen technology.	Silk screen tools	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
Twenty	4	The student will learn how to ink and print using silk screen technology and how to clean the silk screen and remove the design from it.	Window printing (silk screen)	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
Twenty-one	4	The student will learn how to apply colors in multi-color printing using silk screen technology.	Color applicability	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
Twenty-two	4	The student will complete multi-colored printing using silk screen technology.	Multi-color printing	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
twenty-third	4	The student will be familiar with the technology of hollow surfaces and how they work.	Vacuum surface technology	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
twenty-fourth	4	The student will be familiar with the tools and materials needed in the hollow surface technique.	Vacuum surface technology tools	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
twenty-fifth	4	The student will complete colorful printing work using the hollow surface technique.	Completion of printing work	Explanation and demonstration with pictures and video, with	Practical exam

				implementation in a practical way	
twenty-sixth	4	For the student to become familiar with the history of Cyanotype printing and the resources for its use.	Cyanotype	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
twenty-seventh	4	For the student to become familiar with the tools needed in Cyanotype printing.	Cyanotype printing tools	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
Twenty-eighth	4	The student completes printing work using Cyanotype technology.	Typographic work	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
twenty-ninth	4	The student will be familiar with the post-printing stages, including flattening printed paper, the method of signing and authenticating copies, the abbreviations at the bottom of printed copies and their meanings, and the method of making a certificate for each copy.	Finalizing artworks	Explanation and demonstration with pictures and video, with implementation in a practical way	Practical exam
Thirty	4	Completion of projects for the second semester	Final exam	Final exam	Final exam
Course evaluation					
Each semester has 50 marks distributed over 3 projects per semester, 20+15+10, with 5 marks for attendance and interaction in the lecture.					
Learning and teaching resources					
Required textbooks (methodology, if any)			nothing		
Main references (sources)			nothing		
Recommended supporting books and references (scientific journals, reports...)			nothing		
Electronic references, Internet sites			The World Wide Web...International artists' websites		

Course Description

Course name	
Free applications	
Course code	
FAPD3008	
Semester/year	
The third stage - annual	
The date this description was prepared	
01/17/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (240) Number of units (4)	
Name of the course administrator (if more than one name is mentioned)	
Name: Safa Lutfi Email: fine.safa.lutfi@uobabylon.edu.iq	
Course objectives	
Course objectives	<ol style="list-style-type: none"> 1. Introducing students to multiple techniques in the field of drawing. 2. Helping students build additional skills in drawing. 3. Enabling students to formulate new methods. 4. Introducing students to the chemistry and physics of colors and their effects on each other. 5. Enabling students to produce new experiences on the canvas.
Teaching and learning strategies	
Teaching and learning strategies	Enabling students to benefit from their previous experiences and develop them by introducing them to multiple techniques in the field of drawing.
Course structure	

week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	8	The student is able to produce artworks of enlarged sizes that reflect his experience through the free applications course.	Multiple experiences and techniques.	Through modeling and different presentation methods, then practical application of topics related to daily life and the environment.	Evaluation of works through a committee of specialized professors.
the second	8	The student is able to create a painting with miniature measurements.	Wet-in-wet technology.	Modeling. And practical application.	The evaluation is carried out by a specialized committee.
the third	8	The student is able to create a painting with specific measurements	Distillation technology	Modeling. And practical application.	The evaluation is carried out by a specialized committee.
Fourth	8	The student can make a painting out of glass.	Glass painting techniques.	Modeling. And practical application.	The evaluation is carried out by a specialized committee.
Fifth	8	The student is able to design a painting using vocabulary from the environment.	Technology of existing things.	Modeling.	The completed works are evaluated.
Sixth	8	The student can draw a picture on Canson paper and charcoal pencils.	A study of light and shadow projections.	Modeling and presentation.	Visual evaluation of the executed works.
Seventh	8	The student is able to create a painting using Armit materials.	Sculptural drawing technique.	Practical application.	The evaluation is carried out by a specialized committee.
Eighth	8	The student is able to create a painting with miniature measurements.	Klinsek technology.	Displaying slides and implementing them on a medium-sized board.	The evaluation is done by the subject professor.
Ninth	8	The student is able to perform a combination of alternative materials.	Technique of stereoscopic drawing with alternative materials.	Direct application by the subject professor.	An evaluation of the work carried out by the subject professor.
tenth	8	The student can create an oil painting with a drawing knife.	3D textured panels.	Direct implementation in front of students.	The course teacher's evaluation of the work carried out by the students.

eleveth	8	The student is able to perform the Ebru art painting	Liquid and dye technology.	Modeling.	The subject teacher's evaluation of the students' completed work.
twelfth	8	The student is able to create a painting with miniature measurements.	Wet-in-wet technology.	Direct application	Evaluation of works by the subject professor.
thirteenth	8	The student can draw a picture in nature.	Free drawing in nature.	Direct application.	The course professor's evaluation of the completed work.
fourteenth	8	The student is able to create a painting with miniature measurements.	Direct drawing.	Painting with oil paints on canvas	Evaluation of works by the subject professor.
fifteenth	8	The student is able to create a painting from multiple materials.	Collage technique	the offer.	The work is evaluated by the subject professor.
sixteenth	8	The student can create an Iraqi nature painting.	Watercolor painting	Direct application	Evaluation by the subject professor.
seventeenth	8	Drawing a painting with pastel pigments	Oil painting with pastel pigments	Modeling.	Evaluation of works by the subject professor.
eighteenth	8	Implementing a painting using the oil dye infusion technique.	Color harmony.	the offer	Evaluation by the subject professor.
nineteenth	8	The student is able to create a painting with miniature measurements.	Color casting technique.	Modeling	Professor evaluation.
Twenty	8	The student is able to create a painting on multiple materials.	Direct drawing.	Modeling	Direct evaluation.
Twenty-one	8	The student is able to draw a painting about Shanasheel.	Ratio and proportion in the architectural units of Shanasheel.	Presentation and modeling.	The work is evaluated by the subject professor.
Twenty-two	8	Executing a painting on a free topic.	Multiple technologies	Direct implementation.	Evaluated by the subject professor.
twenty-third	8	An oil painting is being painted about the	Dense dough technique.	the offer	Students' work is evaluated by

		marshes			the subject professor.
twenty-fourth	8	Drawing with different materials (inks, pastels, pens)	Free drawing	Direct presentation and implementation	The works are evaluated by the professor.
twenty-fifth	8	Drawing a traditional painting	Geometric shapes	Modeling	The work is evaluated by the subject professor
twenty-sixth	8	Drawing on paper with charcoal pencil	Details of architectural vocabulary	the offer	The work is evaluated by the subject professor
twenty-seventh	8	Still life drawing	A detailed study of copper vases and utensils	the offer	The work is evaluated by the subject professor
Twenty-eighth	8	The student can draw popular folk paintings.	Ink and watercolor drawing.	Show slides.	The subject teacher evaluates the students' work.
twenty-ninth	8	Students draw common themes.	Collaborative drawing	Direct implementation	Joint work is evaluated by the course professor.
Thirty	8	Students can make quick sketches of topics they have previously worked on	Feedback	Modeling, slides, direct implementation	The work is evaluated by the subject professor

Course evaluation

The score is distributed over 10 criteria. Includes daily assignments, attendance, and work performed for each lecture.

Learning and teaching resources

Required textbooks (methodology, if any)	Environmental Art, Safa Lutfi, Dar Al-Mawdhiyya for Publishing and Distribution, Jordan 2016
Main references (sources)	nothing
Recommended supporting books and references (scientific journals, reports...)	A collection of work carried out by the subject professor
Electronic references, Internet sites	nothing

Course Description

Course name	
Modern and contemporary art of drawing	
Course code	
FAPD4001	
Semester/year	
The fourth stage - annual	
The date this description was prepared	
01/15/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (60) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Muhammad Ali Alwan Email: fine.mohammed.ali@uobabylon.edu.iq	
Course objectives	
objectives	Study of the major transformations in the history of painting from the modern to the contemporary era. Learn about artistic movements and schools. Developing the skills of criticism and technical analysis of artistic works. Highlighting the mutual influences between artists and communities. Exploring the relationship between art, technology, globalization, and the environment.
Teaching and learning strategies	
Teaching and learning strategies	Context and history-based learning Multimedia learning Interactive learning and group discussion
Course structure	

week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	2	Identify the concept of postmodernism and when it appeared	Postmodern intellectual foundations	Discussion	Formative assessment
the second	2	Identify the reasons for the emergence of the term or concept of postmodernism	Postmodernism and the reasons for its emergence	Discussion	Technical evaluation
the third	2	Learn about the concept of postmodernism and consumer culture	Postmodernism and consumer culture	Discussion	Technical evaluation
Fourth	2	Getting to know the school of Abstract Expressionism	Abstract Expressionism	Discussion	Technical evaluation
Fifth	2	Learn about popular art (pop art) and consumer culture	Popular art (pop art) and consumer culture	Discussion	Technical evaluation
Sixth	2	Learn about visual art (Op Art) and abstract geometry	Visual art (Op Art) and abstract geometry	Discussion	Technical evaluation
Seventh	2	Identifying Superrealism and reconstructing reality	Superrealism and the reconstruction of reality	Discussion	Technical evaluation
Eighth	2	Learn about graffiti art and peripheral beauty	Graffiti Art and peripheral beauty	Discussion	Technical evaluation
Ninth	2	Learn about the art of phlox	Fluxus art	Discussion	Technical evaluation
tenth	2	Learn about post-modern sculpture	Postmodern sculpture	Discussion	Technical evaluation
eleventh	2	Learn about post-modern sculpture	Postmodern sculpture	Discussion	Technical evaluation
twelfth	2	Learn about post-modern sculpture	Postmodern sculpture	Discussion	Technical evaluation
thirteenth	2	Getting to know Minimalist Art.	Minimalist Art,	Discussion	Technical evaluation
fourteenth	2	Getting to know Minimalist Art.	Minimalist Art,	Discussion	Technical evaluation
fifteenth	2	Familiarity with Morris designs and a clear architectural flair	Morris designs and a clear geometric tendency	Discussion	Technical evaluation
sixteenth	2	Familiarity with Morris designs and a clear architectural flair	Morris designs and a clear geometric tendency	Discussion	Technical evaluation
seventeenth	2	Identifying the roots of contemporary Iraqi painting	The roots of contemporary Iraqi painting	Discussion	Technical evaluation
eighteenth	2	Identifying artistic groups in contemporary Iraqi art	Artistic groups in contemporary Iraqi art	Discussion	Technical evaluation
nineteenth	2	Learn about the	Artist Jawad Selim's	Discussion	Technical

		experience of artist Jawad Selim	experience		evaluation
Twenty	2	Identifying the realistic style in contemporary Iraqi painting (Part 1)	Realistic style in contemporary Iraqi painting (Part 1)	Discussion	Technical evaluation
Twenty-one	2	Identifying the realistic style in contemporary Iraqi painting (Part 2)	Realistic style in contemporary Iraqi painting (Part 2)	Discussion	Technical evaluation
Twenty-two	2	Identifying the Impressionist style in contemporary Iraqi painting	The Impressionist style in contemporary Iraqi painting	Discussion	Technical evaluation
twenty-third	2	Identifying the Cubist style in contemporary Iraqi painting	The Cubist style in contemporary Iraqi painting	Discussion	Technical evaluation
twenty-fourth	2	Identifying the expressive style in contemporary Iraqi painting	Expressive style in contemporary Iraqi painting	Discussion	Technical evaluation
twenty-fifth	2	Indulgence in the abstract style in contemporary Iraqi painting (Part 1)	Abstract style in contemporary Iraqi painting (Part 1)	Discussion	Technical evaluation
twenty-sixth	2	Identifying the abstract style in contemporary Iraqi painting (Part 2)	Abstract style in contemporary Iraqi painting (Part 2)	Discussion	Technical evaluation
twenty-seventh	2	Learn about contemporary Iraqi sculpture	Contemporary Iraqi sculpture	Discussion	Technical evaluation
Twenty-eighth	2	Getting to know contemporary Iraqi sculpture, Part 2	Contemporary Iraqi Sculpture Art, Part 2	Discussion	Technical evaluation
twenty-ninth	2	Learn about contemporary Iraqi sculpture	Contemporary Iraqi sculpture	Discussion	Technical evaluation
Thirty	2	Learn about contemporary Iraqi sculpture	Contemporary Iraqi sculpture	Discussion	Technical evaluation

Course evaluation

100

Learning and teaching resources

Required textbooks (methodology, if any)	A book on the history of modern art with a collection of sources on the history of contemporary Iraqi art
Main references (sources)	History of contemporary Iraqi art
Recommended supporting books and references (scientific journals, reports...)	Published scientific research and books on the history of modern and contemporary art
Electronic references, Internet sites	nothing

Course Description

Course name	
Art criticism	
Course code	
FAP4002 Drawing - sculpture - ceramics	
Semester/year	
The fourth stage - annual	
The date this description was prepared	
01/27/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (60) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Maher Kamel Nafi Email: fine.maher.kamil@uobabylon.edu.iq	
Course objectives	
objectives	<p>Criticism and reading of artistic work.</p> <p>2- Developing students' creative imagination and added perceptions of artistic work.</p> <p>3- Evaluating the artistic work and appreciating it critically by the students.</p> <p>4- Forming the correct perceptions to formulate critical concepts among students.</p> <p>5- Highlighting the artistic work through various media, including art criticism.</p>
Teaching and learning strategies	
Teaching and learning strategies	<p>The subject of artistic criticism in its simple meaning means the feeling of beauty and tasting it, and then the feeling of the human being and psychological harmony or psychological comfort, the source of which we may not know, but you feel it, and this feeling is then reflected in every action and action you take, and thus the evidence of beauty around you develops and increases, and then again it is reflected in your feeling in a stronger and more profound way. The basic details</p>

		of the subject:			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	Introduction to criticism and its relationship to artistic creativity	Presentation and discussion	On the basis of the oral examination, participation and monthly examination
the second	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	Critical process (readable text and visual text)	Diction	Asking questions while conducting an oral exam
the third	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	The three stages of the critical process of an artistic work (criticism before the artistic work)	Presentation and discussion	Asking questions and conducting an oral or written exam
Fourth	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	Criticism within the artwork	Presentation and discussion	Asking questions and conducting a written and applied examination on a work of art
Fifth	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	Criticism after the artistic work	Presentation and discussion	Conduct an oral and written exam
Sixth	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	Parties to the cash transaction	Presentation and discussion	Asking questions
Seventh	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	Characteristics of a good critic	Delivering, explaining and discussing	Conducting a mini-exam for students
Eighth	2	It aims to develop students' abilities in critical and artistic	Interpretive criticism and	Presentation and	Directing questions to students while

		analysis of artistic works and enhance their understanding of critical concepts and theories	appreciative criticism	discussion	applying an artistic text
Ninth	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	exam	exam	exam
tenth	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	Types of criticism (contextual criticism, criticism by rules)	Presentation and discussion	Asking questions
eleventh	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	Impressionistic and intentional criticism, and (new) esoteric criticism	Presentation and discussion	Asking questions
twelfth	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	Trends in art criticism	Presentation and discussion	Asking questions with application to technical texts
thirteenth	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	Schools of modern art (from impressionism to surrealism)	Presentation and discussion	Conduct a mini-exam on the subject
fourteenth	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	Analysis of works of art according to the three critical positions	Explanation and analysis of each word in detail	It is based on students' experiences and applications of analysis
fifteenth	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	exam	exam	exam
sixteenth	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	Foundations of artistic criticism	Presentation and discussion	Asking questions

seventeenth	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	Analysis and synthesis in modern plastic art	Presentation and discussion	Asking questions
eighteenth	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	The concept of analysis, induction and inference in art criticism	Presentation and discussion	Asking questions and conducting an oral exam
nineteenth	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	Types of induction	Presentation and discussion	Asking questions and taking a mini-exam is subject to a specific stop
Twenty	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	The concept of modernity in art criticism	Presentation and discussion	Asking questions based on home preparation of the subject
Twenty-one	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	The foundations of modernity (subjectivism, rationalism, nihilism)	Presentation and discussion	Asking questions for an oral exam
Twenty-two	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	Modern criticism methods (structuralism and its applications in art)	Presentation and discussion	Asking questions and taking a mini-exam
twenty-third	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	Pioneers of the structural approach (Strauss, Lacan, Roland Barthes)	Presentation and discussion	Asking questions and taking a mini exam
twenty-fourth	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	exam	exam	exam
twenty-fifth	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and	Structural approach references	Presentation and discussion	Asking questions and taking an oral exam

		enhance their understanding of critical concepts and theories			
twenty-sixth	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	Modern criticism methods (Semiotics and its applications in art)	Presentation and discussion	Ask questions and take a mini-exam
twenty-seventh	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	The main division of the semiotic sign according to Peirce (the first sign (icon))	Presentation and discussion	Asking questions
Twenty-eighth	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	The second main sign (the object / the referent)	Presentation and discussion	Asking questions for an oral exam
twenty-ninth	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	The third main sign (the interpretant) is analyzing an artistic text semiotically	Presentation and discussion	Asking questions and conducting an oral exam
Thirty	2	It aims to develop students' abilities in critical and artistic analysis of artistic works and enhance their understanding of critical concepts and theories	exam	exam	exam

Course evaluation

First semester: 25 marks, Second semester: 25 marks, Final exam: 50 marks, Total: 100 marks

Learning and teaching resources

Required textbooks (methodology, if any)	Lectures prepared by the subject professor
Main references (sources)	The Book of Art Criticism, Jerome Stolnitz
Recommended supporting books and references (scientific journals, reports...)	1- The book What is Criticism, by Tetrouf Wolf 2- The book of artistic criticism, by Nabil Ragheb 3- The book of criticism, by Shawqi Deif
Electronic references, Internet sites	nothing

Course Description

Course name					
Advanced colors					
Course code					
FAPD4003					
Semester/year					
The fourth stage - annual					
The date this description was prepared					
01/19/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (120) Number of units (2)					
Name of the course administrator (if more than one name is mentioned)					
Name: Ahmed Imad Abdel Hamid Email: fine.ahmed.emad@uobabylon.edu.iq					
Course objectives					
objectives		For the student to learn how to color The student learns the mechanisms of color analysis The student learns color drawing techniques			
Teaching and learning strategies					
Teaching and learning strategies		Self-education Cooperative education			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	Learn how to analyze colors	Landscape	Drawing by transfer from photographs	Evaluation committee

the second	4	The student learns how to mix and transfer colors on the palette	Landscape	Drawing by transfer from photographs	Evaluation committee
the third	4	The student learns how to use the knife tool in drawing nature	Landscape	Drawing using the collection of photographs	Evaluation committee
Fourth	4	The student learns how to draw using the wet-on-wet technique	Landscape	Benefit from photographs	Evaluation committee
Fifth	4	The student learns how to distribute lighting and shadows on the canvas	Landscape	Drawing using photographs	Evaluation committee
Sixth	4	The student learns how to draw directly from nature	Iraqi nature	Getting out of the studio and into nature	Evaluation committee
Seventh	4	The student learns how to transfer his impressions directly onto the canvas	Iraqi nature	Drawing outside the studio	Evaluation committee
Eighth	4	The student learns the methods of structural and color treatments	Iraqi nature	Getting out of the studio and into nature	Evaluation committee
Ninth	4	The student learns how to draw one scene at different times	Impressions about nature	Drawing directly from nature	Evaluation committee
tenth	4	The student learns the student learns how to leave brush strokes and paste on the canvas	Iraqi nature	Direct drawing	Evaluation committee
eleventh	4	The student learns to use a large brush to create large paintings	Iraqi nature	Direct drawing	Evaluation committee
twelfth	4	Inserting people and animals into nature drawings	Natural formations	Drawing using photographs	Evaluation committee
thirteenth	4	Drawing a complete landscape in a professional manner	Iraqi nature	Drawing inside the studio	Evaluation committee
fourteenth	4	Drawing a complete landscape	Iraqi nature	Drawing inside the studio	Evaluation committee
fifteenth	4	Drawing a complete landscape	Iraqi nature	Drawing inside the studio	Evaluation committee
sixteenth	4	The student learns to draw the model in only one color (shadow and light)	Establishing a half model	Direct drawing inside the studio	Evaluation committee
seventeenth	4	The student learns how to distribute colors in shadow areas	Establishing a model	Direct drawing inside the studio	Evaluation committee
eighteenth	4	The student learns how to distribute lighting in the model	Create a direct model	Direct drawing inside the studio	Evaluation committee
nineteenth	4	Drawing a half model	Half model	Direct drawing	Evaluation

					committee
Twenty	4	The student learns how to draw folds in clothes	Cloth folds	Direct drawing	Evaluation committee
Twenty-one	4	Drawing of a full model (sitting body)	Total model	Direct drawing	Evaluation committee
Twenty-two	4	Drawing a full model in standing form	Model	Direct drawing	Evaluation committee
twenty-third	4	Drawing a complete model	Model	Direct drawing	Evaluation committee
twenty-fourth	4	Drawing a complete model	Model	Direct drawing	Evaluation committee
twenty-fifth	4	Drawing a complete model	Model	Direct drawing	Evaluation committee
twenty-sixth	4	Total model drawing	Model	Direct drawing	Evaluation committee
twenty-seventh	4	Drawing a complete model	Model	Direct drawing	Evaluation committee
Twenty-eighth	4	Drawing a complete model	Model	Direct drawing	Evaluation committee
twenty-ninth	4	Drawing a model	Model exam	Direct drawing	Evaluation committee
Thirty	4	Completing the model exam	Completing the model exam	Direct drawing	Evaluation committee
Course evaluation					
50% for each semester: all student work is presented to the evaluation committee, in addition to the exam					
Learning and teaching resources					
Required textbooks (methodology, if any)			nothing		
Main references (sources)			nothing		
Recommended supporting books and references (scientific journals, reports...)			nothing		
Electronic references, Internet sites			nothing		

Course Description

Course name	
Murals	
Course code	
FAP4004	
Semester/year	
Fourth stage - drawing	
The date this description was prepared	
09/19/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (120) Number of units (4)	
Name of the course administrator (if more than one name is mentioned)	
Name: Salwa Mohsen Hamid Abdel-Ghani Email: fine.salwa.mohsin@uobabylon.edu.iq	
Course objectives	
objectives	Introducing students to the subject of mural art Developing students' skills and competencies in drawing on walls (walls of the College of Fine Arts) Developing students' abilities in mural drawing and developing awareness in choosing historical topics from the Babylonian civilization
Teaching and learning strategies	
Teaching and learning strategies	Developing competencies and valuing the efforts made by the student in the subject of mural drawing
Course structure	

week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	<p>2- Involving all students in the educational process and meeting their needs in a way that suits their interests.</p> <p>3- Achieving effective learning, and providing opportunities for interaction between learners according to cooperative learning strategies, which gives them many skills, such as: problem solving and critical thinking.</p> <p>4- Keeping pace with technical development by employing technology in various educational situations, and integrating it into teaching methods, such as: virtual classrooms and demonstrations.</p>	A brief history of mural art	Learning using practical exercises: One of the most important means that helps in the development of the educational process is for students to test the scientific theories that they have studied, through field training related to science.	quarterly
the second	4	Searching for topics from the Babylonian civilization that are suitable to be displayed on the walls of the college	Mural art	Education through practical exercises	Three-member committee, annual
the third	4	Distributing tasks to students according to the topic chosen by the committee	Drawing on the walls	Education through practical exercises (exploratory education)	quarterly
Fourth	4	Layout of selected themes on the walls	Wall art	Cooperative education	quarterly
Fifth	4	Complete the layout of the topics on the appropriate walls	Mural art	Differentiated learning and exploratory learning	quarterly
Sixth	4	Preparing the materials, tools and colors required for drawing on walls and equipping each group of students with them	Painting Babylonian murals	Cooperative and differentiated education	quarterly
Seventh	4	Implementing selected topics on walls (practical)	Babylonian murals	Collaborative, exploratory and hands-on learning	quarterly
Eighth	4	Implementing cultural	Murals	Differentiated	quarterly

		murals		practical and exploratory learning	
Ninth	4	Implementing wall drawings (practical applications)	Babylonian wall paintings	Cooperative and exploratory learning	quarterly
tenth	4	Practical applications for wall paintings	Painting murals	Cooperative and differentiated learning	quarterly
eleventh	4	Practical applications for wall paintings	Murals	Cooperative and exploratory learning	quarterly
twelfth	4	Practical applications for wall paintings	Murals	Cooperative and exploratory learning	quarterly
thirteenth	4	Practical applications for wall paintings	Murals	Cooperative and differentiated learning	quarterly
fourteenth	4	Completing the topics assigned to students in the mural drawing subject (practical applications)	Murals	Collaborative practical learning	quarterly
fifteenth	4	Completing the subject drawing (practical applications)	Painting murals	Practical evaluation	Practical exam (end of first semester exam)
sixteenth	4	The beginning of the second semester (presenting new ideas about choosing topics that suit the mural material)	Murals	Lecture method (delivery and explanation)	quarterly
seventeenth	4	Selecting models of mural drawings and presenting them to the committee for the purpose of approving their implementation	Murals	Method of dialogue and discussion	quarterly
eighteenth	4	Preparing groups of students that match the selected mural topics for the purpose of implementing them on the walls	Murals	Cooperative education	quarterly
nineteenth	4	Implementing wall themes (planning wall graphics)	Murals	Differentiated and exploratory learning	quarterly
Twenty	4	Preparing and preparing the materials and tools required for drawing. Murals	Murals	Cooperative scientific education	quarterly
Twenty-one	4	Drawing wall subjects with colors (practical applications)	Murals	Cooperative and differentiated education method	quarterly
Twenty-	4	Drawing wall subjects	Murals	Exploratory learning	quarterly

two		with colors (practical applications)		method	
twenty-third	4	Painting murals (practical applications)	Mural art	Cooperative learning method	quarterly
twenty-fourth	4	Drawing wall subjects with colors (practical applications)	Murals	Cooperative and exploratory learning method	quarterly
twenty-fifth	4	Drawing wall subjects with colors (practical applications)	Murals	Cooperative and differentiated learning method	quarterly
twenty-sixth	4	Drawing wall subjects with colors (practical applications)	Murals	Cooperative and exploratory learning method	quarterly
twenty-seventh	4	Completing the drawing of wall subjects in color (practical applications)	Murals	Cooperative learning method	quarterly
Twenty-eighth	4	Completing the implementation of drawing wall subjects in color (practical applications)	Murals	Cooperative learning method	quarterly
twenty-ninth	4	Finishing the drawing of wall subjects in color (practical applications)	Murals	Cooperative and exploratory learning method	quarterly
Thirty	4	Evaluation of wall paintings	Murals	Exam/evaluation	Final exam

Course evaluation

The grade is determined by a three-member committee, as this course is practical.

Learning and teaching resources

Required textbooks (methodology, if any)	nothing
Main references (sources)	Benefiting from social networking sites on the Internet. And benefit from some of the artistic resources available in the library of the College of Fine Arts
Recommended supporting books and references (scientific journals, reports...)	Babylon University Journal of Human Sciences
Electronic references, Internet sites	Sites that deal with aesthetic topics and contain ancient, cultural, and modern wall paintings

Course Description

Course name					
Project					
Course code					
FAP4005 Drawing - sculpture - ceramics					
Semester/year					
Fourth - annual					
The date this description was prepared					
01/28/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (240) Number of units (4)					
Name of the course administrator (if more than one name is mentioned)					
Name: Ali Shaker Nehme Email: fine.ali.shakir@uobabylon.edu.iq					
Course objectives					
objectives		Empowering students and developing their abilities to create artistic works (drawing paintings) using oil colors and in a realistic style in order to achieve an exemplary use of the elements of composition and form.			
Teaching and learning strategies					
Teaching and learning strategies		Continuous guidance and direct applications, along with real-time evaluation, discussion, and suggestions of aesthetic preferences, cement the information in the students' minds			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	8	Understanding the scientific course	Introduction to the project	Oral theoretical lecture	Discussion and questions

			subject		
the second	8	Identify topics	Determine business topics	Explaining the conditions required in the topics and reviewing pictorial examples	Distinguish unconventional choices
the third	8	Completing preliminary plans	Preliminary plans	Collecting images and planning prototypes helps build the topic formally	Students' performance in planning and coloring characters and elements and their understanding of subsequent implementation steps
Fourth	8	Transfer charts to the board	Business planning	Live planning	Harmony of form and structure elements according to academic rules
Fifth	8	Establishment of the painting	Establishing color and light values	Fill the outlined elements with colors and fill the spaces	Students' ability to create a color atmosphere and correct color and light relationships
Sixth	8	Confirm the display	Practical application of showing through shadow and light	Using preliminary diagrams with direct notes	The extent to which elements and shapes are displayed
Seventh	8	Execute the steps of building the board	Practical application	Notes with the help of photographers	Achievement progressed without errors in implementation
Eighth	8	Practical application	Color and follow to show the items	Apply and experiment with color relationships	Students' ability to create color values and relationships
Ninth	8	Follow up on my work implementation	Practical implementation	Drawing with traditional tools and trying to use a technique appropriate to the subject	The ability of students to follow innovative methods and means of implementation
tenth	8	Business maturity	Implementation follow-up	Direct feedback	Students' response to feedback
eleventh	8	Continue to emphasize the manifestation	Practical implementation	Direct observations and applied experiences	Students' response to feedback and the ability to adjust shapes and proportions
twelfth	8	Editing and correcting errors	Practical implementation	Follow up errors in elements of composition and form	Students' ability to avoid and correct mistakes

				by observing	
thirteenth	8	Final adjustment of form and content	Practical implementation	Adjust formats and clarity of content by reviewing layouts and notes	The extent to which it is possible to modify and adjust the elements of the form and clarify the idea of the topic
fourteenth	8	Achieving integration of the elements of form	Practical implementation and final completion	Comparing results with objective models and observations	The extent to which the business matches the models
fifteenth	8	Integrated work	Submitting the works after final modifications	Review and modify	Classifying the quality of works according to the academic rules followed in drawing
sixteenth	8	Introducing new topic titles	Determine the topic title	Choose a new topic	Introducing new and unconventional topics
seventeenth	8	Collection of photographers	Collecting supporting images	Collect supporting images for selected topics	Students' ability to identify pictorial models that match their specific topics
eighteenth	8	Collect images and observations into a preliminary diagram	Collecting images for the purpose of synthesising the topic	Collecting visual elements from photographers to serve the topic	Students' ability to visualize visual models that are compatible with their topics
nineteenth	8	Initial planning of the topic	Preliminary planning of the topic on paper	Develop a comprehensive preliminary plan from selected photographs and direct observations	Ability to combine elements when planning
Twenty	8	Review preliminary plans	Maturation and review of initial plans	Modify charts as directed by supervisor	Students' response to the comments presented and their direct modification
Twenty-one	8	Transfer the initial diagrams to the board	Business planning	Planning works by transferring them from paper models to the board surface	The extent to which students are able to transfer preliminary diagrams to the surface of the board
Twenty-two	8	Adjusting the initial plans	Layout of panels	Completing the direct planning process from models to the painting surface and its final adjustment	Ability for students to visualize the topic through basic planning
twenty-third	8	Establishing work and filling spaces	Establish and demonstrate	Establish the painting with colors appropriate to the	Students' ability to choose colors appropriate to the

				form and content	atmosphere and content of the painting
twenty-fourth	8	Review of color and optical assessments in the establishment	Adjust color and light values	Reviewing and adjusting preliminary drawings and plans	Matching the plans with what was implemented in the planning and establishment stages
twenty-fifth	8	Show shapes	Show shapes that suit the topic and elements of the shape	Compare charts with the board and apply supervisor notes	Students' ability to understand color relationships and light values appropriate to the topic
twenty-sixth	8	Continue showing shapes	Show shapes by filling the charts with the appropriate colors	Follow the information gained from the previous educational vocabulary and try to apply it to the board	Students' ability to achieve sufficient display of visual elements
twenty-seventh	8	Practical implementation	Follow up on the practical implementation of form and composition relationships	Direct feedback from the supervisor	Students' response to the comments presented and the ability to correct errors
Twenty-eighth	8	Practical implementation and monitoring of the demonstration process	Practical implementation	Using tools and materials in a manner and techniques acquired through experience	Students' ability to apply color treatments for the purpose of increasing the aesthetic value of the work
twenty-ninth	8	Implementation follow-up and final review	Implementation follow-up and final reviews of appearance and configuration elements	Directing students with notes and urging them to correct errors	The extent to which the initial vision described in the work topic and its basic plans has been achieved
Thirty	8	Completion and submission of work	Delivery of fully completed work	Receiving the completed works after processing all comments	Classification of works according to the quality of implementation according to the standards of the academic lesson

Course evaluation

Evaluation is based on diagrams, illustrations, practical applications, and commitment to the lesson.

Learning and teaching resources	
Required textbooks (methodology, if any)	Illustrated works in Arab and foreign references
Main references (sources)	Photographers on the Internet
Recommended supporting books and references (scientific journals, reports...)	Illustrations of classic and realistic works available on the Internet
Electronic references, Internet sites	Artrenewal

Course Description

Course name	
Advanced planning	
Course code	
FAPD4006	
Semester/year	
The fourth stage - annual	
The date this description was prepared	
09/01/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (120) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Saif Hossam Ali Email: fin578.safi.husam@uobabylon.edu.iq	
Course objectives	
objectives	1- Working on employing the skills of students in the fourth grade in an advanced manner that differs from the past three years 2- Focus on the individual differences of each student and choose a special method for each case that suits his artistic style in the art of planning. 3- Coming up with the result of mastery, even if it is partial, in planning artistic works, as planning is the first building block for building a successful artistic work.
Teaching and learning strategies	
Teaching and learning strategies	Teaching is committed to strategic, systematic, academic methods and shared knowledge with students of what is current in Iraqi and international universities.

Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	Defining the term “substance” and indicating its importance	What is advanced planning?	Practical application	practical control
the second	4	Review the layout of geometric shapes	Advanced planning	Practical application	practical control
the third	4	The mechanism for filling spaces in planning	Advanced planning	Practical application	practical control
Fourth	4	In continuation of the previous lecture, work on mastering control over drawing spaces and balancing masses	Advanced planning	Direct drawing	Practical test
Fifth	4	Portrait drawing	Advanced planning	Direct drawing	Practical test
Sixth	4	Same as before	Advanced planning	Direct drawing	Practical test
Seventh	4	Completing the above with the portrait drawing methodology	Advanced planning	Direct drawing	Practical test
Eighth	4	Going out into nature and painting outdoors	Advanced planning	Direct drawing	Practical test
Ninth	4	Complete portrait drawing	Advanced planning	Direct drawing	Practical test
tenth	4	Completion of last week	Advanced planning	Direct drawing	Practical test
eleventh	4	Drawing with artistic charcoal	Advanced planning	Direct drawing	Practical test
twelfth	4	Completion of last week	Advanced planning	Direct drawing	Practical test
thirteenth	4	Freehand drawing	Advanced planning	Direct drawing	Practical test
fourteenth	4	Review the methods that students have learned in the past weeks	Advanced planning	Direct drawing	Practical test
fifteenth	4	exam	Advanced planning	Direct drawing	Practical test
sixteenth	4	Drawing the head and its details	Advanced planning	Direct drawing	Practical test
seventeenth	4	Drawing the human body in a figurative	Advanced planning	Direct drawing	Practical test
eighteenth	4	Drawing human feet	Advanced planning	Direct drawing	Practical test
nineteenth	4	Drawing a full human body	Advanced planning	Direct drawing	Practical test
Twenty	4	Same as last week	Advanced planning	Direct drawing	Practical test
Twenty-one	4	Same as last week	Advanced planning	Direct drawing	Practical test
Twenty-two	4	Same as last week	Advanced planning	Direct drawing	Practical test

twenty-third	4	In continuation of last week	Advanced planning	Direct drawing	Practical test
twenty-fourth	4	A review of past methods	Advanced planning	Direct drawing	Practical test
twenty-fifth	4	a test	Advanced planning	Direct drawing	Practical test
twenty-sixth	4	Draw the human head in profile	Advanced planning	Direct drawing	Practical test
twenty-seventh	4	Completion of the above	Advanced planning	Direct drawing	Practical test
Twenty-eighth	4	Drawing the human body sideways	Advanced planning	Direct drawing	Practical test
twenty-ninth	4	Continuation of last week's topic	Advanced planning	Direct drawing	Practical test
Thirty	4	a test	Advanced planning	Direct drawing	Practical test
Course evaluation					
The score is distributed out of 100, including attendance, individual skills, and the test					
Learning and teaching resources					
Required textbooks (methodology, if any)			There is no specific curriculum		
Main references (sources)			European magazines from international academies specializing in the art of planning		
Recommended supporting books and references (scientific journals, reports...)			Repin Academy Journals		
Electronic references, Internet sites			Encyclopedia of Iraqi Fine Art		

Second stage
Sculpture
Course Description

Course name	
Sculpture technology	
Course code	
FAPS2005	
Semester/year	
The second stage - annual	
The date this description was prepared	
01/16/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (90) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Haider Aziz Gouda Email: fineart.haider.khadhum@uobabylon.edu.iq	
Course objectives	
objectives	1_ The student learns the basics of sculpture technology and the materials used 2_ The student learns the techniques used in sculpture 3_ Developing the student's ability to deal with materials using multiple techniques to implement sculptural work
Teaching and learning strategies	
Teaching and learning strategies	Interactive theoretical education and practical self-application And learning in various and effective ways
Course structure	

week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	3	Introduces the student to the subject of sculpture technology, its goals and importance	Introduction to sculpting technology	Interactive and applied	Formative assessment
the second	3	The student gets to know the tools and materials and explains their properties	Tools and materials used	Interactive and applied	Formative
the third	3	Explaining the principles of technical composition	Fundamentals of design in sculpture	Applied interactive	Formative assessment
Fourth	3	Teaching sculpting skills	Clay sculpting techniques	Applied interactive	Formative assessment
Fifth	3	Learn how to use gypsum in sculpture and casting	Gypsum sculpting techniques	Applied interactive	Formative assessment
Sixth	3	Blending written techniques to business application	Small project application	applied	Formative assessment
Seventh	3	Learn wood shaping techniques	Wood carving	Applied interactive	Formative assessment
Eighth	3	Identify the metal forming material	Metal forming	Applied interactive	Formative assessment
Ninth	3	Mixing different materials to produce innovative works	Creativity in using materials	Applied interactive	Formative assessment
tenth	3	Learn how to color sculptural work	Basics of coloring in sculpture	Applied interactive	Formative assessment
eleventh	3	Learn abstract sculpture techniques	Abstract sculpture	Applied interactive	Formative assessment
twelfth	3	Finishing the sculptural work	Final finishing techniques	Applied interactive	Formative assessment
thirteenth	3	Review final work	Review projects	Applied interactive	Formative assessment
fourteenth	3	Business presentation	Business presentation	Applied interactive	Formative assessment
fifteenth	3	Evaluation of the material	Evaluation of the material	Applied interactive	Formative assessment
sixteenth	3	The student learned about the materials used and explained the importance of sculpture	Sculpture technology	Applied interactive	Formative assessment
seventeenth	3	Identify the tools	Tools and materials used in sculpture	Applied interactive	Formative assessment
eighteenth	3	Explaining the principles of composition	Fundamentals of sculptural design	Applied interactive	Formative assessment
nineteenth	3	Learn sculpting skills	Stone carving techniques	Applied interactive	Formative assessment
Twenty	3	Learn to carve on thermstone	Thermstone carving techniques	Applied interactive	Formative assessment
Twenty-one	3	Blending written techniques into sculpture	Small project application	Applied interactive	Formative assessment
Twenty-two	3	Practical application	Sculpting techniques	Applied interactive	Formative assessment
twenty-	3	Mixing different materials in	Use of materials	Applied	Formative

third		sculpture		interactive	assessment
twenty-fourth	3	Learn how to color	Basics of coloring in sculpture	Applied interactive	Formative assessment
twenty-fifth	3	Understanding sculpting techniques	Sculpture methods	Applied interactive	Formative assessment
twenty-sixth	3	Finishing the final work	Finishing techniques	Applied interactive	Formative assessment
twenty-seventh	3	Work review	Review projects	Applied interactive	Formative assessment
Twenty-eighth	3	Final finishing review	Final finishing	Applied interactive	Formative assessment
twenty-ninth	3	Final business presentation	View projects	Applied interactive	Formative assessment
Thirty	3	Final evaluation	Final evaluation	Applied interactive	Formative assessment
Course evaluation					
Attendance/10%					
Daily exercises/15%					
Exam/25%					
Practical project/50%					
Learning and teaching resources					
Required textbooks (methodology, if any)			Sculpture art Techniques used in sculpture Clay and its working mechanism		
Main references (sources)			sculpture		
Recommended supporting books and references (scientific journals, reports...)			Arts and science magazines		
Electronic references, Internet sites			Sculpture technology		

Course Description

Course name					
Figure sculpture					
Course code					
FAPS2017					
Semester/year					
The second stage - annual					
The date this description was prepared					
01/17/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (240) Number of units (4)					
Name of the course administrator (if more than one name is mentioned)					
Name: Ali Hussein Kazem Email: Lectfine.ali.takhah@uobabylon.edu.iq					
Course objectives					
objectives		1. The student learns the three-dimensional sculpture of the human figure. 2. The students learn about the materials used in sculpture. 3. Developing students' capabilities in sculpture			
Teaching and learning strategies					
Teaching and learning strategies		Following international curricula and using the best methods and methods to raise the level of students			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	8	A brief overview of Figure sculpture with an introduction	Figure sculpture project	practical	Tripartite commission

		to the history of Figure sculpture sculpture throughout history			
the second	8	Introducing students to making an iron frame (stand) for a life-sized human portrait statue	Figure sculpture	practical	Tripartite commission
the third	8	Make crosses of wood and wire to hold the clay, while initially stabilizing the clay	Figure sculpture	practical	Tripartite commission
Fourth	8	Determining a life-sized human skull from clay	Figure sculpture	practical	Tripartite commission
Fifth	8	Begin by determining the anatomical proportions of the human head	Figure sculpture	practical	Tripartite commission
Sixth	8	Working to show the realistic features of the human head	Figure sculpture	practical	daily
Seventh	8	Complete what the student did in the sixth week	Figure sculpture	practical	daily
Eighth	8	Final finishing of the sculptural work	Figure sculpture	practical	daily
Ninth	8	The supplies for casting the clay statue were prepared	Figure sculpture	practical	daily
tenth	8	Divide the sculpture into front and back halves and cast the negative molds	Figure sculpture	practical	daily
eleveth	8	Cleaning the mold materials and clearing the mold of clay	Figure sculpture	practical	daily
twelfth	8	Coating the negative mold with an insulating material and assembling it until it is finally cast	Figure sculpture	practical	daily
thirteenth	8	Casting the positive mold and clearing it of the negative molds	Figure sculpture	practical	daily
fourteenth	8	Cleaning the statue and painting it with special sculptural dyes	Figure sculpture	practical	daily
fifteenth	8	Evaluation of sculptural work (first course exam)	Figure sculpture	practical	daily
sixteenth	8	A brief overview of Figure sculpture sculpture with an introduction to the history of Figure sculpture sculpture throughout history	Figure sculpture	practical	daily
seventeenth	8	Introducing students to making an iron frame (stand) for a life-sized human portrait statue	Figure sculpture	practical	daily
eighteenth	8	Make crosses of wood and wire to hold the clay, while	Figure sculpture	practical	daily

		initially stabilizing the clay			
nineteenth	8	Determining a life-sized human skull from clay	Figure sculpture	practical	daily
Twenty	8	Begin by determining the anatomical proportions of the human head	Figure sculpture	practical	daily
Twenty-one	8	Working to show the realistic features of the human head	Figure sculpture	practical	daily
Twenty-two	8	Complete what the student did in the sixth week	Figure sculpture	practical	daily
twenty-third	8	Final finishing of the sculptural work	Figure sculpture	practical	daily
twenty-fourth	8	The supplies for casting the clay statue were prepared	Figure sculpture	practical	daily
twenty-fifth	8	Divide the sculpture into front and back halves and cast the negative molds	Figure sculpture	practical	daily
twenty-sixth	8	Cleaning the mold materials and clearing the mold of clay	Figure sculpture	practical	daily
twenty-seventh	8	Coating the negative mold with an insulating material and assembling it until it is finally cast	Figure sculpture	practical	daily
Twenty-eighth	8	Casting the positive mold and clearing it of the negative molds	Figure sculpture	practical	daily
twenty-ninth	8	Cleaning the statue and painting it in the colors of the sculptural work	Figure sculpture	practical	daily
Thirty	8	Evaluation of sculptural work (second course exam)	Figure sculpture	practical	daily
Course evaluation					
Two semesters: 50 marks each (daily evaluations)					
Learning and teaching resources					
Required textbooks (methodology, if any)			nothing		
Main references (sources)			Human anatomy book		
Recommended supporting books and references (scientific journals, reports...)			Greek sculpture		
Electronic references, Internet sites			Roman sculpture		

Course Description

Course name					
Relief sculpture					
Course code					
FAPS2018					
Semester/year					
The second stage - annual					
The date this description was prepared					
01/19/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (120) Number of units (2)					
Name of the course administrator (if more than one name is mentioned)					
Name: Haider Aziz Gouda Email: fineart.haider.khadhum@uobabylon.edu.iq					
Course objectives					
objectives		The student learns the concept of relief sculpture and its history Developing the student's skill in using tools and materials for relief sculpture Developing the student's ability to perform relief sculpture in different styles			
Teaching and learning strategies					
Teaching and learning strategies		Interactive teaching and self-education in a variety of ways			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	Know the concept of relief sculpture	Introduction to relief sculpture	applied	Formative assessment

the second	4	Knowledge of the materials used in relief sculpture	Materials used in relief sculpture	applied	Formative assessment
the third	4	Learn how to use the tools	Tools and methods of using them	applied	Formative assessment
Fourth	4	Initial design development	Relief sculpture design	applied	Formative assessment
Fifth	4	Clay material experiment	Made using clay material	applied	Formative assessment
Sixth	4	Learn the implementation steps	Forming using clay	applied	Formative assessment
Seventh	4	Apply the outline to the surface	Clay surface layout	applied	Formative assessment
Eighth	4	Implement what was taught	Implementation of a project	applied	Formative assessment
Ninth	4	Implementing the desired prominent shape	Apply the shape to the surface	applied	Formative assessment
tenth	4	Learn to cast a negative to the desired shape	Mold casting	applied	Formative assessment
eleventh	4	Open the negative mold and clean it	Open the template	applied	Formative assessment
twelfth	4	Casting the positive model, taking into account casting techniques and placing the insulating material	Positive mold casting	applied	Formative assessment
thirteenth	4	Open the positive template from the negative template	Open the template	applied	Formative assessment
fourteenth	4	Cleaning and preparing the sculptural model	Preparing the sculptural model	applied	Formative assessment
fifteenth	4	Evaluation of sculptural products	Evaluation of outcomes	applied	Formative assessment
sixteenth	4	Know the concept of relief sculpture	Relief sculpture	applied	Formative assessment
seventeenth	4	Preparing the materials used in relief sculpture	Raw materials and their properties	applied	Formative assessment
eighteenth	4	Ways to use tools	Tools and methods of using them	applied	Formative assessment
nineteenth	4	Preparing sketches of human figures for relief sculpture	Planning of relief sculpture forms	applied	Formative assessment
Twenty	4	Preparing clay tiles 40×30×2 cm	Preparing clay tiles	applied	Formative assessment
Twenty-one	4	Application of layout on clay tiles	Planning application	applied	Formative assessment
Twenty-two	4	Start making relief sculptures on clay tiles	Make the figure on clay tiles	applied	Formative assessment
twenty-third	4	Start building work on clay tiles	Building work	applied	Formative assessment
twenty-	4	Complete the work	Complete the work details	applied	Formative

fourth		details with complete details			assessment
twenty-fifth	4	Complete anatomy of the sculptural work	Complete the anatomy	applied	Formative assessment
twenty-sixth	4	Finishing work	Completing finishing work	applied	Formative assessment
twenty-seventh	4	Learn to cast a negative from gypsum	Negative mold casting using plaster	applied	Formative assessment
Twenty-eighth	4	Open the negative mold and pour the positive mold, taking care to clean, apply insulating material, and maintain the desired shape	Open the negative mold and pour the model	applied	Formative assessment
twenty-ninth	4	Open the mold and take out the finished model	Open the mold and take out the finished model	applied	Formative assessment
Thirty	4	Evaluation of outcomes	Evaluation of outcomes	applied	Formative assessment
Course evaluation					
Attendance/10%					
Practical activities /40%					
Project/50%					
Learning and teaching resources					
Required textbooks (methodology, if any)			sculpture		
Main references (sources)			Sculpture art Clay and its working mechanisms Techniques used in sculpture		
Recommended supporting books and references (scientific journals, reports...)			Arts and science magazines		
Electronic references, Internet sites			The Internet		

**Third Stage
Sculpture
Course Description**

Course name	
Figure sculpture	
Course code	
FAPS3014	
Semester/year	
The third stage - annual	
The date this description was prepared	
02/08/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (120) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Riam Saleh Abbas Email: fin177.ryam.salah@uobabylon.edu.iq	
Course objectives	
objectives	The course aims to develop the students' abilities and develop their artistic taste, and pay attention to the subject of three-dimensional sculpture as it is one of the important types of sculpture. It also aims to use different techniques and various materials, including clay, porcelain, wood, and fiberglass. The possibility of learning how to cast temporary and permanent sculptural molds.
Teaching and learning strategies	
Teaching and learning strategies	Simulating global productions of anthropomorphic sculpture. Educational curricula for innovation are well-known. The rules and principles of

sculpture, the formation of three-dimensional models, the manufacture of gypsum molds and miniature gypsum statues. The sources of learning and teaching are to rely on the main references (sources) that deal with anatomy and anthropomorphic sculpture, in addition to books that are concerned with sculpting techniques, illustrations, and websites.

Course structure

week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	The student acquires skills in the process of producing sculpture	Sculpture of a historical figure	The basics of sculpting that any beginner needs in order to work in the correct way. A detailed explanation of sculpting in general, its types, sculpting materials and tools. Sculpting a small model in clay. Sculpting a portrait to learn how to implement proportions correctly.	Initial evaluation
the second	4	Find out how to construct an iron armature	Figure sculpture	Observation	Secondary evaluation
the third	4	Introduction to the curriculum	Figurine sculpture	A simplified explanation of the mechanism of action	Secondary evaluation
Fourth	4	Understanding sculptural direction	Figure sculpture	Illustrations	Secondary evaluation
Fifth	4	Sculptural treatment	Figure sculpture	Show an introductory video	Initial evaluation
Sixth	4	Stimulate imagination and creativity	Figure sculpture	Informing students about international products	Initial evaluation
Seventh	4	Discuss assignment to plan ideas	Anthropomorphic statue	Discussing the assignment and planning and discussing ideas for students	Initial evaluation
Eighth	4	Consolidating the work lines according to the first foundation until the goal is reached	Anthropomorphic statue	Follow up on the implementation of each student's work individually	Initial viewing and evaluation
Ninth	4	Teaching the lines of action according to the first foundation until the goal is reached	Anthropomorphic statue	The teacher follows up on the implementation of the students' work and evaluates the completed work	Rating by viewing
tenth	4	Teaching the pre-final work steps	Anthropomorphic statue	Direct execution of work	Pre-final evaluation
eleventh	4	Implementing work according to the secondary foundation to reach	Anthropomorphic statue	Follow up on work implementation	Observation

		the goal			
twelfth	4	Follow up on implementation to reach the goal	Anthropomorphic statue	Follow up on students' work implementation	Pre-final evaluation
thirteenth	4	Executing the work to reach the goal	Anthropomorphic statue	Follow up on the implementation of students' work	Pre-final evaluation
fourteenth	4	Executing an action to reach the goal	Anthropomorphic statue	Follow up on the implementation of the work before the final	evaluation
fifteenth	4	Carrying out action to reach the goal	Anthropomorphic statue	View and rate	Final evaluation
sixteenth	4	Introduction to the course	Figure sculpture	An introductory introduction to the course	By discussion
seventeenth	4	Course introduction and preparation	Figure sculpture	A simplified explanation of the curriculum	By discussion
eighteenth	4	The beginnings of assemblage sculpture	Anthropomorphic statue	Show illustrative images	discussion
nineteenth	4	Compilation and preparation of work	Anthropomorphic statue	Demonstration and photos of international sculptures	discussion
Twenty	4	Understanding sculptural direction and assembling tools	Anthropomorphic statue	Video presentation of international sculptural works	discussion
Twenty-one	4	تحريك الخيال	Anthropomorphic statue	An applied study of the idea	discussion
Twenty-two	4	Stir the imagination	Anthropomorphic statue	Stirring students' imagination	discussion
twenty-third	4	Stir imagination and creativity	Anthropomorphic statue	Iron frame work	discussion
twenty-fourth	4	Understanding sculptural direction	Figure sculpture	Photographs of three-dimensional sculpture	discussion
twenty-fifth	4	Stir the imagination	Figure sculpture	How to use materials	discussion
twenty-sixth	4	Discussions of ideas	Figure sculpture	Detailed explanation of anatomy	Initial evaluation
twenty-seventh	4	Work plans according to the initial establishment	Figure sculpture	Follow up on the implementation of each student's work	Initial evaluation
Twenty-eighth	4	Pre-final establishment of the work	Figure sculpture	Follow up on the implementation of work for each student	Secondary evaluation
twenty-ninth	4	Final establishment and achievement of productivity	Figure sculpture	Follow up on the last steps of completing the work	Assessment and observation
Thirty	4	Putting the finishing	Anthropo	Preparing the work for final	Final

		touches to the statue	morphic statue	evaluation	evaluation
Course evaluation					
Presenting models to the department head					
Learning and teaching resources					
Required textbooks (methodology, if any)			nothing		
Main references (sources)			Anatomy books		
Recommended supporting books and references (scientific journals, reports...)			Photographs / Illustrations		
Electronic references, Internet sites			Websites about international female sculptural artists		

Course Description

Course name	
Relief sculpture	
Course code	
FAPS3005	
Semester/year	
The third stage - annual	
The date this description was prepared	
02/08/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (120) Number of units (4)	
Name of the course administrator (if more than one name is mentioned)	
Name: Riam Saleh Abbas Email: fin177.ryam.salah@uobabylon.edu.iq	
Course objectives	
objectives	One of the goals of relief sculpture is the process of receiving the art of sculpture, which passes through enriching the recipient with the possibilities of contemplation, viewing, and amazement, and developing aesthetic awareness and the ability to criticize, evaluate, and even practice and produce. These are all interconnected things.
Teaching and learning strategies	
Teaching and learning strategies	1. Developing students' research and investigation skills 2. Developing students' teamwork and cooperative skills 3. Developing logical thinking skills.

Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	An overview of the art of relief sculpture	Relief sculpture	photo	Weekly assessment
the second	4	Introduction to relief sculpture and its types	Relief sculpture	Show video	Weekly assessment
the third	4	Sculpture and construction	Relief sculpture	photo	Weekly assessment
Fourth	4	Sculpture and planning	Relief sculpture	photo	Weekly assessment
Fifth	4	Building prominent shapes	Relief sculpture	photo	Weekly assessment
Sixth	4	Building simple shapes for characters	Relief sculpture of human figures	Practical sculpture	Weekly assessment
Seventh	4	Building human shapes	Relief sculpture of a human being	Practical sculpture	Weekly assessment
Eighth	4	Building shapes	Relief sculpture	Practical sculpture	weekly
Ninth	4	Relief sculpture	Relief sculpture of a human figure	Practical sculpture	weekly
tenth	4	Relief sculpture of a portrait	Relief sculpture	Practical sculpture	weekly
eleventh	4	Relief sculpture of a human figure	Relief sculpture of a woman's face	Human sculpture	weekly
twelfth	4	Relief sculpture	Relief sculpture of a human face	Practical sculpture	weekly
thirteenth	4	Relief sculpture of a human figure	Relief sculpture of a man's face	Practical sculpture	weekly
fourteenth	4	Relief sculpture of a human figure	Relief sculpture of a woman	Practical sculpture	weekly
fifteenth	4	Relief sculpture of a human and plant figure	Relief sculpture of a fighting man	Practical sculpture	weekly
sixteenth	4	Relief sculpture of a human figure	Relief sculpture of a human face	Practical sculpture	weekly
seventeenth	4	Relief sculpture of a human figure	Relief sculpture of a woman's face	Practical sculpture	weekly
eighteenth	4	Relief sculpture of a human and plant figure	Relief sculpture of a woman	Practical sculpture	weekly
nineteenth	4	Relief sculpture of a human and animal figure	Sculpture of a man and an animal (lion)	Practical sculpture	weekly
Twenty	4	Relief sculpture of a human figure	Mural sculpture	Practical sculpture	first
Twenty-one	4	Relief sculpture of a	A mural of raised	Practical	first

		mural	human figures	sculpture	
Twenty-two	4	Relief sculpture of a human and plant figure	Sculpture of a child with floral decoration	Practical sculpture	Secondary viewing
twenty-third	4	Casting mold for relief work	Gypsum cast of a woman's figure	Practical sculpture	Secondary viewing and evaluation
twenty-fourth	4	Making a gypsum mold for a bas-relief sculpture of a human figure	Relief sculpture of a woman and a man	Practical sculpture	Secondary evaluation view
twenty-fifth	4	A gypsum cast of a relief sculpture for a mural	A prominent mural of various shapes	Practical sculpture	Secondary viewing and evaluation
twenty-sixth	4	A mural of a bas-relief sculpture of a human and plant figure	A mural of a bas-relief sculpture of a human and plant figure	Practical sculpture	Secondary viewing
twenty-seventh	4	Relief casting of the final version of the human figure	A sculpture of a mother and her child	Practical sculpture	Observation
Twenty-eighth	4	Processing and preparing outstanding work	Relief sculpture of a human figure	Practical sculpture	Observation
twenty-ninth	4	Preparing outstanding work	Relief gypsum work	Practical sculpture	Observation
Thirty	4	An outstanding and comprehensive work	Making a prominent gypsum mural	Practical sculpture	Final evaluation

Course evaluation

50% first semester + 50% second semester = 100% final

Learning and teaching resources

Required textbooks (methodology, if any)

nothing

Main references (sources)

Websites + foreign books + anatomy books

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

Yes... anatomy books + foreign books

Electronic references, Internet sites

Yes

**Fourth Stage
Sculpture
Course Description**

Course name	
History of modern and contemporary sculpture	
Course code	
FAPS4001	
Semester/year	
Fourth stage - sculpture	
The date this description was prepared	
01/27/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (60) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Muhammad Ali Alwan Email: fine.mohammed.ali@uobabylon.edu.iq	
Course objectives	
objectives	<ol style="list-style-type: none"> 1. Cognitive objectives <ul style="list-style-type: none"> - Introducing the student to the most important artistic schools that influenced sculpture 2. Skill objectives <ul style="list-style-type: none"> - Developing the ability to artistically analyze sculptural works in terms of form, content, and symbolism. 3. Practical objectives <ul style="list-style-type: none"> - Employing theoretical knowledge in practical practice through contemporary sculptural projects inspired by historical experiences. 4. Value and directional goals <ul style="list-style-type: none"> - Strengthening cultural identity by understanding the role of sculpture in

	expressing human and social issues				
Teaching and learning strategies					
Teaching and learning strategies	<ol style="list-style-type: none"> 1. Interactive lectures <ul style="list-style-type: none"> - Presenting the material in an open dialogue style that allows students to ask questions and discuss ideas. 2. Research-based learning <ul style="list-style-type: none"> Assigning students to short research on the pioneers of modern and contemporary sculpture and analyzing their works. 3. Project-based learning <ul style="list-style-type: none"> - Designing applied projects 4. Critical discussions <ul style="list-style-type: none"> - Organizing group criticism sessions for artistic works 5. Cooperative learning 6. Field and virtual visits <ul style="list-style-type: none"> - Organizing visits to museums and art galleries (or via virtual tours on the Internet). 7. Use of technology <ul style="list-style-type: none"> - Integrating digital tools 				
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	2	<p>Learning outcomes of the history of modern and contemporary sculpture The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works.</p> <ul style="list-style-type: none"> - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them. - To employ modern materials and techniques to produce sculptural works of an innovative nature. - To present an integrated critical vision linking the artistic work to its cultural and social context 	Kinetic sculpture	Interactive and dialogic	Written exam
the second	2	<p>Learning outcomes of the history of modern and contemporary sculpture The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works.</p> <ul style="list-style-type: none"> - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them. - To employ modern materials and techniques to produce sculptural works of an innovative nature. 	Experiences of sculptors Anthony Caro, Edward Paolozzi, and Dan Flavin	Interactive and dialogic	Written exam

		- To present an integrated critical vision linking the artistic work to its cultural and social context			
the third	2	Learning outcomes of the history of modern and contemporary sculpture The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works. - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them. - To employ modern materials and techniques to produce sculptural works of an innovative nature. - To present an integrated critical vision linking the artistic work to its cultural and social context	Experiments of sculptors Donald Judd and Robert Morris	Interactive and dialogic	Written exam
Fourth	2	Learning outcomes of the history of modern and contemporary sculpture The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works. - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them. - To employ modern materials and techniques to produce sculptural works of an innovative nature. - To present an integrated critical vision linking the artistic work to its cultural and social context	Equilibrium sculpture	Interactive and dialogic	Written exam
Fifth	2	Learning outcomes of the history of modern and contemporary sculpture The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works. - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them. - To employ modern materials and techniques to produce sculptural works of an innovative nature. - To present an integrated critical vision linking the artistic work to its cultural and social context	New sculpting experience	Interactive and dialogic	Written exam
Sixth	2	Learning outcomes of the history of modern and contemporary sculpture The student will be able to identify the most prominent pioneers of modern and	Introduction to Postmodern Sculpture	Interactive and dialogic	Written exam

		<p>contemporary sculpture and analyze their works.</p> <ul style="list-style-type: none"> - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them. - To employ modern materials and techniques to produce sculptural works of an innovative nature. - To present an integrated critical vision linking the artistic work to its cultural and social context 			
Seventh	2	<p>Learning outcomes of the history of modern and contemporary sculpture The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works.</p> <ul style="list-style-type: none"> - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them. - To employ modern materials and techniques to produce sculptural works of an innovative nature. - To present an integrated critical vision linking the artistic work to its cultural and social context 	Graffiti art movement	Interactive and dialogic	Written exam
Eighth	2	<p>Learning outcomes of the history of modern and contemporary sculpture The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works.</p> <ul style="list-style-type: none"> - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them. - To employ modern materials and techniques to produce sculptural works of an innovative nature. - To present an integrated critical vision linking the artistic work to its cultural and social context 	Surrealist movement	Interactive and dialogic	Written exam
Ninth	2	<p>Learning outcomes of the history of modern and contemporary sculpture The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works.</p> <ul style="list-style-type: none"> - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them. - To employ modern materials and techniques to produce sculptural works of 	Op Art movement	Interactive and dialogic	Written exam

		<p>an innovative nature.</p> <ul style="list-style-type: none"> - To present an integrated critical vision linking the artistic work to its cultural and social context 			
tenth	2	<p>Learning outcomes of the history of modern and contemporary sculpture The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works.</p> <ul style="list-style-type: none"> - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them. - To employ modern materials and techniques to produce sculptural works of an innovative nature. - To present an integrated critical vision linking the artistic work to its cultural and social context 	Pop Art movement	Interactive and dialogic	Written exam
eleventh	2	<p>Learning outcomes of the history of modern and contemporary sculpture The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works.</p> <ul style="list-style-type: none"> - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them. - To employ modern materials and techniques to produce sculptural works of an innovative nature. - To present an integrated critical vision linking the artistic work to its cultural and social context 	Abstract expressionism movement	Interactive and dialogic	Written exam
twelfth	2	<p>The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works.</p> <ul style="list-style-type: none"> - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them. - To employ modern materials and techniques to produce sculptural works of an innovative nature. - To present an integrated critical vision linking the artistic work to its cultural and social context 	Introduction to postmodern art streams	Interactive and dialogic	Written exam
thirteenth	2	<p>The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works.</p> <ul style="list-style-type: none"> - To distinguish between different artistic 	Intellectual institutions of the postmodern era	Interactive and dialogic	Written exam

		<p>styles and explain the influence of contemporary philosophies on them.</p> <ul style="list-style-type: none"> - To employ modern materials and techniques to produce sculptural works of an innovative nature. - To present an integrated critical vision linking the artistic work to its cultural and social context 			
fourteenth	2	<p>The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works.</p> <ul style="list-style-type: none"> - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them. - To employ modern materials and techniques to produce sculptural works of an innovative nature. - To present an integrated critical vision linking the artistic work to its cultural and social context 	Intellectual institutions of the postmodern era	Interactive and dialogic	Written exam
fifteenth	2	<p>The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works.</p> <ul style="list-style-type: none"> - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them. - To employ modern materials and techniques to produce sculptural works of an innovative nature. - To present an integrated critical vision linking the artistic work to its cultural and social context 	Intellectual institutions of the postmodern era	Interactive and dialogic	Written exam
sixteenth	2	<ul style="list-style-type: none"> - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them 	Experiments of Barbara Hepworth, David Smith, and Alexander Calder	Interactive and dialogic	Written exam
seventeenth	2	<ul style="list-style-type: none"> - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them 	Experiments of sculptors Gonzalez and Henry Moore	Interactive and dialogic	Written exam
eighteenth	2	<ul style="list-style-type: none"> - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them 	Experiments of sculptors Jean Arp Alberto Giacometti	Interactive and dialogic	Written exam
nineteenth	2	<ul style="list-style-type: none"> - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them 	Experiences of sculptors Naum Gabo	Interactive and dialogic	Written exam

			and Constantin Brancusi		
Twenty	2	- To distinguish between different artistic styles and explain the influence of contemporary philosophies on them	Experiences of sculptors Picasso, Boccioni and Gauguin	Interactive and dialogic	Written exam
Twenty-one	2	- To distinguish between different artistic styles and explain the influence of contemporary philosophies on them	The experience of the sculptors Rodin and Medardo Rosso	Interactive and dialogic	Written exam
Twenty-two	2	- To distinguish between different artistic styles and explain the influence of contemporary philosophies on them	Dada and Surrealism currents	Interactive and dialogic	Written exam
twenty-third	2	- To distinguish between different artistic styles and explain the influence of contemporary philosophies on them	Futuristic and abstract streams	Interactive and dialogic	Written exam
twenty-fourth	2	An analytical vision of Fauvism, Expressionism, and Cubism art movements	Fauvism, Expressionism and Cubism	Interactive and dialogic	Written exam
twenty-fifth	2	Providing an analytical vision of the Impressionist movement	The Barbizon movement and Impressionism	Interactive and dialogic	Written exam
twenty-sixth	2	The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works, including Rodin	Stream of romanticism and realism	Interactive and dialogic learning	Written exam
twenty-seventh	2	The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works. - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them. - To employ modern materials and techniques to produce sculptural works of an innovative nature. - To present an integrated critical vision linking the artistic work to its cultural and social context	Introduction to modern sculpture experiments	- Presenting the material in an open dialogue style that allows students to ask questions and discuss ideas. 2. Research-based learning - Assigning students to short research	Written theoretical exam

				on the pioneers of modern sculpture	
Twenty-eighth	2	<p>The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works.</p> <ul style="list-style-type: none"> - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them. - To employ modern materials and techniques to produce sculptural works of an innovative nature. - To present an integrated critical vision linking the artistic work to its cultural and social context 	Intellectual institutions of the concept of modernity	<ul style="list-style-type: none"> - Presenting the material in an open dialogue style that allows students to ask questions and discuss ideas. 2. Research-based learning - Assigning students to short research on the pioneers of modern sculpture 	Written theoretical exam
twenty-ninth	2	<p>The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works.</p> <ul style="list-style-type: none"> - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them. - To employ modern materials and techniques to produce sculptural works of an innovative nature. - To present an integrated critical vision linking the artistic work to its cultural and social context 	Intellectual institutions of the concept of modernity	<ul style="list-style-type: none"> - Presenting the material in an open dialogue style that allows students to ask questions and discuss ideas. 2. Research-based learning - Assigning students to short research on the pioneers 	Written theoretical exam

				of modern sculpture	
Thirty	2	<p>Learning outcomes of the history of modern and contemporary sculpture The student will be able to identify the most prominent pioneers of modern and contemporary sculpture and analyze their works.</p> <ul style="list-style-type: none"> - To distinguish between different artistic styles and explain the influence of contemporary philosophies on them. - To employ modern materials and techniques to produce sculptural works of an innovative nature. - To present an integrated critical vision linking the artistic work to its cultural and social context 	Intellectual institutions of the concept of modernity	Interactive and dialogic	2 monthly theoretical exams and daily exams
Course evaluation					
25 marks for the first semester (two written exams of 20 and 5 marks for daily preparation)					
25 marks for the second semester (20 written exams and 5 marks for the report)					
Learning and teaching resources					
Required textbooks (methodology, if any)			A methodological book: History of Modern Art, Prof. Dr. Muhammad Ali Alwan/ Arab Publishing House		
Main references (sources)			Modern art book		
Recommended supporting books and references (scientific journals, reports...)			Books on the history of modern European art and contemporary art in the post-modern era		
Electronic references, Internet sites			E-books of modern and contemporary art		

Course Description

Course name					
Murals					
Course code					
FAP4004					
Semester/year					
Fourth stage - carving					
The date this description was prepared					
01/27/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (120) Number of units (2)					
Name of the course administrator (if more than one name is mentioned)					
Name: Firas Imad Nouri Saleh Email: firas.lmad.fineart@uobabylon.edu.iq					
Course objectives					
objectives		Introducing students to the mechanisms of mural execution in relief sculpture			
Teaching and learning strategies					
Teaching and learning strategies		Discussing examples of famous sculptural works in relief sculpture			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	Introducing the subject of murals	Murals	Sculpting with clay, gypsum,	Evaluation by a committee of

				porcelain, and other materials	three faculty members
the second	4	Directing students to prepare clay	Murals	Clay sculpting	Evaluation by faculty members
the third	4	Follow up on clay preparation	Murals	Clay sculpting	Evaluation by faculty members
Fourth	4	Distributing students to implement the Freedom Monument murals	Murals	Clay sculpting	Evaluation by faculty members
Fifth	4	Providing plans and a formative study of parts of the Freedom Monument	Murals	Clay sculpting	Evaluation by faculty members
Sixth	4	Implementing clay panels to prepare the panel for sculpture	Murals	Clay sculpting	Evaluation by faculty members
Seventh	4	Planning the scene on the clay tablet and identifying areas for addition and deletion	Murals	Clay sculpting	Evaluation by faculty members
Eighth	4	Direct implementation	Murals	Clay sculpting	Evaluation by faculty members
Ninth	4	Continuation of work implementation	Murals	Clay sculpting	Evaluation by faculty members
tenth	4	Finishing work for the clay stage	Murals	Clay sculpting	Evaluation by faculty members
eleventh	4	Implementing gypsum molds for each clay panel	Murals	Gypsum sculpture	Evaluation by faculty members
twelfth	4	Casting a plaster version of the executed scenes	Murals	Gypsum sculpture	Evaluation by faculty members
thirteenth	4	Refurbishment of the gypsum copy	Murals	Gypsum sculpture	Evaluation by faculty members
fourteenth	4	Provide a mini-research on each part of the monument	Murals	Clay sculpting	Evaluation by faculty members
fifteenth	4	Evaluation of work	Murals	Clay sculpting	Evaluation by faculty members
sixteenth	4	Introducing the subject of murals	Murals	Clay sculpting	Evaluation by faculty members
seventeenth	4	Directing students to modify clay	Murals	Clay sculpting	Evaluation by faculty members
eighteenth	4	Follow up on clay preparation	Murals	Clay sculpting	Evaluation by faculty members
nineteenth	4	Distribution of students to implement murals of Iraqi civilization	Murals	Clay sculpting	Evaluation by faculty members
Twenty	4	Providing plans and a formative study of parts of the Freedom Monument	Murals	Clay sculpting	Evaluation by faculty members
Twenty-one	4	Implementing clay panels to prepare the sculptural panel	Murals	Clay sculpting	Evaluation by faculty members
Twenty-two	4	Planning the scene on the clay tablet and identifying areas of addition and deletion	Murals	Clay sculpting	Evaluation by faculty members
twenty-third	4	Direct implementation	Murals	Clay sculpting	Evaluation by faculty members

twenty-fourth	4	Continuation of work implementation	Murals	Clay sculpting	Evaluation by faculty members
twenty-fifth	4	Finishing work for the clay stage	Murals	Clay sculpting	Evaluation by faculty members
twenty-sixth	4	Implementing gypsum molds for each clay panel	Murals	Clay sculpting	Evaluation by faculty members
twenty-seventh	4	Casting a plaster version of the executed scenes	Murals	Gypsum sculpture	Evaluation by faculty members
Twenty-eighth	4	Refurbishment of the gypsum copy	Murals	Gypsum sculpture	Evaluation by faculty members
twenty-ninth	4	Provide a mini-research on each part of the monument	Murals	Clay sculpting	Evaluation by faculty members
Thirty	4	Evaluation of work	Murals	Gypsum sculpture	Evaluation by faculty members
Course evaluation					
50 First Chapter 50 Second Chapter					
Learning and teaching resources					
Required textbooks (methodology, if any)			nothing		
Main references (sources)			nothing		
Recommended supporting books and references (scientific journals, reports...)			nothing		
Electronic references, Internet sites			nothing		

**Second Stage
ceramic
Course Description**

Course name	
E-glass technology	
Course code	
FAPP2014	
Semester/year	
The second stage - ceramics	
The date this description was prepared	
01/14/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (120) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Ali Ghadban Sukkar Email: G.S_ALI76@uobabylon.edu.iq	
Course objectives	
objectives	<ol style="list-style-type: none"> 1- Developing students' skills by knowing the basics of glass chemistry. 2- Developing intellectual and cognitive abilities with glass and glazing components. 3- Developing students' abilities to know the properties of chemical oxides and their role in producing ceramic work, which is appreciated in a critical way by the students. 4- Increasing students' awareness of the importance of glass and glazing and its role in enriching ceramic work.

Teaching and learning strategies					
Teaching and learning strategies		1 - Teaching strategy procedures that are appropriate for students and work to achieve the desired goals. 2- Diversity in learning strategies.			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Introduction to the course	theoretical	verbal
the second	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	History of glazing	theoretical	verbal
the third	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Vitrification in Mesopotamia	theoretical	verbal
Fourth	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Compositions of old glazing	theoretical	verbal
Fifth	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Scientific concept of vitrification	theoretical	verbal
Sixth	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Interactive action of basic oxides	theoretical	verbal
Seventh	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Molecular and empirical formula for vitrification	theoretical	verbal
Eighth	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Sager's empirical formula	theoretical	verbal
Ninth	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Glazing classification	theoretical	verbal
tenth	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Reactive properties of vitrification oxides	theoretical	verbal
eleventh	4	A- Knowledge and understanding	Neutral oxides	theoretical	verbal

		B- Mental and mental skills. C- Professional skills.			
twelfth	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Other basic oxides	theoretical	verbal
thirteenth	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Applied techniques of glazing	theoretical	verbal
fourteenth	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Applied properties of glazing	theoretical	verbal
fifteenth	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	exam	theoretical	Editorial
sixteenth	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Application of glazing paint	theoretical	verbal
seventeenth	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Spray painting	theoretical	verbal
eighteenth	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Thermal maturation of glazing	theoretical	verbal
nineteenth	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Suitability of glaze for pottery	theoretical	verbal
Twenty	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Thermal adjustment of glazing	theoretical	verbal
Twenty-one	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Color and coloring	theoretical	verbal
Twenty-two	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Color is visible energy	theoretical	verbal
twenty-third	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Color sensitivity and perception	theoretical	verbal
twenty-	4	A- Knowledge and	Transitional elements	theoretical	verbal

fourth		understanding B- Mental and mental skills. C- Professional skills.			
twenty-fifth	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Reaction states producing coloring of porcelain	theoretical	verbal
twenty-sixth	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Ionic reaction state	theoretical	verbal
twenty-seventh	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	State of crystal reaction	theoretical	verbal
Twenty-eighth	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Condition of colloidal reaction	theoretical	verbal
twenty-ninth	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	Porcelain coloring techniques	theoretical	verbal
Thirty	4	A- Knowledge and understanding B- Mental and mental skills. C- Professional skills.	exam	Editorial	Editorial

Course evaluation

90% written and 10% oral

Learning and teaching resources

Required textbooks (methodology, if any)

Scientific techniques of ceramic art glazing and colouring

Main references (sources)

Scientific techniques of ceramic art glazing and colouring

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

nothing

Electronic references, Internet sites

nothing

Course Description

Course name	
Layout and colors	
Course code	
FAPP2005	
Semester/year	
The second stage - annual	
The date this description was prepared	
01/27/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (120) Number of units (3)	
Name of the course administrator (if more than one name is mentioned)	
Name: Dhia Hassan Mahmoud Email: fine.diaa.hassan@uobabylon.edu.iq	
Course objectives	
objectives	1- Preparing the student scientifically and artistically in the field of drawing 2- Developing students' skills, competencies and creative abilities based on scientific and artistic knowledge 3- Creating distinctive artistic methods and performance methods through dealing, interacting and communicating with cultural houses, museums and exhibitions
Teaching and learning strategies	
Teaching and learning strategies	This course description provides a summary of the most important characteristics of the course and the learning outcomes that the student is expected to achieve, demonstrating whether he or she has made the most of the learning opportunities available. It must be linked to the program description

Course structure					
week	hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	Introduction to the art of planning	Introduction to the art of planning	practical	directly
the second	4	Elements of planning art	Elements of planning art	practical	Daily direct
the third	4	Planning geometric shapes	Planning geometric shapes	practical	Direct daily
Fourth	4	Planning different geometric shapes	Planning different geometric shapes	practical	Daily direct
Fifth	4	Planning with different shading techniques	Planning with different shading techniques	practical	Direct daily
Sixth	4	Planning from different angles and levels	Planning from different angles and levels	Practical studio	Direct daily
Seventh	4	Pottery layout	Pottery layout	practical	Daily direct
Eighth	4	Copper utensils layout	Copper utensils layout	practical	Direct daily
Ninth	4	Layout of pottery and copper utensils	Layout of pottery and copper utensils	practical	Daily direct
tenth	4	Silent nature layout	Silent nature layout	practical	Direct daily
eleventh	4	Fabric planning and folding	Fabric planning and folding	practical	Daily direct
twelfth	4	Layout for a natural shape	Layout for a natural shape	practical	Direct daily
thirteenth	4	Landscape planning	Landscape planning	practical	Daily direct
fourteenth	4	Laying out pottery and copper utensils at different angles and levels	Laying out pottery and copper utensils at different angles and levels	practical	Direct daily
fifteenth	4	exam	exam	practical	Daily direct
sixteenth	4	Introduction to the art of color	Introduction to the art of color	practical	Direct daily
seventeenth	4	Color art elements	Color art elements	practical	Daily direct
eighteenth	4	Painting pottery with watercolors	Painting pottery with watercolors	practical	Direct daily
nineteenth	4	Painting copper utensils with watercolors	Painting copper utensils with watercolors	practical	Daily direct
Twenty	4	Painting various pottery and copper utensils with watercolors	Painting various pottery and copper utensils with watercolors	practical	Direct daily
Twenty-one	4	Watercolor painting of fabrics and their folds	Watercolor painting of fabrics and their folds	practical	Daily direct
Twenty-two	4	Drawing in oil colors using different shading techniques	Drawing in oil colors using different shading techniques	practical	Direct daily
twenty-third	4	Oil painting of pottery with changing shapes	Oil painting of pottery with changing shapes	practical	Daily direct

twenty-fourth	4	Oil painting of copper utensils in different positions	Oil painting of copper utensils in different positions	practical	Direct daily
twenty-fifth	4	Oil painting of fabrics and their folds	Oil painting of fabrics and their folds	practical	Daily direct
twenty-sixth	4	Drawing in oil colors using different shading techniques	Drawing in oil colors using different shading techniques	practical	Direct daily
twenty-seventh	4	Drawing in oils for a natural look	Drawing in oils for a natural look	practical	Daily direct
Twenty-eighth	4	Landscape oil painting	Landscape oil painting	practical	Direct daily
twenty-ninth	4	Painting with oil colors, pottery and copper utensils at different angles and levels	Painting with oil colors, pottery and copper utensils at different angles and levels	practical	Daily direct
Thirty	4	exam	exam	practical	Direct daily
Course evaluation					
50 first course 50 second course final grade 100					
Learning and teaching resources					
Required textbooks (methodology, if any)			How to learn and teach drawing (Dr. Khalil Badawi), Principles of drawing and color (Mohieddin Talo).		
Main references (sources)			How to learn and teach drawing (Dr. Khalil Badawi), principles of drawing and color (Mohieddin Talo).		
Recommended supporting books and references (scientific journals, reports...)			How to learn and teach drawing (Dr. Khalil Badawi), principles of drawing and color (Mohieddin Talo).		
Electronic references, Internet sites			https://www.youtube.com/watch?v=10Y4Q_YZWSQ		

Course Description

Course name	
Practical pottery	
Course code	
FAPP2016	
Semester/year	
The second stage - annual	
The date this description was prepared	
2026/02/09	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (120) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Ali Ghadban Sukkar Email: g.s_ali76@uobabylon.edu.iq	
Course objectives	
objectives	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.
Teaching and learning strategies	
Teaching and learning strategies	1- Applying scientific knowledge in the fields of pottery and ceramics. 2- Using the properties of clay in pottery works 3- Practicing mental, mental and manual skills in creating designs creatively in order to provide the best performance of practice in the teaching and learning process.

Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Practical pottery, definition of the material	practical	Theoretical and practical
the second	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Clay preparation	practical	Theoretical and practical
the third	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Method of storing clay	practical	Theoretical and practical
Fourth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Explanation of pottery tools	practical	Theoretical and practical
Fifth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Teaching methods of creating ceramics	practical	practical
Sixth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Teaching construction with clay ropes	practical	practical

		work.			
Seventh	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Teaching building with clay strips	practical	practical
Eighth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Teaching building with clay panels	practical	practical
Ninth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	How to make a cylinder	practical	practical
tenth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	How to make a vase	practical	practical
eleventh	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Explanation of the types of decorations	practical	practical
twelfth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Methods of implementing decorations on clay	practical	practical
thirteenth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive	Teaching the implementation of geometric	practical	practical

		abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	decorations		
fourteenth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Teaching the implementation of floral decorations	practical	practical
fifteenth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Teaching the implementation of calligraphic decorations	practical	practical
sixteenth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Make a vase using ropes	practical	practical
seventeenth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	I made a vase using the ribbon method	practical	practical
eighteenth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Make a vase using molding method	practical	practical
nineteenth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Teaching how to make vase nozzles	practical	practical

		work.			
Twenty	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Explaining the method of prominent decorations	practical	practical
Twenty-one	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Explanation of sunken decorations	practical	practical
Twenty-two	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Explaining the decoration using the method of deletion and addition	practical	practical
twenty-third	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Explanation of the penetrating drilling method	practical	practical
twenty-fourth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Make a vase in a polygonal shape	practical	practical
twenty-fifth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Make a circular vase	practical	practical
twenty-sixth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive	Make an oval vase	practical	practical

		abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.			
twenty-seventh	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Make a vase with the nozzle	practical	practical
Twenty-eighth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Make a vase using the drawing method	practical	practical
twenty-ninth	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	Review all methods before the exam	practical	practical
Thirty	4	1- Developing students' skills through knowing the basics of clay and pottery. 2- Developing intellectual and cognitive abilities in clay modeling methods. 3- Developing students' abilities to know the properties and types of clays and their role in producing ceramic work.	exam	practical	practical

Course evaluation

From 100

Learning and teaching resources

Required textbooks (methodology, if any)

Nothing

Main references (sources)

Nothing

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

Art magazines and exhibitions dealing with ceramic art

Electronic references, Internet sites

Technical pages on social networking sites

Course Description

Course name					
Design and decorate					
Course code					
FAPP2007					
Semester/year					
The second stage - annual					
The date this description was prepared					
01/15/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (90) Number of units (2)					
Name of the course administrator (if more than one name is mentioned)					
Name: Rana Qasim Mahdi Email: fine.rana.qal@uobabylon.edu.iq					
Course objectives					
objectives			1. Developing the applied and aesthetic skills of students in the field of design 2. Learn about design principles for students 3. Learn the foundations and elements of artistic design for students		
Teaching and learning strategies					
Teaching and learning strategies			The lecture Applied laboratories Artificial intelligence		
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method

the first	3	Identify the concept of design intellectually and philosophically	Design concept	The lecture	Feedback
the second	3	Identify the origins of design	Design structure	Lecture, presentation	Questions and feedback
the third	3	Identify the point and the line Identify the types of fonts A design work created from lines	Point, line and its types	Presentation, lecture, application	Application and feedback
Fourth	3	Applications about mass, design work, shape and its types	Mass and shape	Presentation and application	Applications about design form, mass, and the aesthetics of their use in design work
Fifth	3	Applications on the structure of ceramic form, the effects of shape and mass, and benefiting from international and Iraqi ceramic art	Ceramic shapes with formal structure	applied	Creativity in design. Implementation techniques. Durability of ceramic work
Sixth	3	Color and its design effect	Ceramic color and method of implementation	Technical applications in implementation	The extent of the student's proficiency in the process of applying ceramic colors to the structure of the work
Seventh	3	Ceramic works with different textures	Texture and ceramic effect	Smooth surface exercises. Rough surface, perforation and engraving	The extent of mastery of various ceramic surfaces by students
Eighth	3	Ability to create different ceramic formations according to design elements	Conditions for designing a successful ceramic artwork	Feedback	Questions and the extent of understanding the theoretical material
Ninth	3	Learn about design principles	Unity principle	The lecture	Questions
tenth	3	Distinguish the principle of balance	Balance principle	The lecture	Questions
eleventh	3	Distinguish the principle of repetition and pattern	Repetition and pattern	The lecture	Questions
twelfth	3	Basics of ceramic design work	The three pillars of ceramic design	Lecture presentation	Questions and feedback
thirteenth	3	Applying design systems to ceramic works	Focal system	Lecture and practical	The ingenuity of ceramic

				applications	formations includes the focal system
fourteenth	3	Ceramic works for the axial system	Regular axial system	Presentation and application	The extent of skill in implementing the regular pivot system
fifteenth	3	Quadratic system	Quadratic system	Presentation	The extent of skill in applying the quadratic system
sixteenth	3	Applications of irregular pivot system	Irregular axial system	Applications	Skill in irregular pivot system applications
seventeenth	3	Applications about design based on triangles	Triangles	application	Creativity in design
eighteenth	3	Design applications around convergence	Convergence	application	The extent of mastery of convergence in design work
nineteenth	3	Baghdadi murals	Baghdadiyat	Sculpting and adding application	Mastering the Baghdadi murals
Twenty	3	Shanashil	Shanashil	application	The extent of perfection in constructing the Shanashil
Twenty-one	3	Palm souvenirs	palm tree	applied	Perfecting his palm tree
Twenty-two	3	Decorated clay keys	Ornate keys	Carving, addition and perforation murals	How skilled he is at creating designs around keys
twenty-third	3	Mural of abstract faces	Abstraction	carving	Mastering abstraction
twenty-fourth	3	Mastering the application of glazes to ceramic works	Spray glass	application	Spray mastery
twenty-fifth	3	Clay painting works	Clay coloring	application	Mastery and creativity in colored ceramics
twenty-sixth	3	Make souvenirs	Souvenirs	application	Creativity in designing souvenirs
twenty-seventh	3	Lion of Babylon work	Lion of Babylon	application	Mastering the Lion of Babylon anthropomorphic figure
Twenty-eighth	3	Assyrian king Gudea	Codea	application	Perfecting the work of a seated

					porcelain statue of King Gudea
twenty-ninth	3	Answering theoretical questions	Theoretical exam	Feedback	Grades
Thirty	3	Ceramic applications	Practical exam	Mastering design experiments in ceramics	Perfection of construction and glazing
Course evaluation					
70 ceramic applications 30 theoretical subjects					
Learning and teaching resources					
Required textbooks (methodology, if any)		nothing			
Main references (sources)		nothing			
Recommended supporting books and references (scientific journals, reports...)		nothing			
Electronic references, Internet sites		nothing			

Course Description

Course name					
Murals					
Course code					
FAPP2018					
Semester/year					
The second stage - annual					
The date this description was prepared					
01/27/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (60) Number of units (2)					
Name of the course administrator (if more than one name is mentioned)					
Name: Atiaf Ali Najm Email: fine.atyaf.ali@uobabylon.edu.iq					
Course objectives					
objectives		<ol style="list-style-type: none"> 1. Students get to know the subject of murals. 2. Learn how to implement it on the formal and content levels. 3. A reading of the knowledge and techniques of ancient Iraq, its heritage locally, and the arts of modernity and beyond globally. 			
Teaching and learning strategies					
Teaching and learning strategies		Practical and theoretical.			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	2	Students become familiar	A historical overview	practical	Coursework

		with the subject of murals and enable them to implement them technically.	of mural art		
the second	2	Students are familiar with the subject of murals and enable them to implement them technically	An introduction to contemporary ceramics locally and internationally	Theoretical and practical	Coursework
the third	2	Students are familiar with the subject of murals and enable them to implement them technically	Clay preparation	practical	Coursework
Fourth	2	Students are familiar with the subject of murals and enable them to implement them technically	Execution of a mural of fish	practical	Coursework
Fifth	2	Students are familiar with the subject of murals and enable them to implement them technically	Execution of a fish mural	practical	Coursework
Sixth	2	Students are familiar with the subject of murals and enable them to implement them technically	Implementation of a mural for Samaka	practical	Coursework
Seventh	2	Students are familiar with the subject of murals and enable them to implement them technically	Implementation of a mural of an Assyrian palm tree	practical	Coursework
Eighth	2	Students are familiar with the subject of murals and enable them to implement them technically	Implementation of an Assyrian palm tree in addition	practical	Coursework
Ninth	2	Students are familiar with the subject of murals and enable them to implement them technically	Implementation of an Assyrian mural using bas-relief	practical	Coursework
tenth	2	Students are familiar with the subject of murals and enable them to implement them technically	Executing a mural of a palm tree with a few additions and deletions	practical	Coursework
eleventh	2	Students are familiar with the subject of murals and enable them to implement them technically	Implementation of nail plate	practical	Coursework
twelfth	2	Students are familiar with the subject of murals and enable them to implement them technically	Implementation of a cuneiform tablet	practical	Coursework
thirteenth	2	Students are familiar with the subject of murals and enable them to implement them technically	Implementation of a cuneiform and pictorial tablet	practical	Coursework

fourteenth	2	Students are familiar with the subject of murals and enable them to implement them technically	Execution of a cuneiform and pictorial tablet	practical	Coursework
fifteenth	2	Students are familiar with the subject of murals and enable them to implement them technically	End of course exam	practical	First course exam
sixteenth	2	Students are familiar with the subject of murals and enable them to implement them technically	Implementation of a plank from the Halaf phase	practical	Coursework
seventeenth	2	Students are familiar with the subject of murals and enable them to implement them technically	Execution of a tablet from Tur Hassouna	practical	Coursework
eighteenth	2	Students are familiar with the subject of murals and enable them to implement them technically	Execution of a tablet from Tursamarra	practical	Coursework
nineteenth	2	Students are familiar with the subject of murals and enable them to implement them technically	Implementation of a plank from Tur al-Ubaid	practical	Coursework
Twenty	2	Students are familiar with the subject of murals and enable them to implement them technically	Implementation of a plank from Tur al-Ubaid	practical	Coursework
Twenty-one	2	Students are familiar with the subject of murals and enable them to implement them technically	A mural of a realistic human face	practical	Coursework
Twenty-two	2	Students are familiar with the subject of murals and enable them to implement them technically	Implementing a mural of a realistic human face	practical	Coursework
twenty-third	2	Students are familiar with the subject of murals and enable them to implement them technically	Implementation of a mural of an African face	practical	Coursework
twenty-fourth	2	Students are familiar with the subject of murals and enable them to implement them technically	Mural implementation of an African face	practical	Coursework
twenty-fifth	2	Students are familiar with the subject of murals and enable them to implement them technically	Implementation of a mural of a geometric face	practical	Coursework
twenty-sixth	2	Students are familiar with the subject of murals and enable them to implement them	Implementation of a mural for a geometric face	practical	Coursework

		technically			
twenty-seventh	2	Students are familiar with the subject of murals and enable them to implement them technically	Implementation of a piece inspired by Iraqi heritage	practical	Coursework
Twenty-eighth	2	Students are familiar with the subject of murals and enable them to implement them technically	Implementation of a heritage mural	practical	Coursework
twenty-ninth	2	Students are familiar with the subject of murals and enable them to implement them technically	Implementing a free mural of the student's choice	practical	Coursework
Thirty	2	Students are familiar with the subject of murals and enable them to implement them technically	Second course exam	practical	Second course exam
Course evaluation					
Course exam: 50 marks					
Learning and teaching resources					
Required textbooks (methodology, if any)			nothing		
Main references (sources)			nothing		
Recommended supporting books and references (scientific journals, reports...)			nothing		
Electronic references, Internet sites			nothing		

Course Description

Course name	
Sculptural pottery	
Course code	
FAPP2019	
Semester/year	
The second stage - annual	
The date this description was prepared	
01/27/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (120) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Shaima Hamza Radeef Email: fine.shaymaa.hamzah@uobabylon.edu.iq	
Course objectives	
objectives	1- Developing students' artistic taste and training them on various performing skills in creating artistic works. 2- Introducing students to plastic construction methods for producing pottery artwork. 3- Introducing the student to the physical and chemical properties of clay, how to prepare clay, and how to deal with it (expansion, contraction, by controlling temperatures), and training and teaching students the various modeling skills by producing various artistic works (marine organisms - and land plants).
Teaching and learning strategies	
Teaching and learning strategies	Teaching method through practical workshops, preparing images, and educational videos

Practical tests. And final projects.

Course structure

week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	Evaluate students on their performance of any form of fish that you have learned	applied	Application performance
the second	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	Students make different shapes of fish	applied	Application performance
the third	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	How to build a sculptural model of a fish	applied	Application performance
Fourth	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	Evaluate students on their performance of any type of rabbit	applied	Application performance
Fifth	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	Students perform the rabbit shape with different movements	applied	Application performance
Sixth	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become	Students implement the shape of a rabbit	applied	Application performance

		familiar with the process of forming and building various works of art			
Seventh	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	How to build an anthropomorphic rabbit sculpture	applied	Application performance
Eighth	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	Evaluating students on their performance of any of the previous forms of Al-Sabar	applied	Application performance
Ninth	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	How students implement different cactus shapes	applied	Application performance
tenth	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	Students' implementation of the cactus shape	applied	Application performance
eleventh	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	How to create a sculptural model of a cactus plant	applied	Application performance
twelfth	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	Evaluating students on their performance of one of the previous vocabulary words	applied	Application performance
thirteenth	4	The student will understand the	How to	applied	Application

		method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	implement the fruit shape by students		performance
fourteenth	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	How to build a sculptural model of a specific fruit that students are trained on	applied	Application performance
fifteenth	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	Evaluating students on their performance of one of the previous vocabulary words	applied	Application performance
sixteenth	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	How to build a sculptural model of specific plants that are chosen	applied	Application performance
seventeenth	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	The student practices building any of the previous vocabulary words he chooses	applied	Application performance
eighteenth	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	How to build a sculptural figure of a crocodile	applied	Application performance
nineteenth	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become	How to build a sculptural figure of a mouse	applied	Application performance

		familiar with the process of forming and building various works of art			
Twenty	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	How to build a sculptural figure of a penguin	applied	Application performance
Twenty-one	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	How to build a sculptural figure of a rabbit	applied	Application performance
Twenty-two	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	How to build a sculptural model of a mushroom in the shape of a castle or house	applied	Application performance
twenty-third	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	How to build a model of a mushroom plant	applied	Application performance
twenty-fourth	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	Students are evaluated on any of the previous vocabulary words	applied	Application performance
twenty-fifth	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	How to build a sculptural model of any of the previous vocabulary chosen by the student	applied	Application performance
twenty-	4	The student will understand the	How to build a	applied	Application

sixth		method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	sculptural figure of a hedgehog		performance
twenty-seventh	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	How to build a sculptural figure of a starfish	applied	Application performance
Twenty-eighth	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	How to build a sculptural turtle model	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	Application performance
twenty-ninth	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	How to build a sculptural figure using the tape method	application	Application performance
Thirty	4	The student will understand the method of construction with ropes and tapes in the formation of ceramic works. The student will become familiar with the process of forming and building various works of art	How to build a sculptural figure using ropes	Experience and application	Application performance

Course evaluation

Daily preparation + daily exams + end of the course	
Learning and teaching resources	
Required textbooks (methodology, if any)	Haider Saleh Al-Badri... Scientific techniques for ceramic art; 1st edition, Faculty of Fine Arts, Yarmouk University, Jordan, 2002.
Main references (sources)	Safwat Nour El-Din: Rafiq Al-Khazaf, Al-Nazaer, Kuwait, 1999. Henry Roger: Ceramics, edited by: Muhammad Yusuf Bakr, Arab Development Institute, Beirut, 1981.
Recommended supporting books and references (scientific journals, reports...)	Aida Suleiman Arif: Schools of Ancient Art, Beirut, Dar Sader, 1972.
Electronic references, Internet sites	https://pin.it/2FKfmaZy4 https://pin.it/5sb8klIJF https://pin.it/5Av6aJDF2 https://pin.it/5bXdMbS7H https://pin.it/4LIVzn3je https://pin.it/6ciwBPID4 https://pin.it/1S35c25cf

Course Description

Course name					
E-glass technology					
Course code					
FAPP3004					
Semester/year					
The third stage - annual					
The date this description was prepared					
01/17/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (60) Number of units (2)					
Name of the course administrator (if more than one name is mentioned)					
Name: Samer Ahmed Hamza Email: fini.samer.ahalkarad@uobabylon.ed					
Course objectives					
objectives		1- Introducing students to the components of porcelain glass 2- Steps to prepare a glass mixture 3- The mechanism of applying glass to the surface of the pottery body 4- Burning and coloring techniques			
Teaching and learning strategies					
Teaching and learning strategies		1- Lecture 2- Discussion 3- Problem solving			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	2	A graduate is able to create	Raw glass	Lecture, discussion	Oral test

		a glass mixture from raw materials suitable for producing a successful ceramic artwork	materials	and problem solving	
the second	2	A student is able to create a porcelain glaze mixture from raw materials to produce a successful ceramic object	Acidic compounds... peace	Lecture, discussion and problem solving	Oral test
the third	2	Knowledge of the behavior of equivalent materials	Materials with dual behavior.. Neutral materials	Lecture, discussion and problem solving	Oral test
Fourth	2	Knowledge of the behavior of basic substances... alkalis	Basic substances: alkaloids	Lecture, discussion and problem solving	Oral test
Fifth	2	Knowing the behavior of bases... high-temperature earths	Earth bases	Lecture, discussion and problem solving	Oral test
Sixth	2	Knowledge of the rules...Lead compounds	Bases with strong melting.. Lead	Lecture, discussion and problem solving	Oral test
Seventh	2	Knowledge of the behavior of materials at heat	fusionism	Lecture, discussion and problem solving	Oral test
Eighth	2	How a Seger base works	Seger base	Lecture, discussion and problem solving	Oral test
Ninth	2	Porcelain glass production	Low-temperature glass formation	Lecture, discussion and problem solving	Oral test
tenth	2	Porcelain glass production	Medium watt glass composition	Lecture, discussion and problem solving	Oral test
eleventh	2	Porcelain glass production	Medium temperature glass formation	Lecture, discussion and problem solving	Oral test
twelfth	2	Porcelain glass production	Medium high glass composition	Lecture, discussion and problem solving	Oral test
thirteenth	2	Porcelain glass production	High temperature glass composition	Lecture, discussion and problem solving	Oral test
fourteenth	2	Porcelain glass production	High glass formation using more than one basic oxide	Lecture, discussion and problem solving	Oral test
fifteenth	2	Porcelain glass production	Formation of glass using feldspar	Lecture, discussion and problem solving	Oral test

			compounds		
sixteenth	2	Production of porcelain glass by industrial methods	Ready porcelain glass	Lecture, discussion and problem solving	Oral test
seventeenth	2	Learn the technical reasons for converting glass from raw to ready	Causes of glass fragmentation	Lecture, discussion and problem solving	Oral test
eighteenth	2	Techniques and methods for applying glaze to the surface of a pottery body	Application techniques	Lecture, discussion and problem solving	Oral test
nineteenth	2	Mechanism of operating kilns and burning ceramic models	Burning techniques	Lecture, discussion and problem solving	Oral test
Twenty	2	Ceramic surface techniques	Production of shiny and transparent glass	Lecture, discussion and problem solving	Oral test
Twenty-one	2	Ceramic surface techniques	Production of opaque glass	Lecture, discussion and problem solving	Oral test
Twenty-two	2	Ceramic surface techniques	Production of matte glass	Lecture, discussion and problem solving	Oral test
twenty-third	2	Special effects ceramics	Ragu ceramics	Lecture, discussion and problem solving	Oral test
twenty-fourth	2	Special effects ceramics	Ash glass	Lecture, discussion and problem solving	Oral test
twenty-fifth	2	Special effects ceramics	Cracked porcelain	Lecture, discussion and problem solving	Oral test
twenty-sixth	2	Knowledge of the behavior of colored oxides	Transition oxides	Lecture, discussion and problem solving	Oral test
twenty-seventh	2	Know the color results depending on the type of glass	Behavior of colorants in porcelain glass	Lecture, discussion and problem solving	Oral test
Twenty-eighth	2	Knowing the behavior of colorants according to the ionic system	Coloring systems in porcelain glass	Lecture, discussion and problem solving	Oral test
twenty-ninth	2	Behavior of colorants according to the colloidal system	Coloring systems in porcelain glass	Lecture, discussion and problem solving	Oral test
Thirty	2	Behavior of colorants according to the crystal system	Coloring systems in porcelain glass	Lecture, discussion and problem solving	Oral test

Course evaluation

First semester 25%
Written test 20
Daily preparation 5

Second semester 25% Written test 20 Daily preparation 5 Final exam 50%	
Learning and teaching resources	
Required textbooks (methodology, if any)	Scientific techniques for ceramic art... Part 2
Main references (sources)	ceramics
Recommended supporting books and references (scientific journals, reports...)	Theses and dissertations in the field of glass chemistry
Electronic references, Internet sites	Ceramic Dictionary

Course Description

Course name	
Practical pottery	
Course code	
FAPP3015	
Semester/year	
The third stage - annual	
The date this description was prepared	
01/12/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (4) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Nabil Maa Allah Radi Email: fine.nabeel.maala@uobabylon.edu.iq	
Course objectives	
objectives	General objective: To introduce students to the pottery studio Specific objective: Students become acquainted with the historical references of the pottery studio and the mechanisms for its implementation. Behavioral goal: Students know how to construct and implement
Teaching and learning strategies	
Teaching and learning strategies	Teaching and learning a practical pottery lesson requires interactive and experimental strategies that enable students to understand the techniques and apply them in practice. Strategies that can be used include: 1. Establishing and organizing workshops that give students the opportunity to work directly with clay and experiment with modeling techniques. 2. Encourage students to research the history of pottery and different techniques and discover new methods. Encourage students to ask questions

about processes and procedures and interact with answers through experience.
 3. Dividing students into groups to work on joint pottery projects, which enhances cooperation and exchange of ideas. Students are encouraged to learn techniques from each other and exchange skills and experiences.
 4. Use educational videos to demonstrate advanced pottery techniques and the various stages of production.
 5. Monitor students' progress and evaluate artwork regularly to identify points that need improvement.

Course structure

week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes Encourage students to research the history of pottery and different techniques and discover new styles.	What is a pottery studio?	Explanation and work	Questions
the second	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Give a general overview of the studio material	the explanation	Questions
the third	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Providing diagrams for a variety of vases	Planning	Observation
Fourth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Discussing the submitted plans, amending them, and then agreeing on their implementation	Discussion	Observation
Fifth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Initiating the implementation of a vase of an agreed-upon design using the rope technique	Experimentation	Practical evaluation
Sixth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Initiating the implementation of a vase of an agreed-upon design using the rope technique	Practical application	Work evaluation
Seventh	4	Improving the student's ability	Initiating the	Practical	Work

		to shape and acquire advanced skills in modeling clay and various shapes	implementation of a vase of an agreed-upon design using the rope technique	application	evaluation
Eighth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Initiating the implementation of a vase of an agreed-upon design using the rope technique	Practical application	Work evaluation
Ninth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Directly implementing a vase for a design using tape technology	Practical application	Work evaluation
tenth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Directly implementing a vase for a design using tape technology	Explanation and practical application	Evaluate the stages of completion
eleventh	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Directly implementing a vase for a design using tape technology	Explanation and practical application	Evaluate the stages of completion
twelfth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Directly implementing a vase for a design using tape technology	Explanation and practical application	Evaluation of the stages of model completion
thirteenth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Directly implementing a vase for a design using molding technology	Explanation and practical application	Evaluate the stages of completion
fourteenth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Directly implementing a vase for a design using molding technology	Explanation and practical application	Practical evaluation of completed models
fifteenth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and	Directly implementing a vase for a	Explanation and practical application	Practical evaluation of the

		various shapes	design using molding technology		stages of work completion
sixteenth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Directly implementing a vase for a design using molding technology	Explanation and practical application	Evaluate completed models
seventeenth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Explaining the mechanism of electric wheel formation	Explanation and practical application	Discussion
eighteenth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Explaining how to center clay on the electric wheel, which is the first stage in working on the electric wire	Explanation and application	Discussion and practical test
nineteenth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Explaining how to center clay on the electric wheel, which is the first stage in working on the electric wire	Explanation and practical application	Practical test
Twenty	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	How is a cylinder formed on the electric wheel? This is the second stage of forming on the electric wheel	Explanation and practical application	Discussion and practical evaluation for students
Twenty-one	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	How is a cylinder formed on the electric wheel? This is the second stage of forming on the electric wheel	Practical application	Practical evaluation
Twenty-two	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	How to make a small vase on an electric wheel	Explanation and practical application	Evaluating students' work
twenty-third	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and	How to make a small vase using an	Explanation and practical application	Practical evaluation of

		various shapes	electric wheel		completed models
twenty-fourth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	How to make different shapes using the electric wheel technique	Explanation and practical application	Practical evaluation of completed models
twenty-fifth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Implementing models of vases executed using the electric wheel throwing technique	Practical application	Evaluation of completed models
twenty-sixth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Implementing models of vases using the electric wheel throwing technique	Practical application	Evaluation of completed models
twenty-seventh	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Implementing vases with different formal designs and various shaping techniques	Practical application	Evaluate the stages of completion
Twenty-eighth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Implementing vases with different formal designs and various shaping techniques	Practical application	Evaluate the stages of completion
twenty-ninth	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	Implementing vases with different formal designs and various shaping techniques	Practical application	Evaluate the stages of completion
Thirty	4	Improving the student's ability to shape and acquire advanced skills in modeling clay and various shapes	All work completed by students is evaluated	Practical application	Evaluate completed models
Course evaluation					
50% first semester 50% second semester Total 100%					

Learning and teaching resources	
Required textbooks (methodology, if any)	nothing
Main references (sources)	nothing
Recommended supporting books and references (scientific journals, reports...)	nothing
Electronic references, Internet sites	nothing

Course Description

Course name					
Sculptural pottery					
Course code					
FAPP3016					
Semester/year					
The third stage - annual					
The date this description was prepared					
02/02/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (120) Number of units (2)					
Name of the course administrator (if more than one name is mentioned)					
Name: Enas Malik Abdullah Email: fine.enas.malik@uobabylon.edu.iq					
Course objectives					
objectives		1 Training and developing students' technical skills 2 Helping students realize the aesthetic values in ceramic sculptural work			
Teaching and learning strategies					
Teaching and learning strategies		A practical lesson on identifying the types of clays used in pottery sculpting and identifying the tools and molds for pottery sculpting.			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	Identify the clays used in pottery sculpting and learn about the molds and tools for pottery	Abstract pottery sculpture	Practical lesson on abstract	Daily evaluation evaluation

		sculpting		pottery sculpture	
the second	4	Abstract sculptural pottery work	Abstract pottery sculpture	Practical lesson	Daily evaluation evaluation
the third	4	Abstract human or animal work	Abstract pottery sculpture	Manual construction method	Daily evaluation evaluation
Fourth	4	Abstract human or animal work	Abstract work	Manual construction method	Daily evaluation evaluation
Fifth	4	Geometric pottery sculpture	Geometric pottery work	Manual construction	Evaluation through a tripartite committee
Sixth	4	Geometric pottery sculpture	Geometric abstract	Manual construction	Daily evaluation evaluation
Seventh	4	Geometric pottery sculpture	Geometric abstract work	Manual construction	Daily evaluation evaluation
Eighth	4	Realistic sculptural work	Realistic animal sculpture	Manual construction	Daily evaluation evaluation
Ninth	4	Realistic pottery sculpture	Realistic animal action	Manual construction	Daily evaluation evaluation
tenth	4	Realistic sculptural pottery work	Realistic sculptural pottery work	Manual construction	Daily evaluation evaluation
eleventh	4	Realistic sculptural work	Realistic animal pottery sculpture	Manual construction	Daily evaluation evaluation
twelfth	4	Realistic sculptural pottery work	Human sculpture	Manual construction	Daily evaluation evaluation
thirteenth	4	A multi-part geometric sculptural work	A sculptural, pottery work, more than one part	Manual construction	Daily evaluation evaluation
fourteenth	4	Multi-part work	Geometric pottery sculpture	Manual construction	Daily evaluation evaluation
fifteenth	4	Multi-part pottery sculpture	A multi-part geometric pottery sculpture	Manual construction	Evaluation through a three-part testing committee
sixteenth	4	Abstract work	Cubist abstract work	Manual construction	Daily evaluation evaluation
seventeenth	4	Cubist geometric pottery	Cubist geometric	Manual	Daily

		sculpture	pottery sculpture	construction	evaluation
eighteenth	4	Cubist geometric pottery sculpture	Cubist geometric pottery sculpture	Manual construction	Daily evaluation
nineteenth	4	Cubist geometric pottery sculpture	Cubist geometric pottery sculpture	Manual construction	Daily evaluation
Twenty	4	Cubist pottery sculpture	Cubist pottery sculpture	Manual construction	Tripartite committee testing
Twenty-one	4	Realistic pottery sculpture	Realistic pottery sculpture	Manual construction	Daily evaluation
Twenty-two	4	Vegetal pottery sculpture	Vegetal pottery sculpture	Manual construction	Daily evaluation
twenty-third	4	Vegetal pottery sculpture	Vegetal pottery sculpture	Manual construction	Daily evaluation
twenty-fourth	4	Vegetal pottery sculpture	Vegetal pottery sculpture	Manual construction	Daily evaluation
twenty-fifth	4	Vegetal pottery sculpture	Vegetal work	Manual construction	Daily evaluation
twenty-sixth	4	Vegetal pottery sculpture	Vegetal work	Manual construction	Daily evaluation
twenty-seventh	4	Vegetal pottery sculpture	Vegetal pottery sculpture	Manual construction	Daily evaluation
Twenty-eighth	4	Vegetal pottery sculpture	Vegetal work	Manual construction	Daily evaluation
twenty-ninth	4	Vegetal pottery sculpture	Vegetal pottery sculpture	Manual construction	Daily evaluation
Thirty	4	Vegetal pottery sculpture	Vegetal sculptural pottery work	Manual construction	Tested by a tripartite committee
Course evaluation					
50 for the first course and 50 for the second course					
Learning and teaching resources					
Required textbooks (methodology, if any)			The art of pottery and pottery sculpture...Zahir Sahib Ancient Iraqi art...Mortkan Antoine		
Main references (sources)			Andre Barro... Sumer, its arts and civilization Robert Gillam Scott...Foundations of artistic composition		
Recommended supporting books and references (scientific journals, reports...)			The art of sculpture in ancient Iraq...		
Electronic references, Internet sites			Zuhair Sahib...The Secrets of Mesopotamia in the Arts of the Imperial Ages		

Course Description

Course name					
Furnaces and glazing					
Course code					
FAPP3017					
Semester/year					
Third - annual					
The date this description was prepared					
01/27/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (90) Number of units (2)					
Name of the course administrator (if more than one name is mentioned)					
Name: Haider Sabah Jarad Email: fine.hayder.sabah@uobabylon.edu.iq					
Course objectives					
objectives				1- Learn the types of ceramic kilns 2- Learn glass application techniques 3- Learn operating techniques	
Teaching and learning strategies					
Teaching and learning strategies				Lecture, feedback, student discussion and seminars	
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	3	Learn how rising current furnaces work	Types of ceramic kilns	The lecture	Practical application
the second	3	Learn how down-current furnaces work	Types of ceramic kilns	The lecture	Practical application

the third	3	Learn how cross-current furnaces work	Types of ceramic kilns	The lecture	Practical application
Fourth	3	Learn how induction furnaces work	Types of ceramic kilns	The lecture	Practical application
Fifth	3	How electric furnaces work	Types of ceramic kilns	The lecture	Practical application
Sixth	3	Theoretical explanation with drawing of gas furnaces	Types of ceramic kilns	The lecture	Oral test
Seventh	3	A theoretical explanation of the operation of electric ovens	Types of ceramic kilns	The lecture	Oral test
Eighth	3	Learn the mechanism of operating kilns in pottery firing	Types of ceramic kilns	The lecture	Practical exam
Ninth	3	Mechanism of operating furnaces in glass burning	Oven operating techniques	The lecture	Practical exam
tenth	3	Mechanism of operating test furnaces	Oven operating techniques	The lecture	Practical exam
eleventh	3	The mechanism for organizing artworks inside the kiln in pottery firing	Oven operating techniques	The lecture	Practical exam
twelfth	3	The mechanism for organizing works of art inside the kiln in glass firing	Oven operating techniques	The lecture	Practical exam
thirteenth	3	Raku oven operating mechanism	Oven operating techniques	The lecture	Practical exam
fourteenth	3	Salt furnace operating mechanism	Oven operating techniques	The lecture	Practical exam
fifteenth	3	A theoretical explanation of the technology for operating raku and salt ovens, with a drawing	Oven operating techniques	The lecture	Written test
sixteenth	3	Glass emulsion preparation mechanism	Preparation of glass mixtures	The lecture	Practical exam
seventeenth	3	Glass tinting mechanism with components	Coloring technique	The lecture	Practical exam
eighteenth	3	Preparing pottery pieces for glazing	Glass application techniques	The lecture	Practical exam
nineteenth	3	Normalizing the glass by spraying	Glass application techniques	The lecture	Practical exam
Twenty	3	Pour application technique	Glass application techniques	The lecture	Practical exam
Twenty-one	3	Brush application technique	Glass application techniques	The lecture	Practical exam
Twenty-two	3	Immersion application technique	Glass application techniques	The lecture	Practical exam
twenty-third	3	Distillation application technique	Glass application techniques	The lecture	Practical exam
twenty-fourth	3	Spray application technique	Glass application techniques	The lecture	Practical exam
twenty-fifth	3	A theoretical explanation of glass application techniques	Glass application techniques	The lecture	Written test
twenty-	3	Preparing a pottery burning	Oven operating	The lecture	Practical

sixth		program	techniques		exam
twenty-seventh	3	Glass burning program	Oven operating techniques	The lecture	Practical exam
Twenty-eighth	3	Practical exam	Practical exam	The lecture	Practical exam
twenty-ninth	3	Explain the defects of glazing	Glazing defects	Theoretical test	Theoretical test
Thirty	3	Theoretical test	Theoretical test	Theoretical test	Theoretical test
Course evaluation					
First semester 25% Practical test 15 Theoretical test 10 Second semester 25% Practical test 15 Theoretical test 10 Final exam 50%					
Learning and teaching resources					
Required textbooks (methodology, if any)			Scientific techniques of porcelain glass		
Main references (sources)			ceramics		
Recommended supporting books and references (scientific journals, reports...)			nothing		
Electronic references, Internet sites			nothing		

Course Description

Course name					
Murals					
Course code					
FAPP3008					
Semester/year					
The third stage - annual					
The date this description was prepared					
10/01/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (120) Number of units (2)					
Name of the course administrator (if more than one name is mentioned)					
Name: Rabab Salman Kazim Email: fine.rabab.salman@uobabylon.edu.iq					
Course objectives					
objectives		<ol style="list-style-type: none"> 1. The student will be familiar with the types of clay used in murals 2. To learn methods of drilling and adding to clay 3. To become familiar with the tools and templates used in making murals 			
Teaching and learning strategies					
Teaching and learning strategies		Practical education and explanation of work details			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	Making a mural in various	Murals	practical	A

		dimensions according to the topic			tripartite evaluation committee
the second	4	3D mural work	Murals	practical	Tripartite evaluation committee
the third	4	3D mural work	Murals	Practical aspect	Tripartite committee
Fourth	4	An old Iraqi mural	Murals	practical	A tripartite evaluation committee
Fifth	4	Complete the work	Murals	practical	A tripartite evaluation committee
Sixth	4	Making a mural with floral decoration	Murals	practical	Daily evaluation
Seventh	4	Complete the required work	Murals	practical	Daily evaluation
Eighth	4	Mural work titled Shanasheel Baghdadiyat	Murals	practical	Daily evaluation
Ninth	4	Complete the work	Murals	practical	Daily evaluation
tenth	4	Making a mural with marine shapes	Murals	practical	Daily evaluation
eleventh	4	Completion of required work	Murals	practical	Daily evaluation
twelfth	4	Completed the required work	Murals	practical	Daily evaluation
thirteenth	4	Completed the required work	Murals	practical	Daily evaluation
fourteenth	4	Completed the required work	Murals	practical	Daily evaluation
fifteenth	4	Completed the required work	Murals	practical	Daily evaluation
sixteenth	4	Making a 3D mural of African masks	Murals	practical	Daily evaluation
seventeenth	4	Start completing the required work	Murals	practical	Daily evaluation
eighteenth	4	Completed the required work	Murals	practical	Daily evaluation
nineteenth	4	Completed the required work	Murals	practical	Daily evaluation
Twenty	4	Completed the required work	Murals	practical	Daily evaluation
Twenty-one	4	Making a mural with African masks	Murals	practical	Daily evaluation
Twenty-two	4	Completed the required work	Murals	practical	Daily evaluation
twenty-	4	Completed the required work	Murals	practical	Daily

third					evaluation
twenty-fourth	4	Completed the required work	Murals	practical	Daily evaluation
twenty-fifth	4	Complete the required work	Murals	practical	Daily evaluation
twenty-sixth	4	Making a mural with three-dimensional geometric shapes	Murals	practical	Daily evaluation
twenty-seventh	4	Completed the required work	Murals	practical	Daily evaluation
Twenty-eighth	4	Completed the required work	Murals	practical	Daily evaluation
twenty-ninth	4	Completed the required work	Murals	practical	Evaluation by a tripartite committee
Thirty	4	Completed the required work	Murals	practical	Evaluation by a tripartite committee

Course evaluation

50 First Chapter - 50 Second Chapter

Learning and teaching resources

Required textbooks (methodology, if any)	Ancient Iraqi art Sumer, its arts and civilization The reporting function in Iraqi mural paintings
Main references (sources)	The art of pottery and pottery sculpture
Recommended supporting books and references (scientific journals, reports...)	Magazines dealing with contemporary ceramic art
Electronic references, Internet sites	World Potters websites

**Fourth Stage
ceramic
Course Description**

Course name	
Modern and contemporary ceramic art	
Course code	
FAPP4001	
Semester/year	
The fourth stage - annual	
The date this description was prepared	
01/27/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (60) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Hussein Hashem Abdul Wahed Email: fine.hussen.hashom@uobabylon.edu.iq	
Course objectives	
objectives	<ul style="list-style-type: none"> 1- Developing students' awareness of the history of international and Iraqi ceramic art 2- Teaching students the methods of art schools and how to deal with them while building works of art 3- Familiarizes students with the stages of development of the arts across time periods 4- Introducing students to the most important terms and media throughout modern and contemporary artistic history

Teaching and learning strategies					
Teaching and learning strategies			A panel discussion between the professor and students during the lecture		
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	2	Understand the topic	Definition of the article	Explanation, presentation and discussion	Daily evaluation at the end of the lecture
the second	2	Absorbing and memorizing information	A historical overview of the art of ceramics	Discussion	Daily evaluation
the third	2	Understanding and comprehension	The concept of modernity in art	Discussion panel	Daily paper exam
Fourth	2	Understand the topic	The most important artistic currents in modernity	Discussion and brainstorming	Oral questions
Fifth	2	Save the topic	Impressionism	Discussion and brainstorming	Oral questions
Sixth	2	Distinguishing between schools and understanding them	Brutality	Group dialogue	Daily paper questions
Seventh	2	Memorization and knowledge of the subject	First month exam	Group exam	Paper exam
Eighth	2	Understanding and comprehension	Brutality	Presentation and discussion	Small conversation questions
Ninth	2	Understanding and comprehension	Expressionism	Brainstorming	Dialogue questions between students
tenth	2	Differentiation between technical schools	Symbolism	Group dialogue	Little questions
eleventh	2	Understanding and comprehension	Cubism	Presentation and discussion	Small paper questions
twelfth	2	Understanding and comprehension	Dada	Group dialogue	Oral questions
thirteenth	2	Discrimination between schools	Futurism	Brainstorming	Individually tailored to student levels
fourteenth	2	Understanding and reviewing schools	Abstractionism and surrealism	General questions about schools	Group discussion Q and A
fifteenth	2	Capacity of units	Second month	Paper	Paper exam

			exam	questions	
sixteenth	2	Distinguishing between modernity and postmodernism	Postmodern concept	Dialogue and discussion	Little questions
seventeenth	2	Understanding and interpretation	Postmodern trends	Brainstorming	Daily paper questions
eighteenth	2	Understanding and comprehension	Abstract expressionism	Dialogue and discussion	Group questions and answers
nineteenth	2	Memorizing terminology and media used in the artistic current	Folk art	Group discussion session	Small group questions
Twenty	2	Distinguish between currents	Op Art	Presentation and discussion	Oral questions
Twenty-one	2	Preserving the historical sequence of technical schools	Superrealism	Presentation and discussion	Oral questions
Twenty-two	2	Understand and memorize previous material	First month exam	Paper exam	General paper questions
twenty-third	2	Memorizing media, terminology, and methods of artistic currents	Conceptual art	Discussion and presentation	Oral questions
twenty-fourth	2	Distinguishing between schools and preserving history	Body art	Brainstorming and discussion	Daily paper questions
twenty-fifth	2	Understanding and assimilating media and terminology	Art is a language	Dialogue and discussion	Oral questions
twenty-sixth	2	How to deal with types of conceptual art practically	Land art	Group dialogue	Oral questions
twenty-seventh	2	Memorizing media and terminology	Graphic art	Brainstorming	Group oral questions
Twenty-eighth	2	Understanding and assimilating the material	Ceramic art and its relationship to postmodern art	Group dialogue	Oral questions
twenty-ninth	2	Controlling the material and directing a student who understands the history of art and its importance	Review materials and units	Group dialogue	Oral questions
Thirty	2	Memorizing and absorbing the material	Second month exam	Written exam	Answer to the written exam

Course evaluation

20% oral, weekly report assignment, attendance and absence
30% written exam
Two months for the first course
The total for the first course is 50%
Likewise for the second course 50%

Learning and teaching resources	
Required textbooks (methodology, if any)	History of modern and contemporary art: Dz Muhammad Ali Alwan
Main references (sources)	The aesthetic discourse of contemporary ceramic sculpture: Enas Malik Abdullah: Doctoral thesis, University of Babylon
Recommended supporting books and references (scientific journals, reports...)	Internet sites
Electronic references, Internet sites	Internet sites according to the need of the topic

Course Description

Course name					
Practical pottery					
Course code					
FAPP4003					
Semester/year					
The fourth stage - annual					
The date this description was prepared					
01/10/2026					
Available attendance forms					
In-person					
Number of study hours (total) Number of units (total)					
Number of study hours (120) Number of units (2)					
Name of the course administrator (if more than one name is mentioned)					
Name: Hassanein Abdel Amir Rashid Email: fine.hassanein.abd@uobabylon.edu.iq					
Course objectives					
objectives		General objective: To introduce students to the pottery studio Specific objective: Students become acquainted with the historical references of the pottery studio and the mechanisms for its implementation. Behavioral goal: Students know how to construct and implement			
Teaching and learning strategies					
Teaching and learning strategies		Definition of the studio, techniques used in implementation and construction, work mechanisms and formation			
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	What is a pottery studio?	Practical pottery	practical	Individual

					differences
the second	4	Give a general overview of the studio material	Practical pottery	Practical explanation	Individual differences
the third	4	Preparing clay for the studio material	Practical pottery	practical	Individual differences
Fourth	4	Configure the above requirements to start working	Practical pottery	practical	Individual differences
Fifth	4	Providing diagrams for a variety of vases	Practical pottery	practical	Individual differences
Sixth	4	Discussing the submitted plans, amending them, and then agreeing on their implementation	Practical pottery	practical	Individual differences
Seventh	4	Initiating the implementation of a vase of an agreed-upon design using the rope technique	Practical pottery	practical	Individual differences
Eighth	4	Initiating the implementation of a vase of an agreed-upon design using the rope technique	Practical pottery	practical	Individual differences
Ninth	4	Initiating the implementation of a vase of an agreed-upon design using the rope technique	Practical pottery	practical	Individual differences
tenth	4	The clay models are evaluated by the subject professor, with a preliminary evaluation	Practical pottery	practical	Individual differences
eleventh	4	Directly implementing a vase for a design using tape technology	Practical pottery	practical	Individual differences
twelfth	4	Directly implementing a vase for a design using tape technology	Practical pottery	practical	Individual differences
thirteenth	4	The clay models are evaluated by the subject professor, with a preliminary evaluation	Practical pottery	practical	Individual differences
fourteenth	4	Directly implementing a vase for a design using molding technology	Practical pottery	practical	Individual differences
fifteenth	4	Directly implementing a vase for a design using molding technology	Practical pottery	practical	Individual differences
sixteenth	4	The clay models are evaluated by the subject professor, with a preliminary evaluation	Practical pottery	practical	Individual differences
seventeenth	4	Explaining the electric wheel technique	Practical pottery	practical	Individual differences
eighteenth	4	Training students on how to work on the electric wheel	Practical pottery	practical	Individual differences
nineteenth	4	Training students on how to work on the electric wheel (Centering operation)	Practical pottery	practical	Individual differences
Twenty	4	Training students on how to	Practical pottery	practical	Individual

		work on the electric wheel (Centering operation)			differences
Twenty-one	4	Training students on how to work on the electric wheel (Centering operation)	Practical pottery	practical	Individual differences
Twenty-two	4	Training students on how to work on the electric wheel (Centering operation)	Practical pottery	practical	Individual differences
twenty-third	4	Training students on how to make a cylinder (20 cm) on the electric wheel	Practical pottery	practical	Individual differences
twenty-fourth	4	Training students on how to make a cylinder (20 cm) on the electric wheel	Practical pottery	practical	Individual differences
twenty-fifth	4	Training students on how to make a cylinder (20 cm) on the electric wheel	Practical pottery	practical	Individual differences
twenty-sixth	4	Training students on how to make a small vase using the electric wheel	Practical pottery	practical	Individual differences
twenty-seventh	4	Training students on how to make a small vase using the electric wheel	Practical pottery	practical	Individual differences
Twenty-eighth	4	Training students on how to make a small vase using the electric wheel	Practical pottery	practical	Individual differences
twenty-ninth	4	Implementing a group of vases of different sizes and shapes using the electric wheel technique	Practical pottery	practical	Individual differences
Thirty	4	Implementing a group of vases of different sizes and shapes using the electric wheel technique	Practical pottery	practical	Individual differences

Course evaluation

50%+50%

Learning and teaching resources

Required textbooks (methodology, if any)

Nothing

Main references (sources)

Nothing

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

Safwat Nour El-Din: Rafiq Al-Khazzaf, Al-Nazaer, Kuwait, 1999.
Henry Rodger: Ceramics, edited by: Muhammad Yusuf Bakr, Arab Development Institute, Beirut, 1981.

Electronic references, Internet sites

Nothing

Course Description

Course name	
Sculptural pottery	
Course code	
FAPP4004	
Semester/year	
The fourth stage - annual	
The date this description was prepared	
10/15/2026	
Available attendance forms	
In-person	
Number of study hours (total) Number of units (total)	
Number of study hours (120) Number of units (2)	
Name of the course administrator (if more than one name is mentioned)	
Name: Khaled Jabbar Aswad Email: fine.kaled.jibiar@uobabylon.edu.iq	
Course objectives	
objectives	<p>After completing the course and carrying out its various activities, the student is expected to be able to use clay and tools in ceramics in a practical manner</p> <p>A performance through which he translates the forms he perceives in nature, including animals and plants, through the available images and the feeling of them.</p> <p>Implementing models similar to and imitating them</p> <p>Training the eye to distinguish between objects and their constituent elements in shapes, and to distinguish contrast and difference between elements in different shapes.</p> <p>The student acquires the skill of controlling the proportions of elements in executed sculptural ceramic shapes</p> <p>The ability to distinguish surface textures in objects executed in sculptural ceramics</p> <p>Being able to compare all elements of shapes in terms of distance and proximity and discover and correct errors.</p>

Teaching and learning strategies					
Teaching and learning strategies	<p>Adopting the discussion method in raising various issues affecting scientific and practical material that require research, thinking and conclusion</p> <p>And the practical training method based on training to produce a sculptural work and criticize it by knowing its positives and negatives</p> <p>The method of practical presentations by the professor of pictures and films to illustrate the correct access to the student's production of the project assigned to him</p>				
Course structure					
week	Hours	Required learning outcomes	Name of the unit or topic	Learning method	Evaluation method
the first	4	Understands the meaning of pottery sculpture	Introduction to pottery sculpture	Lecture and discussion	Observation and feedback
the second	4	Distinguishes the function of each sculptural pottery tool	Introduction to pottery sculpting tools	Explanations and an exercise presentation from the professor	Observation and feedback
the third	4	Explaining the types of clay suitable for sculptural pottery	Pottery sculpture clay	Discussion and practical explanation	Observation and feedback
Fourth	4	Determines shaping methods in sculptural pottery	Pottery sculpting techniques	Illustrative films and practice by the professor and students	Observation and feedback
Fifth	4	Applied to simple sculptural pottery (plant, animal)	Compression molding of sculptural pottery	Discussion and practical application	Observation and feedback
Sixth	4	Apply a 15 cm thickness pattern using a disc method	Disc method in ceramics and objective criticism of works	Discussion and practical application	Observation and feedback
Seventh	4	Rope shaping is applied to simple objects	Rope shaping in ceramics	Discussion and practical application	Observation and feedback
Eighth	4	Apply the rope shaping to a 20 cm animal shape	Practical applications of the ropes method	Discussion and practical application	Observation and feedback
Ninth	4	He applies the method of shaping with tapes and masters it	Forming with strips to carve vegetable pottery (cactus, mushroom)	Discussion and exercise by the professor and students	Observation and feedback
tenth	4	Applied with tapes, a 20 cm floral pottery sculpture	Mechanisms of forming tapes and objective criticism	Discussion and practical application	Observation and feedback

			of works		
eleventh	4	The combination of shaping methods is applied in pottery sculpture	Combining shaping methods in sculptural ceramics	Illustrative films and practice by the professor and students	Observation and feedback
twelfth	4	Distinguishes the methods of formation in sculptural ceramics of international works	Historical and international works of pottery sculpture	Illustrations, films, and discussion of how to create them	Observation and feedback
thirteenth	4	Mastering the work of 30 cm sculptural pottery	First semester exam	Practice my work	A dedicated committee from a group of professors
fourteenth	4	He completed 30cm sculptural pottery in 8 hours, which took 2 weeks to complete	Completion of the first semester exam: Animal sculptural pottery, 30 cm	Practical experiences and project completion	A department-approved committee evaluates students' achievement
fifteenth	4	Mastering the practical experiments exam for the sculptural ceramics specialty	Completion of last week's first semester exam for sculptural ceramics	Practical experiments	A specialized committee evaluates the students' performance
sixteenth	4	The student prepares clay material for pottery sculpture	Clay preparation and general instructions	Discussion and practical practice	Observation and feedback
seventeenth	4	He acquires the skill of controlling the proportions of the elements of objects in sculptural ceramics	An exercise in making sculptural pottery representing (the head of Sargon), 25 cm	Exercise from the professor and practical experiences for the students	Observation and feedback
eighteenth	4	He acquires the skill of imitating touching objects and shapes	A continuation of the sculptural ceramic work of Ras Sargon	Practical training and discussion	Observation and feedback
nineteenth	4	He arranges for him to make sculptural pottery	Modern sculptural pottery work	Discussion with practical exercise	Observation and feedback
Twenty	4	The student's eye acquires the ability to distinguish	Continuation of last week's modern sculptural pottery	Practical training and discussion	Observation and feedback

Twenty-one	4	Experimenting with the method of adding clay to sculptural ceramics	Pottery sculpture (harp head)	Practical training	Observation and feedback
Twenty-two	4	Experimenting with the deletion method to show the details of sculptural ceramics	A continuation of last week's work (Ras Al-Qithara).	Practical training and discussion	Observation and feedback
twenty-third	4	Recognizing and implementing surface textures in objects made in sculptural ceramics	Exercise in making a pottery sculpture representing (birds) 25 cm	Professor's training and practical practical experience	Observation and feedback
twenty-fourth	4	Appreciates the importance of appropriate tools in sculptural pottery	Complementing the work of sculptural pottery figures of birds	Teacher-student training, practical experience	Observation and feedback
twenty-fifth	4	Distinguishing between elements in terms of proximity, distance, and movement	An objective critique of the completed birds with the duty of bringing images of living creatures freely	Discussion and lecture	Observation and feedback
twenty-sixth	4	Distinguishes the best formation methods for each composition	Each student chooses a form of marine biology and begins working	Discussion and practical training	Observation and feedback
twenty-seventh	4	The pottery sculpture is executed with 80% similarity to the original.	Continuation of last week's sculptural ceramic work by showing the details	Practical training	Observation and feedback
Twenty-eighth	4	Trying out previous experiences in practice	Final exam (head of an animal) 30 cm	Practical training	A dedicated committee from the department to evaluate students' performance
twenty-ninth	4	An acceptable level of skill performance in producing a 30 cm pottery sculpture in 8 hours	Completion of the final exam is a 30cm pottery sculpture	Practical experiments	A specialized committee of expert professors in the department
Thirty	4	Evaluation of the second semester exam	Completing the final exam is pottery sculpture and evaluating the strengths and weaknesses of the	Practical training and objective criticism	A dedicated committee from the department to evaluate students'

	students' achievement	performance
Course evaluation		
50 marks: the score for the completion test of sculptural pottery works for the first course, including attendance and participation		
50 marks for the completion test of sculptural pottery works for the second course, including attendance and participation		
Learning and teaching resources		
Required textbooks (methodology, if any)	nothing	
Main references (sources)	- Zuhair Sahib, The Art of Pottery and Pottery Sculpture in Iraq, the Prehistoric Era 2- Ceramics and Pottery, Department of Writing and Translation, Damascus. 3-Nadir Al-Zayat ceramic art 4-500ceramic sculptures, lark crafts	
Recommended supporting books and references (scientific journals, reports...)	Sculptural ceramics books, Ceramics Now magazine, Ceramics magazine, and Clay magazine	
Electronic references, Internet sites	http-1 https://www.pinterest.com/finefoto/ceramic-art/-2- http://ceramicart.com.au/	