

Academic description for the Department of Theater Arts- 2022- 2023

Course vocabulary	The importance of the course	Course objectives	Class/branch	number of units	The number of hours		The nature of the course	scientific department	Course name
					practical	theoretical			
<p>Art and the artist (their definition) / The goals of the art and the artist / The art of acting and theatrical performance / The beginnings of the emergence of the phenomenon of acting / Auxiliary factors supporting the actor's craft / The task of acting (learning and teaching) / Imagination and imagination of the actor (the actor and the action) / Observation and imitation / Observation of the outside world / Tasks The actor and his characteristics / The character and the foundations of its construction / The actor's skills (attention and focus) / The actor and his characteristics / Acting and presentation / The actor's tools (body and voice) / The actor's means of expression / The actor and his freedom (muscular release and intentional confusion) / Relaxation and its benefits / The actor and his communication (working with himself) / The actor and the character (the foundations of preparing the dramatic role) / Acting and its areas (according to the division of the stage internationally) / The actor in the given circumstances (here and now) / Theater and its architectural forms / The development of theater forms / Believing events (their time and place) / The actor and his emotional closeness to the text / The dramatic act and its connection to the stage / The dramatic act and the dramatic character in the theatrical text / The actor and the magic of</p>	<p>The importance of the material lies in shedding light on the most important basic principles in the art of acting</p>	<p>Learn about the basic pillars of the art of acting and how to move on stage</p>	<p>the first acting + Directed by</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>theoretical + practical (applied)</p>	<p>Performing arts</p>	<p>Principles of representation</p>

<p><b>diagnosis / Levels of diagnosis / Temporal levels of diagnosis (past, present and future) / Changing the relationship towards the partner (rules and foundations) / Transformation and diagnosis / Imagination (building the imagination) / Improvisation and its rules / Mime/actor's physical language/Stanislavsky's method of preparing the actor and preparing the role</b></p>					<p>The number of hours</p>	<p>The nature of the course</p>	<p>scientific department</p>	<p>Course name</p>
<p><b>Course vocabulary</b></p> <p>The concept of art / diction and skill / the importance of raising voice and diction for the civilized person / the preliminary stages of word formation / breathing and its functional importance / the effect of relaxation and posture on breathing / relaxation exercises / voice and its nature in theatre, voice exercises and types of voices / changing sounds and sound physics / the ear Humanity, its ability and its benefits / Power, types of voices in men and women / The development of the vocal range, the nature of waves and intensity, / Delivery, its effect and intensity, delivery exercises / Resonance and its concept, types and benefits / The word and its historical origin / Word formation and letter shapes / Exam / The changes that occur in letters during... Speech/The concept of long and short and the states of elongation/The benefits of the soft letters in attributing the word/Resonance and its types and fields/The word and its origin, a historical review/The forms of the Arabic letters, the phonetic range in their formations and derivations/The long and short and its</p>	<p>The importance of the course</p> <p>The importance of the material lies in shedding light on how to control breathing and proper pronunciation and how to control the various exits of letters</p>	<p>Course objectives</p> <p>The student learned about respiratory systems, the mechanism of sound operation, and its relationship to breathing and relaxation</p>	<p>Class/Practical</p> <p>the first acting + Directed by</p>	<p>number of units</p> <p>1</p>	<p>practical</p> <p>1</p>	<p>theoretical + practical (applied)</p>	<p>Performing arts</p>	<p>The art of voice and delivery</p>



جاءت في الامتحان  
في الامتحان الثاني

<p>states/Chapter Two, Movement and rest/The meaning of movement and its benefits/Assimilation And concealment and inversions / intonation and its meaning in audio clips / stress in audio clips / heaviness in speech / distinctive characteristics of diction in the Arabic language / exam. / phonetic harmony of the characteristics of our Arabic language</p>					<p>The number of hours of practical</p>	<p>The number of hours of theoretical</p>	<p>The nature of the course</p>	<p>scientific department</p>	<p>Course name</p>
<p>Introduction to the nature of the history of theater / Why do we study the history of theater / Semi-dramatic manifestations in Mesopotamia / The Feast of Akhtu / The Epic of Gilgamesh / Semi-dramatic manifestations in the Nile Valley / The Myth of Isis and Osiris / Introduction to Greece / The emergence of Greek drama / Colors of Greek drama / The beginnings of acting (Thespis) / Exam / An introduction to the art of Greek acting / Aeschylus (BC) / Examples of Aeschylus' plays / The play of the Wrestlers, the play of the Persians / BC) / A summary of the Sophocles (the myth of Oedipus / Summary of the play (Aeschylus) by Sophocles / Euripides (BC) / Euripides' theatrical achievements / Analysis of the play Medea BC) / Analysis of a play by Aristophanes, the play (The Clouds) / Menander / Stage The end of the Greek era/review/exam</p>	<p>The importance of the course lies in expanding the first-stage student's awareness and developing his imagination about the dramatic manifestations that appeared in Mesopotamia and the Nile, as well as providing important information about the emergence of theater globally through the role of Greek theater in implanting the first building blocks of the art of theater.</p>	<p>Introducing the student to the greatest theatrical achievement in the history of the world, which is Greek theatre, and to the most important writers of this era, whether the tragedians (Aeschylus, Sophocles, Euripides) or the comedies (Aristophanes). And compare it with the semi-dramatic manifestations that appeared in the Nile Valley and Mesopotamia</p>	<p>the first acting + Directed by</p>	<p>Y</p>	<p>—</p>	<p>Y</p>	<p>theoretical</p>	<p>Performing arts</p>	<p>Theater history</p>
<p>Course vocabulary</p>	<p>The importance of the course</p>	<p>Course objectives</p>	<p>Class/branch</p>	<p>number of units</p>	<p>The number of hours of practical</p>	<p>The number of hours of theoretical</p>	<p>The nature of the course</p>	<p>scientific department</p>	<p>Course name</p>



المجالس  
العلمية  
التي  
تتعلق  
بالمجالس  
العلمية  
التي  
تتعلق  
بالمجالس  
العلمية

<p>An introductory introduction to the art of directing and its concept/ Characteristics and tasks of the director and his tools/ Stages of development of the art of directing historically/ Directing before the director appeared/ Directing after it became an independent and limited art/ Duke Sykes- Menninger/ Andre Antoine/ Autobram/ Vestlntin Stanislawsky/ Vsevolod Meyerhold/ Antonin Artaud/ Jerzy Grotowski/Peter Brook/The director's relationship with the author/the director's relationship with the actor/the director's relationship with the audience/the director's relationship with the theater building/the director's relationship with technicians/audio theater/Kinetic theater/visual theater</p>	<p>The importance of the Directing Principles course lies in introducing the student to the basic principles of the art of directing and the mechanisms of the director's work, as well as his vocabulary, tools, and their differences from one time period to another. This enables the theater student in the directing and acting branches to understand the ABCs of leadership and work management.</p>	<p>Developing the student's mentality in knowing the various methods of theater directors and the mechanisms of formulating the aesthetic form of the idea to be conveyed by relying on the theories of international directors so that the student possesses a rich theoretical reserve and enhances his readiness for practical application in the advanced stages of his studies.</p>	<p>the first acting + Directed by</p>	<p>Y</p>	<p>—</p>	<p>Y</p>	<p>theoretical</p>	<p>Performing arts</p>	<p>Principles of directing</p>
<p>The concept of fitness, the concept of theatrical fitness/components of theatrical fitness of the actor's body (physical qualities, movement)/physical qualities: (the quality of strength, speed, endurance)/causes of deformation of the figure/exam/kinetic qualities (the quality of flexibility, agility, balance, accuracy, skill)/ motor coherence, theatrical work/ motor work/ the concept of motor learning/ theatrical motor learning and training</p>	<p>The theatrical fitness course seeks to familiarize the student with a group of physical exercises that will improve the motor and muscular aspects, maintain coordination, control body, and</p>	<p>The course aims to develop the student's physical capabilities by learning about the nature of the functioning of the anatomical side of the body, as well as moving the muscles and joints and</p>	<p>the first acting + Directed by</p>	<p>Y</p>	<p>Y</p>	<p>Y</p>	<p>theoretical + practical (applied)</p>	<p>Performing arts</p>	<p>Theatrical fitness</p>
<p>Course vocabulary</p>	<p>The importance of the course</p>	<p>Course objectives</p>	<p>Class/branch</p>	<p>number of units</p>	<p>The number of hours</p>	<p>The nature of the course</p>	<p>scientific department</p>	<p>Course name</p>	



جامعة الموصل  
 كلية التربية  
 قسم اللغة الإنجليزية  
 2023-2024

<p>Programmes/ methods of motor training and learning (selected models)/ the movement system in the style of (Patrice Chéroux)/ the movement system in the style of (Philippe Duco) / Dominique Dupuy's training method/exam/rhythm/Kinetic rhythm/musical rhythm/music and motor training/training of the dancing actor/composition/formation/composition and formation on stage/exam</p>	<p>acquire motor skills while performing a theatrical role</p>	<p>benefiting from them in the practical aspect</p>							
<p>Course vocabulary</p> <ul style="list-style-type: none"> <li>• catharsis· catastrophe· aside· allegory·ACT</li> <li>• Comedy/ · characterization·character</li> <li>• conflict· complication· melodrama·tragedy</li> <li>• denotation·connotation /-Convention</li> <li>/- figurative language· fiction·falling action</li> <li>• flashback· dialogue· climax·chorus</li> <li>• setting /-Exposition·personification</li> <li>• image· metaphor· literal language·gesture</li> <li>• stage directions· /-Soliloquy· irony·imagery</li> <li>• style· resolution· protagonist·staging</li> <li>back · auditorium· /-rising action· subplot</li> <li>back projection/- auditorium·projection</li> <li>• acting area· genre· tone· theme·Symbol</li> <li>· /-Black box· analysis· action·acting style</li> <li>comic · choral speech· choreography·box set</li> <li>devised · /-Development· contrast·relief</li> <li>· drama· downstage· director·drama</li> <li>• design element·duration /-syclorama</li> <li>• mannerism· light set· focus·dynamics</li> <li>• improvisation·mime /-House lights</li> <li>/- isolation· interaction· intensity·inflection</li> <li>• motivation· mood· monologue·Moment</li> <li>• /-Pause· non-verbal action·naturalism</li> <li>• plot development/15-Realism· plot·pitch</li> <li>• role· ritual· rhythm· repertoire·rehearsal</li> </ul>	<p>The importance of the course</p> <p>This study material can be used in the initial and higher stages of research, expanding the student's knowledge of these terms, and increasing the student's vocabulary in general, which is among the requirements of the English language. In addition, it benefits the student or researcher in understanding the dramatic material, as many of the terms are already present in the English language and may not be in</p>	<p>Course objectives</p> <p>Informing the student and increasing his knowledge of the terminology related to all types of drama, especially since many of these terms have been revised and their English words have been transformed into Arabic as they are</p>	<p>Class/branch</p> <p>the first acting + Directed by</p>	<p>number of units</p> <p>1</p>	<p>The number of hours practical</p> <p>—</p>	<p>The number of hours theoretical</p> <p>1</p>	<p>The nature of the course</p> <p>theoretical</p>	<p>scientific department</p> <p>Performing arts</p>	<p>Course name</p> <p>TermSE</p>

المجالس  
التي هي الأساس

<p>• Sound / Set designer • Scenery • Scene • special effects • space spatial awareness • Scenography • parody / pace • structure sound • lighting state • upstage • suspense text • tension • tempo / Symbolism • design / • transition • theatre in the round • theatre • cross fade • color filters • Backlights / • Sound • led • lantern • intelligent lighting • tone • clarity • accent • volume • effects • register / Movement • fluency • articulation eye • facial expression • body language use • timing / Stance • use of space • contact use of direction • use of space • of levels • pre-recorded SFX • live SFX • Sound concepts • Pre-recorded Music • Live Music • Foley SFX • medium • Levels (low • Voice Over Personal • Set Props • high / Props concepts Visibility and / Hair and • Props Table • Props • Liners • Foundation • Fake Blood • Make stipple sponge / Tooth • scarring • pencils • spirit gum • / highlighting • crepe hair • varnish skull cap / Custom • nose putty • latex • hair and face accessories • hats • concepts • tailoring • specials • clothing / Shoes • jewelry create • writing out terms • traffic light terms • • • Viability • speed • movement / balance Onstage • Slow • Cross Fade • Timing (Snap and Offstage World / Wigs / Hair dramatic monologue when • Piece / Extension analysing characterization</p>	<p>Arabic, it is used and understood as it is in its original language</p>				<p>The number of hours of practical</p>	<p>The number of theoretical</p>	<p>The nature of the course (theoretical + practical applied)</p>	<p>scientific department</p>	<p>Course name Principles of theater techniques</p>
<p>Course vocabulary</p>	<p>The importance of the course</p>	<p>Course objectives</p>	<p>Class/branch</p>	<p>number of units</p>					
<p>An initial meeting and general discussion on the concept of theatrical technology and techniques/theatrical costumes and their functions / uses of costumes in world theater and in the Renaissance era, / theatrical</p>	<p>The importance of teaching this subject lies in introducing the student to the various basic</p>	<p>Teaching this subject aims to study multiple techniques, such as lighting, makeup, costumes,</p>	<p>the first acting + Directed by</p>	<p>1</p>	<p>1</p>	<p>1</p>			



شعوبنا  
 2009  
 2009

<p>costume designer, /the concept of theatrical design and design, /practical applications of costumes, /theatrical lighting (its history, functions, and supports) / - Light, / Criteria for selecting lighting devices and the conditions necessary for their installation, / Types of lighting devices and the advantages of each, / Practical applications of lighting, / Theatrical decor and the requirements that must be met by a decorator, / Theatrical scenery and theatrical scenery designer, / The tasks of the decorator Theatrical and the goals and functions of decoration, / Stages of the development of theatrical decoration through the ages, applications on decoration and theatrical scene, / Test (theoretical and practical), / Theatrical make-up (its functions and types) / - History of the development of make-up / Practical applications on make-up, / Theatrical accessories and their functions, / Music / An overview of the use of music in world theatre/sound effects, / practical applications of music and sound effects, / scenography/ theatrical presentation between closed and open, / types of theaters and the character of the stage, / a review of the vocabulary of the second semester, / an exam</p>	<p>principles of theatrical techniques</p>	<p>and decoration, so that the student has a simplified background on these techniques and the method of practical application of these techniques in theatrical performances</p>	<p>the first acting + Directed by</p>	<p>number of units</p>	<p>The number of hours practical</p>	<p>theoretical</p>	<p>The nature of the course</p>	<p>Performing arts</p>	<p>The Course name language is Arabic</p>
<p>Course vocabulary</p>	<p>The importance of the course</p>	<p>Course objectives</p>	<p>Class/branch</p>	<p>number of units</p>	<p>The number of hours practical</p>	<p>theoretical</p>	<p>The nature of the course</p>	<p>Performing arts</p>	<p>The Course name language is Arabic</p>
<p>Dictation          The hamza and its types, the difference between the ha and the ta, the difference between the shortened alif and the extended alif, punctuation marks, the difference between the dha and the dha</p>	<p>The Arabic language has great importance in Arab culture, heritage, and literature, because it is</p>	<p>The goal of studying "Hamza" is to give them the ability to write and draw correct spelling, develop it according</p>	<p>the first acting + Directed by</p>	<p>number of units</p>	<p>The number of hours practical</p>	<p>theoretical</p>	<p>The nature of the course</p>	<p>Performing arts</p>	<p>The Course name language is Arabic</p>

<p><b>Grammar</b></p> <p>The word and its parts, types of sentences in the Arabic language: (nominal and verbal), pronouns in the Arabic language, phonetic syllables in the Arabic language, the plural and its attachments, the dual and its attachment</p> <p>.literature</p> <p>Symbol and symbolism in Arabic literature, the play: its definition, its elements/The roots of Arab theater/The play in modern Arabic literature/The applied model: Tawfiq al-Hakim, his life, his most important mature plays: The play of the People of the Cave</p> <p>The story, its definition, development, elements, the story (Under the Umbrella) by Naguib Mahfouz as an example / Article: its definition, types, biography, definition, -types: thought, novel</p> <p>The literature of sarcasm according to Muhammad Al-Maghout in the play "The Humbacked Bird" / the theatrical poem, its definition, and the applied model, the poem "A Bunch of Canes" by Adonis</p> <p>The Abbasid era, the most prominent poet of the era, Abu Nawas / his most prominent poetic purposes, the applied model of the poem Yadar / the poet Abu Tammam, his most prominent poetic purposes and an -applied model of his poem</p>	<p>considered part of Arab civilization, as it is one of the languages that still preserves its linguistic and grammatical history.</p> <p>What makes its value stand out in art, literature, and speeches is that it is the key to communication between peoples</p>	<p>to spelling rules, and link language materials to all its branches, since language is a means of communication, translation of ideas, understanding, and interaction between members of society in all fields of life</p> <p>We also touched on the study of literary arts and theatrical texts because they represent a coherent and interconnected literary text, in addition to identifying the elements of these arts, because they help the student in education, increase his ability to receive lessons, and develop his sense of artistic and aesthetic taste</p>																			
<p><b>Course vocabulary</b></p> <p>Grammar: Basic sentence structure, present simple tense, present continuous tense, past simple tense, articles, prepositions, possessive adjectives, and conjunctions.</p> <p>Vocabulary: Basic everyday vocabulary (e.g.,</p>	<p>The importance of the course</p> <p>The first stage contributes to building a strong foundation in the English language,</p>	<p>Learn basic English grammar to build simple sentences</p> <p>Expanding daily vocabulary to enable</p>	<p>the first acting + Directed by</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>
<p><b>Course objectives</b></p>	<p>The importance of the course</p>	<p>Learn basic English grammar to build simple sentences</p> <p>Expanding daily vocabulary to enable</p>	<p>the first acting + Directed by</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>
<p><b>Class/branch</b></p>	<p>The importance of the course</p>	<p>Learn basic English grammar to build simple sentences</p> <p>Expanding daily vocabulary to enable</p>	<p>the first acting + Directed by</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>
<p><b>number of units</b></p>	<p>The importance of the course</p>	<p>Learn basic English grammar to build simple sentences</p> <p>Expanding daily vocabulary to enable</p>	<p>the first acting + Directed by</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>
<p><b>The number of hours</b></p>	<p>The importance of the course</p>	<p>Learn basic English grammar to build simple sentences</p> <p>Expanding daily vocabulary to enable</p>	<p>the first acting + Directed by</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>
<p><b>The nature of the course</b></p>	<p>The importance of the course</p>	<p>Learn basic English grammar to build simple sentences</p> <p>Expanding daily vocabulary to enable</p>	<p>the first acting + Directed by</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>
<p><b>scientific department</b></p>	<p>The importance of the course</p>	<p>Learn basic English grammar to build simple sentences</p> <p>Expanding daily vocabulary to enable</p>	<p>the first acting + Directed by</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>
<p><b>Performing arts</b></p>	<p>The importance of the course</p>	<p>Learn basic English grammar to build simple sentences</p> <p>Expanding daily vocabulary to enable</p>	<p>the first acting + Directed by</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>
<p><b>English</b></p>	<p>The importance of the course</p>	<p>Learn basic English grammar to build simple sentences</p> <p>Expanding daily vocabulary to enable</p>	<p>the first acting + Directed by</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>1</p>



<p>colors, numbers, family members, basic descriptions, common objects), as well as greetings and basic expressions. Speaking and Listening: Practice through basic conversations and dialogues. Focus on greetings, introductions, simple questions, and answers about personal information. Reading and Writing: Simple texts on familiar topics, such as personal information, daily routines, and simple descriptions.</p>	<p>and contributes to expanding students' abilities to communicate in everyday situations. In addition, it helps Arabic-speaking students adapt to the English alphabetical system and improve -pronunciation skills</p>	<p>students to talk about themselves and their surroundings . Develop basic - listening and speaking skills to interact with others -easily Enhancing - confidence in communicating in English and gaining a strong foundation for later levels</p>			<p>The number of hours of practical</p>	<p>theoretical</p>	<p>The nature of the course</p>	<p>Scientific department</p>	<p>Course name</p>
<p>Course vocabulary</p> <p>Introduction to the computer (definition of the computer, a historical overview of the computer, uses of the computer / computer categories / basic computer components / data flow / the decimal system, conversion from the decimal system to the binary system, conversion from the binary system to the decimal system / operating systems and software, introduction to the program / Operating Windows, turning the computer on and off / Getting to know the dialog box, defining the desktop, and desktop settings, defining the basic icons and their benefits, and searching for files / Ways to create files, inserting, selecting, deleting and redoing / naming, opening, and moving between files / defining the taskbar and the start menu and learning about their contents And its settings/defining the window and getting to know the window environment/how to</p>	<p>The importance of the course lies in the fact that it is an academic scientific study that highlights the importance of the computer and the most important scientific programs installed on it</p>	<p>Course objectives</p> <p>The course aims to provide the student with knowledge of computer principles, computer classification, and knowledge of the most important computer programs and how to Work on it</p>	<p>Class/branch</p> <p>the first acting + Directed by</p>	<p>number of units</p> <p>1</p>	<p>practical</p> <p>1</p>	<p>theoretical</p> <p>1</p>	<p>Theoretically + practical (applied)</p>	<p>Performing arts</p>	<p>Computer</p>





Human Rights

<p>Rights. The two international covenants on human rights: Regional and national conventions. Individual and collective human rights. Human Rights Generations. The right to self-determination. The right to a clean environment. Constitutional, judicial and political human rights guarantees. Human rights and democracy. The concept of democracy and freedom. Characteristics and advantages of democracy. History of democracy. Types of democracies</p>	<p>interests, interests, and common, national, religious, and linguistic issues. Enables everyone to participate effectively in a free society</p>	<p>society Explaining the constitutional articles in the Iraqi constitution that relate to human rights and explaining them to students, as well as highlighting the importance of knowing the rights of the individual in performing his duties to the fullest extent, shedding light on democracy, and knowing its many forms</p>							
<p>Course vocabulary</p> <p>The concept of the art of acting/the privacy of the actor and the talent, voice, intelligence, and technique he possesses/the third section, the actor's work, and the development of his imagination and perceptions/the actor's relationship with others, author, parts of the theater/theatrical role and character, the nature of the role, personal dimensions/preparatory steps for creating the character The units of the play and the study of the text and its internal components/the seed and the driving rope, the seed of the scene/the small facts on the stage, the mind, the feeling, the will/technical aspects, the body positions/Stanislavsky's performance</p>	<p>The importance of the course</p> <p>Study of the circumstances present in the play and the theatrical text, knowledge of time, place and atmosphere, knowledge of imagination and imagination in Stanislavsky's approach and internal structure as well as its difference from Meyerhold, and the study of psychological</p>	<p>Course objectives</p> <p>The importance of the course lies in the student's knowledge and acquisition of the concept of the art of acting and the actor, as well as recognizing its specificity and relationship with surrounding things by acquiring some global experiences and conveying the author's ideas by constructing the dramatic situation and conveying it to</p>	<p>Classification</p> <p>Second/representational</p>	<p>number of units</p> <p>7</p>	<p>The number of practical hours</p> <p>4</p>	<p>The number of theoretical hours</p> <p>1</p>	<p>The nature of the course (theoretical + practical applied)</p>	<p>scientific department</p> <p>Performing arts</p>	<p>Course name</p> <p>the art of acting</p>

<p>steps/the preliminary steps for creating the character/dividing the role into units and goals/Ld's magic relationship With the given circumstances/the actor's imagination and imagination and the use of emotional memory/concentration and listening and its fields and surroundings/feeling the truth and believing in it/applying the concentration exercise and using various voices/memory and emotion and how memories work/the false actor, the real actor/the concept of adaptation, personality, the actor/communication and participation, communication The real and the unreal / Chapter Four, the complementary steps for embodying the character / / The psychological drivers of inner life / / The actor's feeling and what it means physically and psychologically / Expressive means, external physical expression, / The actor's concept of rhythm and time / Acclustoming the actor to using continuous meanings / What are the hidden meanings of the character? Behind the lines/duty and how: will, feeling/relationships and their impact on the character's actions</p>	<p>realism and the internal creation of the character and the theatrical role</p>	<p>the recipient</p>	<p>Classical</p>	<p>number of units</p>	<p>The number of practical hours</p>	<p>The number of theoretical hours</p>	<p>The nature of the course</p>	<p>scientific department</p>	<p>Course name</p>
<p>Factors that help in using the voice/breathing, developing and controlling it. / The importance of correct breathing for the caster and actor. / - Correct sitting and posture. / Relaxation and flexibility and their effect on the caster and actor. /Vocal layers. / Expand the vocal range. /Vocal monotony. / Method and conditions for getting rid of</p>	<p>The importance lies in studying and understanding the factors that help the student to work and provide control over his tools, as well as using respiratory</p>	<p>The course aims for the student to know and acquire the concept of the art of elocution, its steps and function, and to know the vocal layers and their rhythm</p>	<p>Second/representational</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>theoretical + practical (applied)</p>	<p>Performing arts</p>	<p>Voice and speech</p>



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<p>vocal monotony. /- Reasons for falling into vocal monotony. /- Diversification and coloring in delivery. / Access to different vocal layers. /Factors and foundations for developing vocal layers. / Tips for the actor and caster. / audio range. /Exercises to expand vocal range. / The middle class and its definition. / Creating the middle class. /How to get middle class. /The musical scale and its definition. /- The musical scale for the person and the singer /- Develop the power of the voice. /- The receipt (sound and meaning). /ringing. / Development of speech systems. / Correct and incorrect pronunciation. / Avoid errors in pronunciation. / Rhythm (general principles). /- How to sense rhythm. / Expressing rhythm</p>	<p>energy in moderation of the body and extracting the appropriate letters and meanings for each dialogue through applied exercises that help him get rid of tension and incorrect breathing</p>	<p>through academic study according to traditional and modern methods, the purpose of which is to get rid of tension in order to relax the organs of the human body and advance it to advanced stages</p>	<p>Class/ta nch</p>	<p>number of units</p>	<p>The number of hours practi cal</p>	<p>The number of theore tical</p>	<p>The nature of the courses</p>	<p>scientific departm ent</p>	<p>Course name</p>
<p>Course vocabulary</p> <p>Theatrical movement in Greece until its fall / The influence of the environment on the emergence of Roman theater / A summary of Virgil's epic The Aeneid / Menander the veteran poet / Analysis of Menander's plays (A Girl from Samos play as an optional) / An exam on the vocabulary of the previous subject / Livius Andronicus / Plautus / Introduction to Plautus's plays The Pot of Gold Optionally / The Belautan Comedy Art / Assigning the student to a report on Roman literature and techniques / A semester exam / Seneca / Introducing Seneca's plays (the play Hercules on a Mountain) / Terence / Introducing Terence's plays (The Mother-in-Laws as a model) / A comparison between the comedy Togata</p>	<p>The importance of the course</p> <p>The importance of the material lies in shedding light on the achievements, history and civilization of the Romans, as well as the most important writers and achievements of that period</p>	<p>Course objectives</p> <p>The course aims to introduce the student to the most important features of the Roman era and the extent of its differences with the Greek era, how it began and why that era ended theatrically, and what his book offered to the theater in terms of tragedy and comedy</p>	<p>Second/ represe ntation + Directed by</p>	<p>Y</p>	<p>—</p>	<p>Y</p>	<p>theoret ical</p>	<p>Perfor ming arts</p>	<p>Theater history</p>

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<p>and the comedy Paletta / Characteristics of tragedy Greek/Annius/Bacchus/Akios/Assigning the student to make a comparison between comedy and Roman tragedy/Second semester exam/Reviewing the first section of the subject's vocabulary/Reviewing the second section of the subject's vocabulary .and preparing for the final exam/Exam</p>					<p>The number of hours practical</p>	<p>The number of hours theoretical</p>	<p>The nature of the course</p>	<p>scientific department</p>	<p>Course name</p>
<p>Course vocabulary</p> <p>Warm-up exercises / motor shaping exercises / rhythmic movement exercises / static and general flexibility exercises / strength and balance / relaxation and breathing exercises / limb exercises on the right leg and left leg / agility from a relaxed position / concentration with the ball and hoop / coordination with the standing position / physical pain exercises / speech letters in harmony / falling from the shelves - the chair - the ladder / front and back rolling / exam / palm jump / side palm jump / front and back palm jump / standing on the shoulders / front external parallel support / back front external parallel support on the lower arms / rolling / Exam / Dance movement / Free floor exercises / Standing positions in ballet movements / Fencing: types and forms: types of swords, types of daggers / Standing, advancing, retreating, stabbing, choosing fencing scenes from international plays, jumping using a sword / Fencing (frontal position) / Fencing (flexion) / Fencing (normal advance) / Fencing (various retreat) / Fencing (stabbing) / Fencing (engagement) /</p>	<p>The importance of the course</p> <p>The importance of the course lies in training the student to perform motor performance according to musical rhythm, and developing the auditory sense of rhythm and good organization of timing in the theatrical presentation of motor performance</p>	<p>Course objectives</p> <p>Teaching this subject aims to develop the student's physical flexibility so that he can be compliant with all the movements required of him on stage</p>	<p>Class/branch</p> <p>Second/representative</p>	<p>number of units</p> <p>1</p>	<p>The number of hours practical</p> <p>1</p>	<p>The number of hours theoretical</p> <p>—</p>	<p>The nature of the course</p> <p>practical</p>	<p>scientific department</p> <p>Performing arts</p>	<p>Course name</p> <p>Theatrical fitness</p>



<p>Practical applications of fencing. Die during various theatrical scenes / Exam</p>					<p>The number of hours of practical call</p>	<p>The number of hours theoretical</p>	<p>The nature of the course</p>	<p>scientific department</p>	<p>Course name</p>
<p>Course vocabulary</p> <p>Definition of theatrical make-up/make/ construction of actor/ The Art of make-up by serge strenuously In addition to applied topics and a historical overview of the beginnings of makeup, giving examples/stages of the development of artistic makeup through theatre, cinema, and television/exam/cases of special makeup/application/wounds and bruises, explanation with application/burns of all kinds, explanation with application/mechanism for making masks, explanation and application/wigs With all the details, explanation and application / increasing the age, explanation and application / application / review / exam</p>	<p>The importance of the course</p> <p>The importance of the course lies in providing the student with the required experience and enriching his technical and scientific information and harnessing it in the field of work. For example, clarifying the basic objectives of the subject for students, suiting the content of the subject to the requirements of the outside world and the labor market, as well as mentioning the new things that the student will learn through this subject, as he needs makeup. He uses it to help him in his theatrical performances, in addition to the fact that by implementing and learning makeup, he</p>	<p>Course objectives:</p> <p>Makeup gives the actor dimensions that interact with the dimensions of his personality and express his inner components to achieve the acting self. Therefore, makeup is a complex work system that is intertwined with the rest of the arts of scenography. However, the vital role of makeup has remained poor in the field of theoretical enrichment and writing based on scientific and methodological foundations, and for this reason it is considered. The make-up system is an integrated work unit in terms of the working mechanism, shaping materials and tools, whether in cinema, theater or television. The</p>	<p>Class/branch</p> <p>Second/representation + Directed by</p>	<p>number of units</p> <p>1</p>	<p>1</p>	<p>1</p>	<p>theoretical + practical (applied)</p>	<p>Performing arts</p>	<p>Makeup art</p>

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	<p>increases artistic experience in this field, which makes him unique from the rest of his peers, artists and students, if he is able to control the implementation of the makeup cases that are required to be implemented according to the role and personality, and it is possible to employ this knowledge experience. In technical production, he will thus invest what he has learned in the labor market</p>	<p>importance of the material is evident by shedding light on the theatrical make-up technique and its semantic patterns in the actor's performance and the extent to which it grants effectiveness in interfering with the role and developing the performance. In addition to its benefit to students in the field of Theater in acting and directing, due to the breadth of knowledge and comprehensiveness it provides, as well as its contribution to developing the capabilities of theatrical presentation, which creates creative awareness.</p>	Second/	number of units	The number of hours of practical	The number of theoretical	The nature of the theoretical course	scientific department	Course name
<p>Course vocabulary</p>	<p>The importance of the course</p>	<p>Course objectives</p>	<p>Class/branch</p>	<p>Y</p>	<p>—</p>	<p>Y</p>	<p>theoretical</p>	<p>Performing arts</p>	<p>Research assets</p>
<p>The concept of scientific research/fields of scientific research/stages of scientific research, choosing the topic/previous studies/exam/methodology of scientific research/research problem, importance of research and the need for it/objectives of</p>	<p>The importance of the subject revolves around the necessity of familiarity with scientific research</p>	<p>Introducing students to the methodology of scientific research and benefiting from its steps in achieving scientific research</p>	<p>Second/branch</p>	<p>Y</p>	<p>—</p>	<p>Y</p>	<p>theoretical</p>	<p>Performing arts</p>	<p>Research assets</p>



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<p>research, limits of research, defining terminology/theoretical framework/documenting footnotes and explanations/previous studies / Indicators resulting from the theoretical framework / examination / research procedures / research community and methodology / research tools / sample analysis / selection of research samples / methods of sample selection / research results, discussion of results / conclusions, recommendations and proposals / sources and references / documentation of appendices / research methods      Scientific/descriptive method/experimental method/introductions to scientific research/summary of research/discussion of research/exam</p>	<p>methodology to enable the student in the writing process and form his literary and scientific personality</p>	<p>within the academic curriculum, in addition to benefiting from it when completing postgraduate studies</p>	<p>Class/branch</p>	<p>number of units</p>	<p>The number of hours practical</p>	<p>The number of hours theoretical</p>	<p>The nature of the theoretical course (practical applied)</p>	<p>scientific department</p>	<p>Course name</p>
<p>Course vocabulary</p> <p>An overview of the Excel program / Getting to know the program environment An overview of the Excel tabs / Details of the home page / Details of the file list in Excel / Insert tab / Ways to create tables in Excel / How to create sheets, name them, and move between them / How to configure the equation in Excel and apply it to Excel Sheet / Exam for the first semester / Introduction to the PowerPoint program / Getting to know the program environment / Details of the File menu / Home page / Details of the Insert tab / How to create a photo gallery with the addition of musical tones / How to design a cartoon scene from within the program / How to design a cartoon scene by dragging pictures Animations from the</p>	<p>The importance of the course lies in It is a scientific study Academy highlights On color systems And how tires work And the geometric shapes around the images and the sizes and dimensions in which the files are stored</p>	<p>The course aims to provide the student with knowledge in changing the degree of clarity of an image in the Photoshop program, identifying part of the image, removing the frills between two images, and treating the frills in the images..</p>	<p>Second/represent + Directed by</p>	<p>Y</p>	<p>Y</p>	<p>Y</p>	<p>theoretical + practical applied</p>	<p>Performing arts</p>	<p>Computer</p>

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<p>Internet / Introduction to Photoshop Why Photoshop Definitions -- The importance of pixels - Color, hue, saturation, resolution - Image luster - How to run the program - Photoshop Components of the program window Definition -- Tasks for the menu bar Definition of the toolbar - How to create a new file Color schemes - Coloring system - Steps for processing frills in pictures - How to make frames around pictures - Reference for the end of the first semester exam - How to select - part of an image in a file and move it to a new file - Different methods for choosing the desired color - How to put more than one picture in a file - Removal of existing frills Between two images How to control - the positions and sizes of images How to save files - by sizes, dimensions or extensions How to change - the degree of image clarity with the application How - to prepare the image for printing Applications on changes - the degree of image clarity</p> <p>Exam</p>					<p>The number of hours practical</p> <p>—</p>	<p>The number of theoretical</p> <p>Y</p>	<p>The nature of the theoretical course</p> <p>theoretical</p>	<p>scientific department</p> <p>Performing arts</p>	<p>Course name</p> <p>English</p>
<p>Course vocabulary</p> <p>Grammar: Past continuous tense, simple future tense, comparatives and superlatives, countable and uncountable nouns, basic modals (can, could, would, should), and simple relative clauses.</p> <p>Vocabulary: More everyday vocabulary (e.g., food, clothes, jobs, hobbies, time, and dates), as well as useful expressions for everyday situations.</p> <p>Speaking and Listening: More complex conversations and dialogues. Focus on</p>	<p>The importance of the course</p> <p>The second stage is an important stage in students' progress towards a higher level of English. It allows them to understand and use additional tenses and advanced vocabulary, and</p>	<p>Course objectives</p> <p>Learn the different tenses of the English language and use them correctly - Expanding vocabulary and expressions to talk about experiences and plans for the future - Improving reading -</p>	<p>Class/branch</p> <p>Second/represent + Directed by</p>	<p>number of units</p> <p>Y</p>					



<p>expressing likes/dislikes, preferences, routines, and plans. Reading and Writing: More complex texts on familiar topics, such as personal experiences, opinions, plans, and narratives.</p>	<p>enables them to more accurately express themselves and their personal and future experiences.</p>	<p>and writing skills to understand various texts and write simple proficiency Develop conversational abilities to participate in more complex discussions and exchange viewpoints.</p>	<p>Class/branch</p>	<p>number of units</p>	<p>The number of hours practical</p>	<p>The number of theoretical</p>	<p>The nature of the practical course</p>	<p>scientific department</p>	<p>Course name</p>
<p>Course vocabulary Defining sound physically and dividing sounds (listening to models of human voices, each type has a specific range and pitch that differs from the other / sound intensity and strength of sound and the difference between them. Identifying this through exercises / how to breathe correctly to produce sound breathing exercises / correct breathing while laughing or crying exercises Laughter / Exercises to strengthen breathing Exercises to hold the breath, then hold the breath, then release it slowly, mentioning the letter (no) / Exercises to hold the breath, then hold the breath, then release it slowly, mentioning the letter (and) / Exercises to hold the breath, then hold the breath, then release it slowly, mentioning the letter (and) / Exercises to hold the breath, then hold the breath, then release it slowly, mentioning the letter (M) / Exam/ Singing the musical scale up and down while taking a breath after every two letters of the scale/ Singing the same previous exercise from the sound of the decision, going up to the sound of the answer, gradually descending to the decision/ The previous exercise with</p>	<p>The importance of the course The importance of the subject lies in knowing how to pronounce letters and words correctly, which strengthens the student's speech on stage</p>	<p>Course objectives, The course (Voice Education) aims to strengthen the vocal range of the student of the Department of Dramatic Arts, how to breathe correctly while delivering theatrical dialogue, and how to divide dialogue sentences according to the air storage in the student's lungs</p>	<p>Second/represent</p>	<p>7</p>	<p>1</p>	<p>—</p>	<p>practical</p>	<p>Performing arts</p>	<p>Voice education</p>

<p>changing the pronunciation to (no)/ The previous exercise with a change The pronunciation is changed to (wa) / The previous exercise with the pronunciation changed to (y) / The previous exercise with the pronunciation changed to (m) / Review of all previous exercises / Mid-year exam / Vacation / Singing and the elements of singing (listening to selected samples) / Singing exercise (Solfege) with determining the places for correct breathing / a singing exercise (solfege) + song lyrics / a singing exercise (solfege) in addition to the words of one of the theatrical songs and how to express it with the hands and face / a singing exercise for a piece of music to learn the strength of the voice and lowering it, and taking the correct breath / a singing exercise for someone Plays for children (expression through movements while singing)/ Singing exercise for one of the musical pieces (Solfege)/ Review/ Exam for all previous exercises/ Review of all previous topics in the first and second semester/ Exam</p>			Class/branch	number of units	The number of hours practical	The number of theoretical	The nature of the course (theoretical + practical applied)	scientific department	Course name
<p>A historical overview of the art of directing / director specifications / foundations of selection / (choosing a theatrical scene for each student) / finding the idea for the play / script / application in the chosen scene) / movement: (practical applications) / types of movement: (practical applications) / dimensions of movement: (applications) Process) / Stages of the directing process / The concept of directing and the director's functions / (Presenting the practical scene) /</p>	<p>The importance of the course</p>	<p>Course objectives</p>	Second/ Directed	7	4	1		Performing arts	The art of directing



<p>The director's relationship with the text / The first semester exam / The director's relationship with the actor / (Choosing another scene) / The director's responsibilities / The director's tasks and work / Visual theater / The director and audio theatre: (Practical applications)/ Director and action theater: (Practical applications)/ Elements of dramatic structure/ Composition: (Practical applications)/ Second semester exam/ Dramatic values and aesthetic values - (presenting the practical scene)/ Duties of the theater director: (Choosing a final scene)/ Theatrical work/director's preparations and work/choosing the location/applications to the practical scene/applications to the practical scene/applications to the practical scene/the practical final exam/theoretical .final exam</p>	<p>elements, as well as the role of the director's vision and imagination</p>	<p>deconstruction and the transition to the stage of embodiment exercises all the way to the presentation with the support of all the elements of the presentation</p>	<p>Class/branch</p>	<p>number of units</p>	<p>The number of hours practical</p>	<p>The number of hours theoretical</p>	<p>The nature of the course (theoretical + practical applied)</p>	<p>scientific department</p>	<p>Course name</p>
<p>Course vocabulary</p> <p>Definition of the art of acting, and the nature of the art of acting / The duality of the art of acting, subjectively and objectively / The basic requirements of the art of acting, the technique and its importance for the actor / Acting systems / Style and its concept / The dramatic acting product, the presentation / Dialogue, its personal characteristics and functions and types / Levels of drama according to the Canadian critic No Red Throup / Tempo, period of production / costumes / physical aspects of theatre / relationship between actor and audience / character actor versus model</p>	<p>The importance of the course is to shed light on several factors that will inform and communicate an idea in every style starting from naturalism, realism, and expressionism, all the way to modern methods, and working and applying them</p>	<p>The goal is for the student to know and acquire the various methods and nature of the art of acting, its basic requirements, systems, and work methods, as well as to identify the typical formulas according to a diverse and different group for each school, artistic</p>	<p>Second/ Directed</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>theoretical + practical applied</p>	<p>Performing arts</p>	<p>Acting methods</p>

<p>actor / user of body positions and stage areas, vocal elements / typical forms of dramatic production / styles with their performance / naturalism, realism, serious drama, melodrama, comedies , Fantasy, Symbolism, / Second Section / Ancient Classicism, Romanticism / Elizabethan Comedy / Period Styles / Mollere's Comedies / Late Eighteenth Century Styles / Modern Styles, Expressionism, Epic, Unbelievable</p>	<p>according to an applied system</p>	<p>knowledge that qualifies the student and gives him an artistic and academic culture and style that will acquire</p>							
<p>Course vocabulary  Prehistoric times / Religious beliefs / Ages of the dawn of dynasties : Sumerians / Akkadian Empire / Review and exam / The Kutians / The Third Empire of Ur / The Old Babylonian era / The Kassites / The Middle Babylonian era / The Neo-Babylonian era / Irrigation methods and confronting the danger of flood / A comprehensive review / Exam The second course / The scientific heritage of Mesopotamia Medicine and engineering / Astronomy / Urban planning / Literature and art in Mesopotamia / Review of the vocabulary of the second course / First exam / Economic components Agriculture, commerce, industry / Important ancient Iraqi cities (Sharqat - Nimrud - Nineveh - Urban) / The ancient Assyrian era / The system of government (the Crown Prince) The duties of the king (the army) The Library of Ashurbanipal / Second exam of the second course / The Middle Assyrian era / The Neo-Assyrian era / The most important kings of the Assyrian state / Exam</p>	<p>The importance of the course  Identifying the artistic, literary and scientific cultural achievements of Mesopotamia</p>	<p>Course objectives  Increasing the student's culture in learning about the ancient history of Iraq and drawing inspiration from models of characters and presenting them within theatrical texts and performances as mentioned in historically authentic references</p>	<p>Class/branch  Second/ Directed</p>	<p>number of units  1</p>	<p>The number of hours practical  —</p>	<p>The number of theoretical  1</p>	<p>The nature of the course  theoretical</p>	<p>scientific department  Performing arts</p>	<p>Course name  History of civilization</p>
<p>Course vocabulary</p>	<p>The importance of</p>	<p>Course objectives</p>	<p>Class/branch</p>	<p>number</p>	<p>The number of</p>	<p>The</p>	<p>scientific</p>	<p>Course</p>	



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Course vocabulary	the course	Acquiring skills in movement on stage by preparing the body	Second/ Directed	1	hours		nature of the course	Performing arts	Kinesiology
					practical	theoretical			
<p>The actor's expressive tools and the actor's expressive means / the vocal gesture and theatrical movement / the three modes and types of movement / a silent scene for each student in which all physical techniques are employed (straightening the body, fulcrum points, flexibility...) / exercise / exercise / semester exam (first semester) / simple movement And the complex movement, the characteristics and tasks of the movement/kinetic composition, the types of movement/theatrical work, and the aesthetic features of the composition/a monodramatic scene for each student, from which an integrated directing plan/exercise/exercise/comprehensive review/comprehensive review/exam is required</p>	<p>Developing the student's performance as a director and developing his work tools and dealing with the actor</p>						theoretical		
<p>Course vocabulary</p>	<p>The importance of the course</p>	<p>Course objectives</p>	<p>Class/branch</p>	<p>number of units</p>	<p>The number of hours</p>	<p>The nature of the course</p>	<p>scientific department</p>	<p>Course name</p>	
<p>Choosing a group of theatrical scripts - Choosing student directors - Choosing the actors who will participate in the theatrical performance - Choosing technicians for each work (lighting designer - music - decor, etc. / Initial readings of the theatrical script / Daily applied exercises for the theatrical script / Writing reports with percentage of completion The work/exercise is presented with elements of scenography/a general presentation completed without an audience</p>	<p>The emergence of an annual theatrical festival in which all department students participate in various theatrical performances produced by the department</p>	<p>The students participate in a joint theatrical work for each semester</p>	<p>Second/representational + Directed by</p>	<p>1</p>	<p>1</p>	<p>practical</p>	<p>Performing arts</p>	<p>Applications</p>	
<p>Course vocabulary</p>	<p>The importance of the course</p>	<p>Course objectives</p>	<p>Class/branch</p>	<p>number of units</p>	<p>The number of hours</p>	<p>The nature of the course</p>	<p>scientific department</p>	<p>Course name</p>	

المادة العلمية

المادة العلمية

Course vocabulary	The importance of the course	Course objectives	Class/section	number of units	The number of hours	The nature of the course	scientific department	Course name
<p>The concept of crimes and their types / Sections of crimes / Crimes of the Baath regime according to documentation by the / Iraqi Supreme Criminal Court in Types of international crimes / Decisions issued by the Supreme Criminal Court / History of psychological and social crimes and their effects and the most prominent violations of the Baathist regime in Iraq / The position of the Baathist regime on religion / Preliminary exam For the above / Violations of Iraqi laws / Pictures of human rights violations and crimes of authority / Some decisions of political and military violations of the Baath regime / Prison and detention places of the Baath regime / Environmental crimes of the Baath regime in Iraq / Crimes of mass graves / Review / Exam</p>	<p>The subject of studying and teaching the crimes of the Baath Party in Iraq is considered a necessity in order to achieve justice for the families of the victims, as well as contributing to the establishment of a political system that works for all citizens of Iraq without distinction between nationality, religion, or sect, as well as informing future generations of the extent of the destruction that the Baath Party inflicted on Iraq, and all of the above is needed. To an institutional effort that works to complete it within a cognitive and cultural project</p>	<p>Developing a scientific curriculum to teach the crimes of the Baath Party is an important step on the right path to the process of documenting that period in Iraq's modern history . Knowing history for current generations is an important step to serve as an example and a moral lesson for everyone who rules Iraq Injustice will not last and no one will succeed in ruling Iraq except those who understand its privacy and respect its beliefs, religions and the pluralism .that distinguishes it . Promoting feelings of solidarity with others and also developing skills in monitoring violations and dealing with violators</p>	<p>Second/represent + Directed by</p>	1	—	course theoretical	Performing arts	Baath Party crimes



Handwritten notes in blue ink at the top right of the page, including the name 'Lina' and some illegible text.

<p>Investigating the actor's personal sources / acting techniques / the actor's general means of expression / motives and goals / the actor's inner action / text analysis and preparing the theatrical report / the actor's belief in his actions on stage / creating a motive for the actor's physical actions / the literal actor and the interpreter / the actor and the factors of expression / the actor and creativity / Emotion and emotional memory / Integration and presentation / Relaxation and its benefits for the actor / The specificity of relaxation / Stress, its benefits and harms / Concentration / The benefits of concentration / The harms of concentration / Concentration and role planning / The specificity of focus / Circles of focus / Means of concentration (senses) / Types of focus and attention / The meaning of focus According to Stanislavsky, concentration means listening and observing, topics of concentration, requirements for concentration, and concentration during the theatrical performance. / Integration in vocal and physical performance</p>	<p>The importance of the material is how to deliver the message that the actor wants to convey to the recipient and advance to the best by performing various theatrical roles</p>	<p>The aim of the material is to separate the actor's self from the actor's self, how to deal with this duality on stage, and the extent of benefiting from the theories of the Russian director Stanislavsky on stage</p>	<p>Third: representation</p>	<p>1</p>	<p>4</p>	<p>1</p>	<p>theoretical + practical applied</p>	<p>Performing arts</p>	<p>the art of acting</p>
<p>Course vocabulary</p> <p>An introductory meeting (the concept of the art of public speaking from the student's point of view) / Concepts of the art of public speaking in the methodological book / Functions of the art of public speaking and the steps of the art of public speaking / The rhetorical style and its determinants / The narrative style in public speaking and its determinants / Conveying meaning in the art of public speaking / Understanding the</p>	<p>The importance of the course is to develop the student's performance and hone his talent in the field of acting</p>	<p>Course objectives</p> <p>The goal is to acquire vocal skills for students in the Department of Dramatic Arts at the College of Fine Arts</p>	<p>Third: representation</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>The nature of the course (theoretical + practical applied)</p>	<p>Performing arts</p>	<p>Course name</p> <p>The art of voice and delivery</p>

<p>text, and determining the style and its relationship to the art of public speaking / The role of the question in the art of recitation, rhythm, and timing/ Characteristics of the elements of recitation in the epic/ Values of the theatrical text and their relationship to the art of recitation/ Means of conveying meanings/ Anatomical defects and their effect on the art of recitation/ Types and sections of standing in the art of recitation/ Stress and conveying meaning/ Exam/ Focus, means of focus, and rules of focus / Conveying feelings and sensations and their relationship to the art of recitation / Response and the art of recitation / The intellectual and emotional sequence, motives and feelings of recitation / Rhythm and the art of recitation / Vocal layers and variation in recitation / Methods of the art of recitation / Rhetorical, poetic, narrative and epic recitation / The style of modern poetic and narrative recitation, modern and representative / The balance between timbre And meaning/pronunciation and grammar/eloquence of language and pillars of rhetoric/pronunciations of oral, linguistic, and velar letters/confirming meaning, ink of recitation/exam</p>					<p>The number of practical hours</p>	<p>The number of theoretical hours</p>	<p>The nature of the course (theoretical + practical applied)</p>	<p>Scientific department</p>	<p>Course name</p>
<p>Course vocabulary</p> <p>An initial meeting, general discussion, and preliminary concepts about theatrical costumes./ What are theatrical costumes with a historical overview of them - Man and costumes/ Factors that contributed to man beginning to wear costumes/ Sumerian and</p>	<p>The importance of the course</p> <p>The importance lies in learning about the concept of the history of textiles and fashion, and learning about the</p>	<p>Course objectives</p> <p>The aim of the course is to provide students with the skills of fashion planning methods and to provide them with</p>	<p>Class/ra rich</p> <p>Third: representation + Directed by</p>	<p>number of units</p> <p>1</p>	<p>practical</p> <p>1</p>	<p>theoretical</p> <p>1</p>	<p>theoretical + practical applied</p>	<p>Performing arts</p>	<p>Theatrical costumes</p>



<p>Akkadian civilization/ Babylonian and Chaldean costumes./ Practical applications of costumes (Sumerian, Akkadian, Babylonian, Chaldean) / Assyrian and Hatra fashions / Nile Valley Civilization costumes / Hebrew / Practical applications about fashion (Assyrian, Hatra, Nile Valley). / Hebrew fashions / Persian fashions / Greek fashions / Practical applications about costumes/Medieval costumes/Practical applications about costumes (Roman, medieval)/Theoretical and practical test/Costumes in the pre-Islamic era and the beginning of Islam/Characteristics of costume in the Umayyad and Abbasid eras/Ancient costumes in theatre, cinema, and television/Functions of costume in theatre/ The mechanism of presenting costumes in theatrical performances/materials used in costumes/design of theatrical costume/historical development of materials/popular costumes/costumes in children's theater/color costumes/practical applications/review of vocabulary for the second semester/a .theoretical and practical test</p>	<p>types of textiles and the components of clothing, the vocabulary of composition, getting to know the concepts of fashion design, preparing the idea, and the possibility of design with application</p>	<p>experience and knowledge of materials, mechanisms and methods for implementing fashions for every era</p>			<p>The number of practical hours</p>	<p>The number of theoretical hours</p>	<p>The nature of the course (theoretical + practical applied)</p>	<p>scientific department</p>	<p>Course name</p>
<p>History of lighting / lighting functions / types of lenses (practical applications) / lighting props / tasks of the lighting designer / the difference between a convex lens and a Fresnel lens (practical applications) / stages of lighting design / mechanism of dimmer work (practical applications) / basic colors in</p>	<p>The importance of the course</p>	<p>The course aims to teach the student how to design lighting in a theatrical performance, what are the functions of lighting.</p>	<p>Class/branch</p>	<p>number of units</p>	<p>1</p>	<p>1</p>	<p>theoretical + practical applied</p>	<p>Performing arts</p>	<p>Theatrical lighting</p>

<p>tins and light / show Format/ First Semester Exam/ Light and Matter (Practical Applications)/ Colors and their Relationship to Visual Display (Practical Applications)/ Color Balance/ The Best Angle for Orientation (Practical Applications)/ Light and Color/ Lighting Designer Relationships/ (Baby) Device ( "Description of the Past Practical applications) / anthropomorphism / creation and creativity in lighting design / description of the Fresnel device (practical applications) / second semester exam / control of light / purpose of lighting / description of the fluoride device (practical applications) / control of light intensity / purpose of theatrical lighting /Description of lighting effects devices (practical applications)/Lighting and its role in theatrical composition/Aesthetics of the operation of lighting technology/General .reviews/Final exam</p>	<p>Implementation of theatrical lighting, and related to all lighting techniques practically, and theoretically, and how to build the character of a lighting designer academically</p>	<p>designer's tasks, the design stages, and to show shape, composition, and the relationships of light, color, and shadow to the elements of the show</p>	<p>Class/area</p>	<p>number of units</p>	<p>The number of hours practical</p>	<p>The number of theoretical</p>	<p>The nature of the course</p>	<p>scientific department</p>	<p>Course name</p>
<p>Course vocabulary</p> <p>The end of the Dark Age and the beginnings of the Renaissance/ Introduction to the Renaissance/ European theater/ English (Elizabethan) theater/ Examples of his writings: Christopher Marlowe/ Ben Johnson/ William Shakespeare/ A sample of the plays of that theater/ French theatre/ Examples of his writings: Racine/ Corneille/ Molière / A sample of the plays of that theater / The Italian theatre/ Samples of his book Carlo Goldoni / A sample of the plays of that theater / The Spanish theatre/ Samples of his book Thomas Kyd / A sample of the plays of that theater / Examination /</p>	<p>The importance of the course is to introduce the student to the history of theater starting from the Renaissance era to the Eastern theater to the American theater and to shed light on the playwrights in those theaters throughout time</p>	<p>The goal of the course is to identify the differences in theater throughout the ages, what are the most important features that distinguish each theater from the other, and how the student can comprehend these differences with their temporal stages and</p>	<p>Third: representation + Directed by</p>	<p>1</p>	<p>—</p>	<p>1</p>	<p>theoretical</p>	<p>Performing arts</p>	<p>Theater history and literature</p>



<p>Drama: in the early nineteenth century / Romanticism / Realism / Naturalism / Expressionism / Symbolism / Theater in the East / Theater in India / Theater in China / Theater in Japan / Modern theater in Europe / American theater / Moscow Art Theater / Antirealist theater in England - Antirealist theater in Russia</p>		<p>spatial variables</p>			<p>The number of hours practical</p>	<p>The number of theoretical</p>		
<p>What is beauty in ancient civilizations (Greeks, Romans) / What is the aesthetic question in ancient Iraq / Stages of development of Greek thought / Beauty among the Pythagoreans / Philosophers of mind / Socrates, / Plato / Aristotle, / Immanuel Kant / Berkson / The idea of intuition / Crochet / Exam/ Pragmatism, / John Dowe / Existential Beauty / Jean-Paul Sartre / School of Psychoanalysis / Freud / Examination</p>	<p>The importance of the material lies in creating aesthetic judgments about extrapolating the artwork through the opinions of various philosophers throughout the ages</p>	<p>Identifying aesthetic views from the viewpoint of a group of philosophers from different eras, as well as the differences in each philosopher's philosophy regarding his outlook on life and art</p>	<p>Third: representational + Directed by</p>	<p>1</p>	<p>—</p>	<p>1</p>	<p>theoretical</p>	<p>Aesthetics</p>
<p>Course vocabulary</p> <p>The concept of mime/ History of mime: (Dithyrambic dances, visual narration of Greek hunting trips./ The difference between silent theater and silent theater/ Standing and its types on stage/ Exercises/ Exercises/ Exercises/ Exam/ Mime, the actor, and the language of acting/ Silent scenes/ Mime and dancing / conveying the physical image / a brief history of mime and pantomime / practical scene assignment / exercise / exercise / semester exam (first semester) / the difference between mime</p>	<p>The importance of the subject lies in how the student interacts with those around him without speaking and makes head and body movements a sign language that replaces spoken speech</p>	<p>This course aims to teach the student how to perform mime and learn to use imaginary tools as if they actually existed, in addition to physical exercises for mime that work to segment the motor act and adjust the rhythm of the</p>	<p>Third: representational</p>	<p>1</p>	<p>1</p>	<p>theoretical + practical applied</p>	<p>Performing arts</p>	<p>the silent acting</p>

المسرح  
المسرح الحديث  
المسرح المعاصر

<p>and pantomime / elements of abstract mime... and silent or not / mime in the Eastern School, the most famous school in mime: The Oriental School: Japanese Noh Theater / Mime in the Italian School / Choosing and preparing a mime scene / Exercise / Comprehensive review / The French School (Delacroix, Copeau, Marcel Marceau) / The Italian School / The Polish School: (Tomaszewski) / French School Decroix / Jean Le Barrot / Marcel Marceau / The Mask Maker scene by Marcel Marceau .as an exercise / exam</p>		<p>movement with music and sound effects.</p>							
<p>Course vocabulary Grammar: Past perfect tense, future continuous tense, conditionals, reported speech, and passive voice Vocabulary: Advanced everyday vocabulary (e.g. health, education, environment, culture), idioms, and phrasal verbs. Speaking and Listening: Practice through role-plays and discussions. Focus on expressing and supporting opinions, giving advice, and discussing various topics. Reading and Writing: Complex texts on a variety of topics. Focus on expressing ideas coherently, arguing a point, and writing various types of texts (e.g. letters, essays, reports).</p>	<p>The importance of the course The third stage is a crucial stage for students who want to communicate fluently and engage with academic texts and content. It contributes to preparing them to learn in English and communicate in academic and professional environments.</p>	<p>Course objectives Learn advanced grammar and complex tenses to express more complex ideas. Expanding vocabulary to understand academic texts and participate in specialized discussions. Develop listening and speaking skills to understand and exchange information in different contexts. Enhancing academic writing skills and the ability to analyze texts.</p>	<p>Class/Practical Third: representation + Directed by</p>	<p>number of units 1</p>	<p>The number of hours practical: 1 theoretical: 1</p>	<p>The nature of the course theoretical</p>	<p>scientific department performing arts</p>	<p>Course name English</p>	



جامعة القاهرة  
 كلية إدارة الأعمال  
 قسم إدارة الأعمال  
 2023/2024

Course name	scientific department	The nature of the course	The number of hours		number of units	Class/rank	Course objectives	The importance of the course	Course vocabulary
			practical	theoretical					
The art of directing	Performing arts	theoretical + practical (applied)	4	1	1	Third/Directed	The goal of the course is to make the student lead the directing process at all stages, starting from the selection of the theatrical script (paper) to the day of presentation on stage, based on the most important pillars he received through the theoretical aspect of the subject.	The importance of the subject in developing the student's awareness and imagination towards directorial thought and processing the texts to be produced is a directorial treatment that is compatible with his artistic goals.	Introduction to the art of directing / Directing between theory and practice / Composition (its definition - photography - its definition) / Composition elements / Practical applications on composition in the show / Composition factors / Exam, / Rhythm / Audio rhythm / Visual rhythm / Rhythm in theatrical performance / Practical applications On rhythm in presentation / Exam / Analysis of the text (values - dramatic action) / Dramatic structure of the text / Applications on text analysis and its dramatic context / Style and presentation style / Style and representational style / Applications on style and style of representation and presentation / Exam / Choosing the style of presentation / Adolph Appia / Corden Craig / Vakhtinakhov / Meyerhold / Antonin Artaud / Peter Brook / Characteristics of Realistic Theater / Provocative Theater / Theoretical Exam + Practical Observations
Production management	Performing arts	theoretical + practical (applied)	1	1	1	Third/Directed	Teaching students how to exploit skills in the production process and in reading scripts, as well as how to produce theatrical works.	Identifying the nature of production theories and methods, as well as learning about the tools of the production manager and his work team, how production	An initial meeting and general discussion about the concept of management and its fields/production management and its history/the structural structure of the theatrical management and production management profession/qualities required to be present in a production manager/theatre manager's duties/the most important technical terms that a theater manager needs/beginning theatrical

المواد الدراسية  
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<p>work/work behind the stage/practical applications / The importance of public safety / The importance of plans and miniature models / Practical applications / Preparing tables and charts / Practical applications / Directing plan book (theatrical script) / Practical applications / Testing (theoretical and practical) / Director of production and theatrical craft (distribution of specialties) / Practical applications / Director Theater and advertising (preparing old and new software) / Theater manager and administrative tasks / Practical applications / Duties of assistant theater manager / Theater and theatrical production manager (shows inside and outside the city) / Practical applications / Production manager and his relations department (director, designers, technicians) / Presentation The modern theater and its stages/ practical applications/ general review of the vocabulary of the second semester/ test (theoretical, practical)</p>	<p>elements work, and tracking the work of each element and each stage of production, starting with the literary scenario, then the executive scenario, the floor plan, the process of revealing filming locations, as well as selecting actors, all the way to the final form of the artistic work</p>				<p>The number of hours practical</p>	<p>The number of theoretical</p>	<p>The nature of the theoretical course</p>	<p>scientific department</p>	<p>Course name</p>
<p>Course vocabulary</p> <p>An overview of the theory of criticism among the Arabs - Ibn Salam Al-Jumajimi - Ibn Mu'tazz - Ibn Qutaybah Al-Jurjani Al-Qadimi - Al-Jahiz - Theatrical criticism according to the Greeks - Criticism according to Plato - Criticism according to Aristotle - Criticism according to Aristophanes - Examination - Criticism according to the Romans - Criticism according to Horace - Criticism according to Ben Johnson - Criticism according to Darden - Theory of theatrical criticism in modern theater -</p>	<p>The importance of the course</p> <p>The importance lies in employing theories of art criticism and its schools in the applications of theatrical directing work according to directing visions that derive their inspiration from the philosophy of those</p>	<p>Course objectives</p> <p>The course aims to acquaint students with the theories of theatrical artistic criticism and develop their directing side</p>	<p>Class/branch</p> <p>Third/ Directed</p>	<p>number of units</p> <p>Y</p>	<p>—</p>	<p>Y</p>	<p>theoretical</p>	<p>Performing arts</p>	<p>Theatrical criticism</p>



امتحان الامتحان  
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<p>Examination: Historical criticism          Psychological criticism - Ideological criticism          - Semiological criticism - Structural-mythological criticism - Examination - Impressionist-Objective criticism - Aesthetic-Social criticism - Interbiological criticism - Criticism and its relationship in other arts - .exam, repeat - review</p>	<p>.theories</p>								
<p>Course vocabulary          Acting style in ancient times / Greeks and Romans / Acting style in the Middle Ages / Practical applications on theatrical texts from the same historical period / Exam / Theater of the Absurd / Practical applications on international theatrical texts (Berthold Brecht) / Theater of the Absurd / Practical applications Samuel Beckett / UNESCO Adorno/Albie/Symbolic Theater/Expressive Theater/The Actor in Contemporary Theater/Practical Applications, Exam</p>	<p>The importance of the course stems from developing the student's ability to deal with acting and performance methods within the theatrical performance space</p>	<p>The course aims to familiarize the student with all acting methods throughout the ages, and to benefit from them in applying them in the practical aspect</p>	<p>Fourth/ Acting</p>	<p>1</p>	<p>1 practical</p>	<p>1 theoretical</p>	<p>theoretical + practical (applied)</p>	<p>Performing arts department</p>	<p>the art of acting</p>
<p>Course vocabulary          The style of rhetorical recitation, -Types of speeches, -Practical applications on the types of speeches, -The style of poetic recitation - The qualities and meters of poetry, -Practical applications on poetic recitation - An exam, -A lecture on the art of public speaking and the style of speech delivery, -A piece of practical recitation (Brutus' sermon / Julius' play Caesar) by the writer William Shakespeare - A practical</p>	<p>Highlighting the use of modern methods and technological development and investing in ways to convince the recipient of the .methods of delivery</p>	<p>The student learns how to deliver a sermon and recite poetry through the general and specific rules regarding each .type</p>	<p>Fourth/ Acting</p>	<p>1</p>	<p>1 practical</p>	<p>1 theoretical</p>	<p>theoretical + practical (applied)</p>	<p>Performing arts department</p>	<p>Voice and diction</p>

<p>exercise on the speech of (Brutus) - A lecture on the method of reciting poetry, the epic, the story, and the novel. - An exam, - A lecture on the method of acting recitation, - A lecture on radio delivery and the relationship of the speaker to the microphone - An exam - A piece for practical recitation from the play (The Game) The End) by the writer Samuel Beckett - a practical exercise for the piece (The End Game) - a lecture for open and closed recitation on various radio programs - an exam, - a piece for practical recitation (the story of Zubaida bin Hamid Al-Sayrafi) - an exam.</p>					<p>The number of practical</p>	<p>The number of theoretical</p>	<p>The nature of the course</p>	<p>scientific department</p>	<p>Course name</p>
<p>Course vocabulary</p> <p>The proposed steps for designing and implementing theatrical scenery/ The concept of theatrical scenery/ Functions of decoration/ Stages of decorating design/ The importance of theatrical scenery and its relationship to the elements of the show/ Exam/ Theatrical scenery and its direct role in the show/ Acting steps/ The problem of financial support and its impact on theatrical scenery with regard to design/ The problem of financial support And its impact on the theatrical scenes with regard to implementation/the problem of financial support and its impact on the theatrical scenes with regard to restarting. / The beginnings of Greek theatre/ Athenian theatre/ Exam/ Hellenistic theatre/ Agoramanian theatre/ Scenes and theatrical tricks in Greek theatre/ Roman theatre/ Circular theater (stadiums)/ Simple theatre/</p>	<p>The importance of the course</p> <p>It is one of the basic and complementary techniques of theatrical presentation, which the director relies on. It contributes to conveying an initial overview of the dimensions of space and time in the presentation, as it carries a meaning that contributes to shaping the image of the recipient and creating it to give the impression that what is happening on stage is reality</p>	<p>Course objectives</p> <p>Its benefit to students in the field of theater in acting and directing, due to the breadth of knowledge and comprehensiveness it provides, and its contribution to developing the student's abilities in building and shaping the theatrical performance space, which creates creative awareness, in addition to being a subject in which the applied aspect is of academic</p>	<p>Class/for nch</p> <p>Fourth/ Acting + Directed by</p>	<p>number of units</p> <p>1</p>	<p>practical</p> <p>1</p>	<p>theoretical</p> <p>1</p>	<p>theoretical + practical (applied)</p>	<p>Performing arts</p>	<p>Theatrical scenes</p>



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<p>Exam/ Traditional/ Roman theatre/ Theater in the Middle Ages/ Chariot theatre/ Theaters Renaissance/Elizabethan theatre/application of geometric perspective drawing (to be completed in all stages of the weeks as a practical subject)/review/exam</p>	<p>and reality. It also contributes to the audience's attention to the events, preventing their minds from being distracted, and giving them imaginative space in interpreting the visual image on stage.</p>	<p>importance, and its content is directed at urging the student to become familiar with the technique of theatrical scenery, its clear impact on the theatrical presentation system.</p>	<p>Classra nch</p>	<p>number of units</p>	<p>The number of hours of practical</p>	<p>the number of hours theoretical</p>	<p>The nature of the course</p>	<p>scientific department</p>	<p>Course name</p>
<p>Course vocabulary</p> <p>General discussion of the student's concept of the theatrical text/scenario/setting/intertextuality/synthes/s/review and exam/elements of building the theatrical text (plot)/idea (story)/language (dialogue)/conflict/rhythm/what relates to visual presentation and singing/play Oedipus as a model / comprehensive review / first course exam / writing for poetic theater / writing for prose theater / writing for children's theater / writing for science fiction theater / comprehensive review of the vocabulary of the second course / first exam / mechanism for writing a one-act play / Freytag's pyramid / sources for writing theatrical script / Theatrical text through the early ages / A practical experience in writing a current theatrical story in class and discussing it / Developing a dialogue for the previous story / Writing a one-act play in practice / A final and comprehensive review</p>	<p>The importance of the course</p> <p>Teaching the student and encouraging him to write theatrical text</p>	<p>Course objectives</p> <p>View examples of Iraqi, Arab and International theatrical texts</p>	<p>Fourth/ Acting + Directed by</p>	<p>1</p>	<p>—</p>	<p>1</p>	<p>theoretical</p>	<p>Performing arts</p>	<p>Theatrical composition</p>

جامعة الوصل  
الكلية الأولى  
الدراسات العليا

Course name	scientific department	The nature of the course	The number of hours practical	The number of hours theoretical	number of units	Class/branch	Course objectives	The importance of the course	of previous vocabulary / The final exam
Personality psychology	Performing arts	theoretical course	—	1	1	الدراسات العليا نفسية + اجتماعية	Enabling students to understand the principles of personality and psychology, and informing students of the most prominent theories and studies in personality psychology. Providing students with concepts and skills in analyzing the human personality	The importance of studying personality psychology lies in the fact that it is a means for the individual to understand himself and thus diagnose the individual differences between himself and others and to identify and address weaknesses and strengths and enhance them. It is also considered one of the appropriate study subjects in preparing and qualifying students of the Theater Department at the College of Fine Arts in order to invest in understanding their backgrounds. Psychology in dramatic work, as well as analyzing the innermost aspects of personality's in its emotional and subconscious aspects so that they	Psychology: definition of the concept, goals, importance, principles / Psychology within the framework of philosophies: Greek, Islamic, modern and contemporary / Fields of psychology: theoretical and applied / Behavior and the factors influencing it / Personality: its definition and psychological concept, its manifestations / Feeling and pre-feeling and The personal unconscious / Personality traits and aspects affecting it and its types / Psychoanalytic theory by Sigmund Freud / Behavioral theory / Cognitive theory / Cognitive theory / Humanistic theory / Meaning of integrated personality / Personality and mental health / Psychological defense mechanisms / Mental health indicators / Types of psychological disorders and diseases / The difference between neurotic and psychotic diseases / My illnesses (mania and depression) / The personality of the (artist) from the perspective of psychology / The prevailing psychological characteristics of the (real) artist / The relationship between psychology and artistic activity / The meaning of art from a psychological point of view / The importance of art for the individual and society / The meanings of art Eclecticism, Impressionism / The influential, social and objective meanings of art / The concept of creative artistic behavior / Psychological reflections in the play Macbeth / Psychological reflections in the play Othello / Psychological reflections in the play



جامعة القاهرة  
 كلية التربية  
 قسم اللغة العربية  
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Hamlet	can embody and assume dramatic roles, especially characters who suffer from the psychological aspect								
Course vocabulary	The importance of the course	Course objectives	Class/branch	number of units	The number of hours practical	The number of hours theoretical	The nature of the course	scientific department	Course name
An initial meeting and general discussion of the student's concept of theater in the Arab world/The roots and beginnings of Arab theater and the dialectic of the existence of Arab theater in the past and in the present/Manifestations of theatricality in the Epic of Gilgamesh/Manifestations of theatricality in the Feast of Akitu/Manifestations of theatricality in the myth of Isis and Osiris/Manifestations of theatricality among the Arabs (Al-Hakawati - The Story/ Khaon - Poetry) / Shadow Fantasy / Maroun Al-Naqash / Analysis of the play The Miser / Ahmed Abu Khalil Al-Qabbani / Analysis of the play Haroun Al-Rashid with Prince Ghanem and the Power of Hearts / Yacoub Sanoua / Acculturation between Arab and Western theater / First semester exam / Review of first semester vocabulary / Youssef Idris / A reading of the book Towards Arab Theater / Saadallah Wannous / Analysis of the play The Elephant, O King of Time / Celebratory theater (Abdul Karim Bershid) / Signs of an important Arab play (George Abyad - - Tawfiq Al-Hakim) / Signs of an important Arab play (Haqqi Al-Shibli - Youssef Al-Ani- Qasim Muhammad) / Important Arab theatrical groups (Variety	Explore the literary and artistic achievements of Arab theater pioneers from the present day	Identifying the cultural role of Arabs in the field of performing arts at the College of Fine Arts	Fourth/ Acting + Directed by	1	—	1	theoretical	Performing arts	Arab theater

المناهج الدراسية

المناهج الدراسية

<p>Theater / Al-Shouk Theater / Modern Iraqi Theater 1991 - 1999 Theater / Arab Theater 1991 - 1999 Iraqi Theater 1991 - 1999 Theatrical Festivals (Damascus - Cairo - Carthage) / Review of the vocabulary of the second course / Exam</p>								
<p>Music and effects / origin of the word and its definition / division of sounds according to their sources / definition of sound physically / features of musical sound / exam / musical elements / musical symbols / musical instruments / parts of musical instruments / stages of listening to music / exam / a brief overview of the history of sound effects / definition The sound effect and its source / division of sound effects / music in theatrical performance / music as a sound effect / music in the play, / sound effects and the psychological state / stages of using music / stages of using the effect</p>	<p>The importance lies in learning about the different types of music and the extent of the influence of musical influences on the development and outcome of the theatrical performance</p>	<p>This course aims to know how the student uses the soundtracks and sound effects, and to introduce the student to the audio devices and equipment that are used for this purpose, as well as audio libraries and how to use them</p>	<p>Fourth/ Acting + Directed by</p>	<p>1</p>	<p>1</p>	<p>theoretical + practical (applied)</p>	<p>Performing arts</p>	<p>sound effects</p>
<p>Course vocabulary</p> <p>Grammar: Future perfect tense, advanced modals, indirect questions, and complex sentence structures.</p> <p>Vocabulary: Specialist vocabulary related to students' fields of study or interest, nuanced vocabulary, synonyms, and antonyms.</p> <p>Speaking and Listening: Debates, presentations, and advanced discussions. Focus on expressing complex ideas, persuading, and negotiating.</p>	<p>The importance of the course</p> <p>represents the high point of the linguistic level, where students can easily deal with specialized topics and communicate confidently in academic and professional</p>	<p>Course objectives</p> <p>Learn advanced grammar and tenses to express complex ideas and analyze information. Expand specialized vocabulary to interact confidently in academic and professional fields</p>	<p>Class/branch</p> <p>Fourth/ Acting + Directed by</p>	<p>1</p>	<p>1</p>	<p>theoretical</p>	<p>Performing arts</p>	<p>English</p>



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الدراسات

<p>Reading and Writing: Advanced texts on a variety of topics. Focus on critical reading, advanced writing techniques, and writing for specific purposes (e.g., academic writing, business writing).</p>	<p>settings. They can draw on specialist English sources, carefully analyze texts and information, and construct coherent and convincing ideas</p>	<p>Develop speaking -<sup>r</sup> and listening skills to understand and participate in advanced discussions. Improving academic writing to present coherent and convincing ideas</p>	<p>Classroom</p>	<p>number of units</p>	<p>The number of hours</p> <table border="1"> <tr> <td data-bbox="1061 1534 1125 1713">practical</td> <td data-bbox="997 1534 1061 1713">theoretical</td> </tr> </table>	practical	theoretical	<p>The nature of the course</p>	<p>scientific department</p>	<p>Course name</p>
practical	theoretical									
<p>Approval of titles studied by the scientific committee in the department/announcing titles on the bulletin board/student choosing a title/allocating supervisors/developing a research plan between the supervisor and the student/initiating the writing process/following up the progress of the writing process periodically until the process reaches maturity at the time specified by the department Scientific</p>	<p>The importance of the graduation research subject lies in preparing the bachelor's student to know the first steps in the master's study, as well as his knowledge of a number of foreign, Arab and local sources</p>	<p>The student learns how to write a comprehensive academic research</p>	<p>Fourth/ Acting + Directed by</p>	<p>1</p>	<p>—</p>	<p>theoretical</p>	<p>Performing arts</p>	<p>Graduation research</p>		
<p>Course vocabulary</p>	<p>The importance of the course</p>	<p>Course objectives</p>	<p>Classroom</p>	<p>number of units</p>	<p>The number of hours</p> <table border="1"> <tr> <td data-bbox="470 1534 534 1713">practical</td> <td data-bbox="406 1534 470 1713">theoretical</td> </tr> </table>	practical	theoretical	<p>The nature of the course</p>	<p>Performing arts department</p>	<p>Course name</p>
practical	theoretical									
<p>Directing and philosophy / theater physiology / directing approach / style / movement formation / art of space coordination (scenography) / image structure / intellectual and psychological structure / examination / leading director in epic theater / organizing director in epic theater / thinking director in epic theater /</p>	<p>The importance of the directing subject in the fourth stage lies in identifying advanced theories in international and Arab theatrical directing and</p>	<p>The course aims to create an executive artistic environment in which the student is exposed to live interaction with all technical theatrical</p>	<p>Fourth/ Directed</p>	<p>1</p>	<p>1</p>	<p>theoretical + practical (applied)</p>	<p>Performing arts</p>	<p>The art of directing</p>		

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<p>contemporary trends in Arabic directing/ exam/ George Abyad/ Haqqi al-Shibli/ Roger Assaf/ Ibrahim Jala/ Sami Abdel Hamid/ exam/ Qasim Muhammad/ Salah al-Qasab/ Tayeb al-Siddiq/ Awmi Karumi/ Jawad al-Asadi/ Fadel Khail</p>	<p>conducting laboratory applications on these methods and simulating them at the level of a theatrical scene for every two weeks, which enables the student to test his capabilities in transferring his directing visions on the intellectual level into practical implementation</p>	<p>preparations and the implementation of directing tasks according to the established theoretical approach, as well as focusing on the experimental aspect by allowing the student to innovate and develop</p>	<p>Classroom</p>	<p>number of units</p>	<p>The number of practical hours</p>	<p>The number of theoretical hours</p>	<p>The nature of the course</p>	<p>scientific department</p>	<p>Course name</p>
<p>Analysis and interpretation, general overview/interpretation and formal interpretation of the theatrical performance/connotations, interpretation, and interpretation/elements of building the theatrical image/watching the play Hamlet and discussing it./watching the play Macbeth and discussing it./watching the play King Lear and discussing it./examination/Macbeth as an Iraqi, Arab, and international model./Othello among contemporary treatment And the original Shakespearean (cinematic show) / Discussion of contemporary interference / The play The Last Cup of Socrates (Watching and analysis) / Choosing a specific show (Reading, watching and analyzing) / The Iraqi concept of Western theater / / Exam, discussion of students' assignments for the</p>	<p>The importance of the course lies in the fact that it shows the student the basic steps in reading the theatrical performance and the general line of directing process, identifying the aesthetic composition, and the strengths and weaknesses of all the scenographic elements used in the show to be watched and</p>	<p>Introducing the student to reading and deconstructing various theatrical performances (international, Arab, local) and then reconstructing their formal meanings by analyzing the show with all its goals and characteristics according to the theoretical approach</p>	<p>Fourth/ Directed</p>	<p>1</p>	<p>1</p>	<p>1</p>	<p>theoretical + practical (applied)</p>	<p>Performing arts</p>	<p>Watch and analyze</p>



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first semester / Discussion of an Iraqi play according to the schedule / Discussion of College of Fine Arts performances/discussing children's theater performances/asking students to write a critical vision of the performances presented at the Department of Performing Arts' annual festival/discussing assignments/exam	analyzed According to the established curriculum								
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