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Thesis Title	المكان المسرحي رؤية فلسفية		
Year	٢٠٠٩		
Abstract	<p><i>The closed model helped as a previous experience in setting subsequent experiences and in creating a dramatic apace that discovers new selections for dialogue depending on a panorama that is not related to any era. The many readings require continuous changes for the imaginary place within formulas for future places as there have been diversities to activate the place because it is related with the philosophical idiogy for each era.</i></p> <p><i>The Greek texts were characterized by the stability of the panorama without a change and the harmony within the unit as it was related with the political idiology of the era. While the panorama in the Roman stage depended on the shape and style of the Greek panorama until the appearance of the panorama taken in 100BC. The philosophical view of the medival panorama was influenced by the church view of place consisting of three parts: Sky, earth and hell.</i></p> <p><i>The foundations of panoramas in the vision and philosophy of the renaissance era came as a result of having a different view of the new world that made it lose its faith in the past through duality in the areas of sciences, philosophy and political doctrine. The panorama changes influenced the spectacle view of each era. The many places expressed the depth of place, their, out, tangeable, imaginative and objective. In addition, the light director helped in inventing big spectacles. Illumination tends to distribute the shadows and to multiply the places and to have changes in vision to turn the equation in the traditional theatre in that it adds a new existence within an extended frame or flexible space. From here transfer is done from "the Achledes place to an undulated extension". The <u>Achledes</u> place has its own</i></p>		

characteristics in which it becomes limited away from the subject of research or exploration. But the technical changes through out the theatre eras made the feature of getting away from the tradition of place, its principles and rules among the most important aspirations towards new horizons for a theatre expressing a future vision. Therefore, the theatre worked with optical corners in finding new formulations that changed the vision cites through selectional and portrayal understanding to make the panorama open to modern currents in viewing the era that helped in choosing places for showing in the circus sequares, streets, churches and relics.

Accordingly, the research is divided into four chapters. The first includes the systematic frame-the problem, the significance, the importance which sheds light on the dramatic view and its changes. As for the aims, they are set to find out the technical moves of the Iraqi dramatic shows outside the theatre of box. The scope of the research has come through standing the panorama and its technical moves that come according to the special boundaries of Baghdad from 1987-1999. This chapter ends with a list of definitions.