



كلية الآداب قسم اللغة الانجليزية وادابها

الموضوعات البحثية لطلاب النقل الفصل الدراسي الثاني 2019-2020

الفرقة الثالثة

1- تاريخ الادب واللغة ق 18 و 19
د وفاء الدفتار و دمنة المصري
الموضوعات:

Part I: History of English Language

- Write a research paper on historical linguistics. Trace changes in early modern English and provide examples for more clarification.

Note: Your research paper must be organized as follows:

-Introduction:

Aims

Historical linguistics and its development

-Body:

Development of early modern English. choose one of the following aspects

- (1) change in early modern vocab
- (2) change in early modern morphology
- (3) change in early modern syntax

Provide examples to clarify your ideas.

-Conclusion:

-References

Dr. Menna Elmasry

Part II: History of English Literature

- **Suppose you have been asked to teach a course of “History of 18th / 19th Century English Literature”, what topics should you include? And why?**

Your answer should briefly include:

- Historical, socio-economic and cultural background of ONE of the two centuries,
- The literary schools and the most famous writers of that century,
- A brief account of the reasons prompting your topics’ choice,
- A list of the references you have used (You can use your study book only as one of your resources).

Dr. Wafaa El-Deftar

Note: Researches must be divided into **TWO** parts. For **each part** you must write **5** pages as a minimum and **7** pages as a maximum. All researches are to be delivered to **BOTH** of the following emails:

dr.wafaaeldefhtar2@gmail.com & elmasrymenna.art@gmail.com

-2- الدراما ق 18 و 19

ادم شيرين الشوري

الموضوعات

Write a short research about one only of the following using your academic book and the internet as references:

- 1. Farquhar's play *Love and A Bottle* starts as a comedy of manners and ends as a comedy of intrigue. Discuss**
- 2. In “A Discourse Upon Comedy,” Farquhar discusses the nature and function of comedy. Discuss**
- 3. *Love and A Bottle* deals with lots of themes. Discuss the themes of the play.**

3- الرواية والنثر الأدبي ق 18 و 19

د سارة عبد المجيد

الموضوعات

***Write a research paper on one only of the following topics:**

1-the types of conflicts and contrasts in the Victorian age.

2-the different point of view on love and marriage in pride and prejudice

3-'signs of the times'characterized the age as'the age of machinery in every outward and inward sense of that word'. clarify

4- ادب امريكي ق 19

اد ايمان عدوي

الموضوعات

Write on ONE only of the following topics

-1 The characteristics of the nineteenth century in America.

-2 “The Custom House” is an autobiography that Nathaniel Hawthorne included as the introduction to “The Scarlet Letter”.

Explain

-3 In Walden’s “Economy”, Thoreau provides a new way of living, but seems to be too idealistic .

In ‘I Hear America Singing’, Whitman blends individuality -4
with commonality. Explain

Prof. Iman A. Hanafy

5- مناهج بحث

د وائل عبد الحكم

الموضوعات

Write on ONE only of the following:

1. Research Proposal Steps

2. One Type of Plagiarism

3. Documentation Styles

6- قواعد اللغة الانجليزية

اد نازك عبد اللطيف

لموضوعات

-The Research

Choose ONE ONLY of the following Subjects, then write and answer the Questions

that follow.

Your reference is your university book, Please check it.

(1) Subject One:

Write briefly about the rules of , Incomplete Adjective Clauses, Incomplete or Missing

Participial Phrases, Incomplete or Missing Appositives,

Incomplete Adverb Clauses

and answer the exercises that follows, Refer to your book,

Page:17- 44 □

Exercise 18

Choose the one option-(A), (B), (C), or (D)-that correctly completes the sentence.

Refer to your university book p 22-23 . Answer Questions from (6) to (10).

Exercise 19

Choose the one option-(A), (B), (C), or (D)-that correctly completes the sentence.

Refer to your university book p 28-29 . Answer Questions from (6) to (10).

Exercise 20

Choose the one option-(A), (B), (C), or (D)-that correctly completes the sentence.

Refer to your university book p 32-33 . Answer Questions from (6) to (10).

Exercise 21

Choose the one option-(A), (B), (C), or (D)-that correctly completes the sentence.

Refer to your university book p 41-42 . Answer Questions from (6) to (10).

4

(2) Subject Two :

Write about the rules of Incomplete Noun Clauses, Incomplete or Missing Infinitive

and Gerund Phrases, Items Involving Parallel Structures, Incomplete or Missing

Comparisons and answer the exercises that follows, Refer to your book Page : p

45-49,65-74,81-84

Exercise 22

Choose the one option-(A), (B), (C), or (D)-that correctly completes the sentence.

Refer to your university book p 48-49 . Answer Questions from (5) to (10).

Exercise 26

Choose the one option-(A), (B), (C), or (D)-that correctly completes the sentence.

Refer to your university book p 68-69 . Answer Questions from (6) to (10).

Exercise 27

Choose the one option-(A), (B), (C), or (D)-that correctly completes the sentence.

Refer to your university book p 72-73 . Answer Questions from (6) to (10).

Exercise 29

Choose the one option-(A), (B), (C), or (D)-that correctly completes the sentence.

Refer to your university book p 83-84 . Answer Questions from (6) to (10).

Good Luck

EIGHTEENTH & NINETEENTH CENTURIES (NEO-CLASSICAL & ROMANTIC) POETRY

DIRECTIONS: Respond only to ONE of the following research topics. Make sure to plan your answer before writing it. Begin your answer with a **clear thesis statement** that forecasts your answer, and then develop your thesis with organized paragraphs that include topic sentences, use **specific references** (concrete details, if necessarily quotes) to the texts, have clear analysis which explains your answer to the question or addresses the topic. Take time to proofread your answer before you turn it in. These questions test both your ability to write in depth about particular ideas and make connections across genres and periods. (**NOTE: ATTACHED IS A GUIDE TO PAPER FORMATTING AND CITATION, PAGES 2-3**)

NOTE: Students are reminded that they will be penalized for focusing on content to the exclusion of matters of literary technique.

1. Romantic poetry represents a sharp movement away from the concerns and values of neoclassic poetry. Whereas the neoclassic poet is concerned with the mimetic relationship of poetry to the nature or reality that it imitates and with the pragmatic relationship of poetry to its audience, the Romantic poet focuses primarily on the expressive relationship of the poet to poetry. The neoclassic poet sees poetry as an imitation of nature designed to instruct and delight; the Romantic poet sees poetry as an expression of the creative imagination. In examining poetry, the neoclassic poet turns to matters of genre, techniques, conventions, and effects of poetry; the Romantic poet turns back to the imagination, and the creative process. When the Romantic poet does turn to the mimetic relationship, he focuses on the organic and beneficent qualities of nature, and when he looks at the pragmatic relationship, he is especially interested in the connection between feelings and moral response. **Examine these differences in an essay? Refer to at least FOUR major works for each poetry?**
2. Neoclassical poetry, which dominated the first half of the eighteenth century in England, emphasized practical reason, formality, social conformity, emotional restraint, didacticism, and submission to the authority of classical literary techniques. It was generally allied to political and religious conservatism as well. Its chief aim was to show to the world (that is, to mankind) a picture of itself for its own improvement and edification. Its chief ornament was art: puns, word-play, satiric description, and so forth. After 1789, when the social order in France turned upside down, life in eighteenth century England was transformed by political, economic, social, and technological innovations, and an expectation of the millennium arose in England, especially in liberal intellectual circles. The old rules of poetry were thrown off with the outworn social strictures—they seemed increasingly obsolete to younger and more audacious writers, who had absorbed the Enlightenment philosophy of humanism and freedom. A new aesthetic bloomed in their place; its ruling faculty was imagination. The world seemed made new, and poetry released from bondage.

Interestingly enough, the Romantic poets believed strongly in a revolution of ideas—not only about how poets should write, but also about how poets should see and experience the world. Shelley wrote, in "Defence of Poetry," "Poetry reproduces the common universe, but purges from our inward sight the film of familiarity which obscures from us the wonder of our being." In other words, poems, by recreating the real in a new and refreshing way, allow us better access at "wonder," or that energetic curiosity that keeps children moving and smiling. As revolutionary poets, their poems are characterized by revolutionary sudden shifts, dramatic complexities, emphatic tones, superb metrical and rhyme schemes, symbolic choice of language, imagery, and analogy. **Examine these differences in an essay? Refer to at least FOUR major works for each poetry?**

3. Select FOUR Neoclassical poets and FOUR Romantic poets among the ones read in class. Using examples from the poetry, point out salient differences in their poetic styles and subject matter, and yet determine what it is they all have in common that makes them "Neoclassical or Romantic poets."
4. Compare the images of nature presented in Neoclassical and Romantic poetry? **Refer to at least FOUR major works for each poetry?**
5. Discuss the main features of poetry in Neoclassical and Romantic poetry? **Refer to at least FOUR major works for each poetry?**

GOOD LUCK

MOHAMMAD AL-HUSSINI ABU ARAB

How to format your paper:

Typed/printed, single-spaced, 1 "margins (note: Microsoft Word automatically sets margins to 1.25." Change them in "Page Setup" on the "File" menu). Paragraphs indented 5 spaces at left; do not separate paragraphs by extra blank lines. Quotations of 10 words or less should be integrated into the text; longer quotations should be indented 5 spaces at left and right margins, single spaced, and set off from the text of the essay by a blank line before and after the quotation. **(Please see examples below).**

How to quote:

Quotation is important in essays on literature, not only to provide evidence for what you're arguing, but also to provide the reader with enough detail to follow along. Think about how different it would be if, in **example 1** below, I wrote: "When reading lines 860-61 in Book V, we may respond to the force of the rhetoric while reserving the right to doubt the truth of what is said." Judicious use of quotation clues the reader in, and produces prose that is more interesting to read than a sentence like the previous one.

Short Quotation (2 kinds)

example 1: When Satan claims that the rebels "know none before us, self-begot, self-raised by our own quickening power" (V 860-61), we may respond to the force of his rhetoric while reserving the right to doubt the truth of what he says.

NOTE 1: when the quotation is integrated into your own sentence, as here—your words "the rebels " are the subject of Milton's verb "know"—make sure the grammar works. To check whether it does, remove the quotation marks and see if the sentence looks right.

NOTE 2: please cite *Paradise Lost* by **book number and line number** (which are the same in all editions), not by page number (which differs between editions). The format used in **example 1** above is perfectly adequate for current purposes, but more formally the first reference to the text should be footnoted so that you can provide information on the edition used. I tell you this for your information, since I don't need to know the edition; you can do it or not.

example 2: Satan, unlike Adam and Eve, claims not to recall the moment of his creation: "we know no time when we were not as now" (*Paradise Lost* V, 859).

Long Quotation

Here I am, writing along in my essay, along and along and along. Here comes a long quotation from Mary Nyquist's article on Milton and the interpretation of *Genesis*, beginning now. (Please notice also the brief citation format; see above for a parenthetical citation of *Paradise Lost* by book number and line numbers. I'll give further information as we go on how to footnote secondary sources when they are first cited).

Just as, in the divorce tracts, Milton joins Adam's words to those of the paternal maker... [imagine more quotation here] Not only the placement of Adam's narrative after Raphael's but also its most salient formal features can thus be seen to be motivated ideologically, and illustrate the causes joining the divorce tracts and *Paradise Lost* (Nyquist, "Gynesis," 191).

An overview of the process of citation:

When deciding how to cite your source, start by consulting the list of core elements. These are the general pieces of information that [MLA suggests including in each Works Cited entry](#). In your citation, the elements should be listed in the following order: [Author. Title of source. Title of container, Version, Number, Publisher, Publication date, Location.] Each element should be followed by the punctuation mark shown here.

Author

Begin the entry with the author's last name, followed by a comma and the rest of the name, as presented in the work. End this element with a period.

Said, Edward W. *Culture and Imperialism*. Knopf, 1994.

Title of source

The title of the source should follow the author's name. Depending upon the type of source, it should be **listed in italics or quotation marks**.

A **book** should be in **italics**:

Henley, Patricia. *The Hummingbird House*. MacMurray, 1999.

A **periodical** (journal, magazine, newspaper) article should be in **quotation marks**:

Bagchi, Alaknanda. "Conflicting Nationalisms: The Voice of the Subaltern in Mahasweta Devi's Bashai Tudu." *Tulsa Studies in Women's Literature*, vol. 15, no. 1, 1996, pp. 41-50.

Title of container

The container is the larger whole in which the source is located. For example, if you want to cite a poem that is listed in a collection of poems, the individual poem is the source, while the larger collection is the container. The title of the container is usually italicized and followed by a comma, since the information that follows next describes the container.

Kincaid, Jamaica. "Girl." *The Vintage Book of Contemporary American Short Stories*, edited by Tobias Wolff, Vintage, 1994, pp. 306-07.

Version

If a source is listed as an edition or version of a work, include it in your citation.

The Bible. Authorized King James Version, Oxford UP, 1998.

Number

If a source is part of a numbered sequence, such as a multi-volume book, or journal with both volume and issue numbers, those numbers must be listed in your citation.

Dolby, Nadine. "Research in Youth Culture and Policy: Current Conditions and Future Directions." *Social Work and Society: The International Online-Only Journal*, vol. 6, no. 2, 2008, www.socwork.net/sws/article/view/60/362. Accessed 20 May 2009.

Publisher

The publisher produces or distributes the source to the public.

Women's Health: Problems of the Digestive System. American College of Obstetricians and Gynecologists, 2006.

Publication date

When the source has more than one date, it is sufficient to use the date that is most relevant to your use of it. If you're unsure about which date to use, go with the date of the source's original publication.

"Hush." *Buffy the Vampire Slayer*, created by Joss Whedon, performance by Sarah Michelle Gellar, season 4, Mutant Enemy, 1999.

Location

You should be as specific as possible in identifying a work's location. An essay in a book, or an article in journal should include page numbers.

Adiche, Chimamanda Ngozi. "On Monday of Last Week." *The Thing around Your Neck*, Alfred A. Knopf, 2009, pp. 74-94.

Sample Works Cited Page

This page provides an example of a Works Cited page in MLA 2016 format.

Works Cited

Gowdy, John. "Avoiding Self-organized Extinction: Toward a Co-evolutionary Economics of Sustainability." *International Journal of Sustainable Development and World Ecology*, vol. 14, no. 1, 2007, pp. 27-36.

Leroux, Marcel. *Global Warming: Myth Or Reality?: The Erring Ways of Climatology*. Springer, 2005.

Milken, Michael, et al. "On Global Warming and Financial Imbalances." *New Perspectives Quarterly*, vol. 23, no. 4, 2006, p. 63.

Said, Edward W. *Culture and Imperialism*. Knopf, 1994.

Uzawa, Hirofumi. *Economic Theory and Global Warming*. Cambridge UP, 2003.

Okay, quotation and citation are over. Back to the essay now, with single-spacing and regular margins again. One other thing: anytime you include a long chunk of text, be sure to talk about its details and what, specifically, we should understand from reading it. If there is not enough to say, the quotation should probably be shorter.

8- دراسات لغوية علم دلالة
اد هشام حسن
الموضوعات:

***Choose only one of the following subjects:**

❖ **1. Write a research on semantic fields.**

From page 1 to 18

❖ **2. Write a research on frame semantics**

From page 18 to 30

❖ **3. The relation between synonymy, Antonymy and homonymy and translation.**

From page 80 to 100

Research should be sent to:

Thirdarts03@gmail.com

رئيس قسم اللغة الانجليزية

اد هشام حسن