



كلية الآداب-قسم اللغة الانجليزية وادابها

الموضوعات البحثية لطلاب النقل الفصل الدراسي الثاني 2019-2020

الفرقة الثانية

1- علم التراكيب
د ضحي مصطفى
الموضوعات

*Write a research paper, of not more than ten pages and not less than five pages , on one of the following topics

1-

a - Write on (nouns, verbs, adjectives and adverbs) as the major syntactic categories, using as more examples as you can

& b - Morphemes can be divided into (free & bound) morphemes and (base affix) , discuss in detail and mention as more examples as you can.

--2

a - Write on the function words stressing the importance of pronouns as a basic minor lexical category.

b - Compare and contrast allomorphs and homophones, mention as more examples as you can.

--3

a - There are three major types of sentences; simple, compound and complex, discuss in detail with examples.

b- - "Morphology is the study of the internal structure of words ". Discuss and mention the major criteria of identifying morphemes and the major types of morphemes

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2- مقال وتدريبات لغوية

اد نازك عبد اللطيف

الموضوعات

Choose **ONE ONLY** of the following Subjects, then write and answer the Questions that follow . **Your reference is your university book. Please check it.**

Subject One:

In writing we are careful to follow the *main idea and supporting details* , *cause and effect*, *compare and contrast* and *fact and opinion*. Write **briefly** about these points and answer the exercises that follows, **Refer to your book Page 12-19, 28-51.** ☺

PRACTICE 1: A MUSICAL MOUSE

Read the selection, and then answer the questions that follow, Refer to your university book p 13-14 . Answer Questions (1), (2), (3)

PRACTICE 3: RADIO DAYS

Read the selection, and then answer the questions that follow, Refer to your university book p 17-18 . Answer Questions (11), (12), (13).

PRACTICE 1: THE MAGIC OF MERLIN

Read the selection, and then answer the questions that follow , Refer to your university book p 29-31 . Answer Questions (1), (2), (3).

PRACTICE 3: WE'VE GOT YOU COVERED

Read the selection, and then answer the questions that follow , Refer to your university book p 33-34 . Answer Questions (11), (12), (13) .

PRACTICE 2: SNOW CAT

Read the selection, and then answer the questions that follow , Refer to your university book p 39- 40 . Answer Questions (5), (6), (7) .

PRACTICE 3: STONE STRUCTURES

Read the selection, and then answer the questions that follow , Refer to your university book p 41-42 . Answer Questions (11), (12), (13) .

PRACTICE 2: LIGHTS! CAMERA! ACTION!

Read the commercial , and then answer the questions that follow , Refer to your university book p 47-48 . Answer Questions (6), (7), (8).

Commercial 1: Right-Here Notebooks

PRACTICE 3: THE BILL OF RIGHTS

Read the selection, and then answer the questions that follow , **Refer to your university book p 49-50 . Answer Questions (11), (12), (13).**

Subject Two :

In writing we are careful to know *the problem and solution, making inferences, drawing conclusion and summarizing*. Write about these points and answer the exercises that follows, **Refer to your book Page 60-75, 85-100 :** ☺

PRACTICE 1: WISDOM OF THE AGES

Read the selection, and then answer the questions that follow , **Refer to your university book p 61-62 . Answer Questions (1), (2), (3), (4).**

PRACTICE 2: THE MACHINE AGE

Read the selection, and then answer the questions that follow , **Refer to your university book p 63-64 . Answer Questions (5), (6), (7).**

PRACTICE 3: A TEEN PATRIOT

Read the selection, and then answer the questions that follow , **Refer to your university book p 65-66 . Answer Questions (11), (12), (13).**

PRACTICE 2: ANCIENT ANIMALS

Read the selection, and then answer the questions that follow , , **Refer to your university book p 71-72 . Answer Questions (5), (6), (7).**

PRACTICE 3: TOADSTOOL OR MUSHROOM?

Read the selection, and then answer the questions that follow , **Refer to your university book p 73-74 . Answer Questions (11), (12), (13)**

PRACTICE 2: TIME AFTER TIME

Read the selection, and then answer the questions that follow , **Refer to your university book p 88-89 . Answer Questions (5), (6), (7).**

PRACTICE 3: YOUR CROWNING GLORY

Read the selection, then answer the questions that follow , **Refer to your university book p 90-91 . Answer Questions (10), (11), (12).**

PRACTICE 2: WATER,WATER EVERYWHERE!

Read the selection; then answer the questions that follow , **Refer to your university book p 96-98 . Answer Questions (6), (7), (8).**

PRACTICE 3: FOODS AROUND THE WORLD

Read the selection, and then answer the questions that follow , **Refer to your university book p 98-99 . Answer Questions (10), (11).**

Good Luck

3 مدخل الي الادب الامريكي
اد محمد ابو عرب
الموضوعات

INTRODUCTION TO AMERICAN LITERATURE

DIRECTIONS: Respond to only 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. Discuss the significance of the tension between the rational and the irrational in Washington Irving's "Rip Van Winkle," Nathaniel Hawthorne's "Young Goodman Brown," and Edgar Allan Poe's "The Tell-Tale Heart"?
2. Examine Washington Irving's "Rip Van Winkle," Nathaniel Hawthorne's "Young Goodman Brown," and Walt Whitman's "I Saw in Louisiana a Live-Oak Growing" as social criticism?
3. The word "misogyny" means hatred towards women. Many scholars have noted that early American literature seems to possess characters that are misogynistic. What can you say about the three short stories, you have studied this term, with regard to misogyny? What role do women play in these texts?
4. "American literature and culture is forever mourning a past from which it cannot escape." Discuss with reference to at least FOUR writers you have studied on this course?
5. What we are exploring, in part, as we read American literature is the development of ways of thinking and seeing the world, as well as ways of imagining and creating the self. In rejecting the rationality of the Enlightenment, early nineteenth-century writers yet were evolving their own vision. Discuss the following statement, with reference and

relevance to at least specific FOUR literary works you have studied on this course: The early nineteenth-century writers were analogical in their way of knowing and expressing what it means to be an American?

6. Whether or not the earliest American realists wrote in a distinctive and innovative form, they make different choices of language and genre than their contemporaries. Analyze at least FOUR writers you have studied on this course and explore elements of realism in their writings?
7. Critically examine the American significance of the narrative strategies and/or literary style of at least FOUR writers you have studied on this course?

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.

4- ادب مقارن: اسسه ونظرياته
د شيماء شاهين
الموضوعات:

*Write on ONE of the following research topics

- 1- What is Comparative Literature? When it first appeared? Who are its early pioneers?
- 2- Mathew Arnold: "Everywhere there is connexion, everywhere there is illustration: no single event, no single literature, is adequately comprehended except in its relation to other events, to other literatures. In the light of Arnold's words, what are the connections you can build between Higgins and Pygmalion.
- 3- Al-Hakim's *Pygmalion* embodies a myth-element of a beautiful creation and an unjust oppression where the female character is a young woman living in unfortunate circumstances, that are suddenly changed to remarkable fortune, relate to Galatea and Eliza
- 4- Power of Change through language plays a vital role in Shaw's *Pygmalion*, power of art made change vibrant in the life of Galatea?
- 5- Al-Hakim's *Pygmalion* embodies a myth-element of a beautiful creation and an unjust oppression , thousands of variants are known throughout the world, create your own variant. (ONLY FOR DRAMA TEAMS PARTICIPANTS)

5- قواعد اللغة الانجليزية
ادم امل عمر
الموضوعات

Course Title: A Guide to English Grammar

Code: BU_FART_ENGL26

Assoc. Prof Amel Omar Abd Elhameed

* Select only ONE topic of the following to write a research in English Grammar. The main title for your research is: A Guide to English Grammar, and the topic selected is your subtitle.

1- Give a systematic account of grammatical forms and the way they are used in standard British English today.

2- Show how grammar is used in connected writing and in speech.

3- Language changes all the time, even though. grammar changes more slowly than vocabulary. Grammar is not a set of unalterable rules.

Discuss

4- Grammar is traditionally subdivided into two inter-related studies:

Morphology and Syntax. Discuss in your own words.

Instructions:

- Any topic should include: Grammatical Unites, sentences, statements questions, imperative and exclamations, Leaving out and replacing words.
- If two researches are the same, neither of them is accepted
- Deadline: 7th of June (no research is accepted after this date.)

Best of Luck.

Assoc. Prof. Amel Omar

-6 علم الترجمة من والي الانجليزية
اد هشام حسن
الموضوعات

1- Write on the relationship between translation, coherence and cohesion. The first ten pages in the book.

2- The comparison between semantic and communicative translation.

From page. 14 to page 18

-7 النقد الكلاسيكي
د ايمان قشقوش
الموضوعات

***Choose ONE of these Topics:**

- 1- Discuss Aristotle's influence on Horace's theory of tragedy.
- 2- Discuss how Sophocles' *Oedipus the King* is a good model of the tragic hero according to Aristotle's theory of tragedy.

3- Discuss the main difference that makes Longinus' classical theory of criticism is different from Horace's through focusing on their concepts of sublimity and decorum, respectively.

8- لغة فرنسية

د اميرة

الموضوعات

1- Je m'appelle Jessica p.2.

2-La présentation p.12.

3-Ma ville p.55.

-
4-C'est ma vie p.64

-
5-Le voyage p.83. 1

6-Les couleurs p.94. 2

7-Les quatre saisons p.101.

-

8-Ma famille p.118.

رئيس قسم اللغة الانجليزية

اد هشام حسن