

CONTEMPORARY ENGLISH GRAMMAR 2026

I. MORPHOLOGY

1. Aspect in English (the two grammatical aspects: perfective & imperfective)
 - a. Draw a parallel between perfective and imperfective aspect in English
2. Tenses:
 - a. The simple present tense (form, definition, uses and examples)
 - b. The present continuous (form, definition, uses, verbs that combine with it, change of verb meanings, examples)
 - c. Past simple and past continuous (forms, definition, uses, examples)
 - d. Present perfect (form, definition, theories, uses, examples)
 - e. Draw a parallel between the present perfect and past simple
 - f. Means of expressing future in English (present simple, present continuous, to be going to, future simple, future continuous, future perfect: forms, uses and examples)
3. Mood and modality in English:
 - a. Mood and modality in English, a general presentation (grammatical moods in English, ways of expressing modality, modal verbs, subjunctive mood)
 - b. Modal verbs, general presentation (types of modal verbs – central, peripheral, quasi-modals – epistemic vs. root meaning, morphosyntactic properties of modal verbs)
 - c. Draw a parallel between the modal verbs CAN and MAY
 - d. The modal verb MUST
 - e. The modals SHALL/WILL
 - f. The subjunctive mood (indicative vs. Subjunctive, forms, distribution – fake independent clauses, THAT clauses, Adverbial clauses)
4. Voice in English:
 - a. The passive voice in English (morphological properties of the verb, argument structure, omission of by-phrase, uses, verbs of reporting, DOC, get-passive, causative)
5. The article in English (Definite, indefinite, zero articles, uses – specific, generic reference, other uses – forms, examples)

II. SYNTAX OF SIMPLE SENTENCES

1. Deep structure and surface structure. Ambiguous sentences
2. X-bar theory. The structure of phrases. Endocentricity
3. Functional heads and phrases: DP, IP, CP
4. Arguments and adjuncts, specifiers and modifiers
5. The predicate. Verb types. Arguments of the verb
6. Simple transitive verbs, complex transitives and ditransitives
7. Transitives and intransitives, unergative and unaccusative verbs
8. Auxiliary verbs, modals and copulas
9. DP movement. Active and passive structures

III. SYNTAX OF COMPLEX SENTENCES

1. Structural classification of subordinate clauses with examples
2. Functional classification of subordinate clauses with examples
3. Sequence of tenses (types, examples)
4. PRO-TO constructions (definition, logical subject, examples)
5. FOR-TO constructions (definition, logical subject, examples)

6. Accusative + Infinitive constructions (definition, logical subject, examples)
7. Nominative + Infinitive constructions (definition, logical subject, examples)
8. Differences between participles and gerunds
9. Causative verbs with infinitive and participial constructions
10. Verbs of physical perception with infinitive and participial constructions

IV. SEMANTICS

1. The semiotic triangle: definition, components.
2. Semantic fields and componential analysis: definition, examples.
3. Formal semantics. General characteristics, elements it operates with (Propositional Logic, Predicate Logic).
4. Propositions: what is and isn't a proposition? Examples.
5. Polysemy and homonymy: definition, examples.
6. Sense relations: synonyms, antonyms, hyponyms, hypernyms, meronymy. Definition, examples.
7. Prototype and prototype theory. Examples.
8. Factive vs. implicative verbs. Examples.
9. Subject vs. object control. Examples.
11. Presupposition. Tests and triggers.

V. PRAGMATICS

1. Difference between constative and performative utterances
2. Explicit and implicit performatives
3. Grammatical characteristics of performatives
4. The structure of speech acts (locutionary, illocutionary and perlocutionary act)
5. Representative Speech Acts (points, direction of fit, psychological state, grammar, examples)
6. Directive Speech Acts (points, direction of fit, psychological state, grammar, examples)
7. Commissive Speech Acts (points, direction of fit, psychological state, grammar, examples)
8. Expressive Speech Acts (points, direction of fit, psychological state, grammar, examples)
9. Declarative Speech Acts (points, direction of fit, psychological state, grammar, examples)
10. The cooperative principle and the conversational maxims (types, examples)

ENGLISH AND AMERICAN LITERATURE 2026

I. EXPLANATION AND EXEMPLIFICATION OF LITERARY TERMS:

a. Poetry

1. ballad
2. ode
3. sonnet
4. epic poem, lyrical poem
5. pastoral
6. elegy
7. ars poetica
8. rhythm and rhyme
9. dramatic monologue
10. synesthesia
11. metaphor
12. conceit
13. metonymy
14. personification
15. ekphrasis
16. free verse
17. blues poetry
18. confessional poetry
19. symbol
20. hyperbole / euphemism

b. Fiction

21. Bildungsroman
22. detective story
23. historical novel
24. sentimental novel
25. Gothic novel
26. utopia
27. dystopia
28. epistolary novel
29. picaresque
30. setting
31. frame narrative
32. round/flat and dynamic/static characters
33. reliable and unreliable narrator
34. omniscient narrator
35. intrusive narrator
36. limited third-person narration
37. first-person narration
38. naïve narrator
39. multiple narrative
40. antinovel
41. cliffhanger technique
42. serialised publication

43. stream of consciousness
44. flashback and foreshadowing
45. chiaroscuro
46. telling and showing in characterisation
47. magic realism

c. Drama

48. comedy
49. tragedy
50. fourth wall illusion
51. tragic flaw
52. tragic hero/tragic villain
53. antihero
54. theatre of the absurd
55. off-Broadway and off-off Broadway

d. Ages and Literary Trends/Movements

56. Renaissance
57. Metaphysical poetry
58. Enlightenment
59. Sentimentalism
60. Romanticism
61. Transcendentalism
62. Realism
63. Naturalism
64. Aestheticism
65. Impressionism
66. Modernism
67. Imagism
68. Existentialism
69. Postmodernism

e. Other Literary Terms

70. irony
71. satire
72. intertextuality
73. metafiction
74. collage
75. epiphany
76. allegory
77. Doppelgänger/Double
78. The principle of single effect
79. Lost Generation
80. Beat Generation

II. TEXT FRAGMENT ANALYSIS IN ESSAY FORM FROM LITERARY WORKS INCLUDED IN THE LIST BELOW:

ENGLISH LITERATURE:

1. William Shakespeare: *Sonnets, Romeo and Juliet, Hamlet, A Midsummer Night's Dream*
2. Daniel Defoe: *Robinson Crusoe*
3. Jonathan Swift: *Gulliver's Travels*
4. Henry Fielding: *Tom Jones*
5. Laurence Sterne: *Tristram Shandy*
6. Jane Austen: *Pride and Prejudice*
7. William Blake: *Songs of Innocence and Songs of Experience*
8. S.T. Coleridge: *The Rime of the Ancient Mariner*
9. William Wordsworth: *The Solitary Reaper*
10. P.B. Shelley: *Ode to the West Wind*
11. John Keats: *Ode on a Grecian Urn*
12. Charles Dickens: *David Copperfield*
13. W.M. Thackeray: *Vanity Fair*
14. Charlotte Brontë: *Jane Eyre*
15. Emily Brontë: *Wuthering Heights*
16. Thomas Hardy: *Tess of the d'Urbervilles*
17. Oscar Wilde: *The Picture of Dorian Gray*
18. W.B. Yeats: *The Wild Swans at Coole*
19. Dylan Thomas: *Do Not Go Gentle into That Good Night*
20. James Joyce: *A Portrait of the Artist as a Young Man*
21. Virginia Woolf: *Mrs. Dalloway*
22. Joseph Conrad: *Heart of Darkness*
23. G.B. Shaw: *Pygmalion*
24. Samuel Beckett: *Waiting for Godot*
25. William Golding: *Lord of the Flies*

AMERICAN LITERATURE:

26. Edgar Allan Poe: *The Fall of the House of Usher, The Raven*
27. Nathaniel Hawthorne: *The Scarlet Letter, Young Goodman Brown*
28. Herman Melville: *Bartleby the Scrivener, Moby Dick*
29. Mark Twain: *The Adventures of Huckleberry Finn*
30. Stephen Crane: *The Red Badge of Courage*
31. Kate Chopin: *The Awakening*
32. Henry James: *Daisy Miller*
33. Ernest Hemingway: *A Farewell to Arms*
34. F. Scott Fitzgerald: *The Great Gatsby*
35. William Faulkner: *The Sound and the Fury*
36. Jack Kerouac: *On the Road*
37. J. D. Salinger: *The Catcher in the Rye*
38. Kurt Vonnegut: *Slaughterhouse Five*
39. Alice Walker: *The Color Purple*
40. Eugene O'Neill: *The Emperor Jones*
41. Tennessee Williams: *A Streetcar Named Desire*
42. Arthur Miller: *Death of a Salesman*
43. Edward Albee: *The Zoo Story*

44. Walt Whitman: *Song of Myself*
45. Emily Dickinson: *Because I Could Not Stop for Death, The Bustle in the House, I Like a Look of Agony*
46. Robert Frost: *The Path not Taken, Stopping by Woods on a Snowy Evening*
47. Wallace Stevens: *The Poem that Took the Place of a Mountain*
48. Ezra Pound: *In a Station of the Metro*
49. Allen Ginsberg: *Howl*
50. Sylvia Plath: *Daddy, Lady Lazarus*

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