

Lingua Inglese Avanzata

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PRESENT

SIMPLE: current condition an routine

CONTINUOUS: action happening

PERFECT: effect from the past to the present

action started – not finished or just finished

PERFECT CONT: action started – not finished + emphasis

PRESENT SIMPLE

3 person we add +s

Int.=Do/Does

Neg.= Don't Doesn't

1. Add -s for most verbs	work- works
2. Add -es for words that end in -ch, -s, -sh, -x or -z.	watch- watches, pass- passes, relax- relaxes, rush- rushes
3. If the verb ends in consonant + y, change the -y to -i and add -es.	study- studies
If the verb ends in vowel + y, DONT CHANGE THE -Y.	play- plays
4. Irregular forms	do- does, go- goes, be- am, is, are, have- has

More meanings for To Be/Have

I'm cold

I'm happy

I'm 34 years old

I'm working

I am told

Racism is to be condemned

I have breakfast / a drink

I have to go

Let's have a party

I have started

I often have my hair cut

Do you have any brothers?

Frequency Adverbs

ALWAYS – OFTEN – USUALLY –SOMETIMES

RARELY – HARDLY EVER – NEVER

Remember: I *always* go / You don't often go

He is *usually* happy

Sometimes, I go to...

I go to the park *everyday*.



CONTINUOUS

I'm speaking now

You aren't playing

Is she reading?

No continuous with non-action verbs: **agree**, **be** believe belong, depend, **forget**, **hate**, hear, **know**, **like**, **love**, matter, mean, need, **prefer**, realize, recognize, **remember**, seem suppose, **want**.

...for some it depends: **have and think!**

Future with Simple and Continuous

We can speak about the future with Simple and Continuous forms:

present simple for 'timetable' future

The train **leaves** at 6.30 in the morning. 1 36)))
Our flight **doesn't stop** in Hong Kong. It **stops** in Singapore.
When **do** you **arrive** in New York?

- We can use the present simple to talk about things which will happen according to a timetable, especially travel times and arrangements. The present continuous is usually possible as well.

present continuous for future arrangements

I'm **leaving** tomorrow. 1 35)))
We're **seeing** our grandparents this weekend.
When **are** they **coming** to see us?
She **isn't going out** tonight. She's **staying in**.

- We often use the present continuous for future arrangements.

Modals

exercise

CAN: potere essere in grado INF. To be able to!
she can swim – he can't go (no to.do.s.)

WANT: volere

he wants to go – we don't want to play (yes to.do.s.)

MUST: dovere obbligo/divieto

He must go! – You mustn't smoke (no to.do.s.)

HAVE TO: “soft” dovere

He has to go to the dentist – He doesn't have to go (yes to.dos.)

More modals...

May/Might (no to.do.s.)

He might go – May I go? (not Might I go?)

Need (yes to.do.s.)

He needs to write / He doesn't need to read

You needn't go

Ought to (yes to. but no do.s.!)

He ought to go – You ought not to go



adjectives

Revise the basics

- 1 It's a **poisonous snake**. NOT *snake poisonous*
- 2 They're very **powerful people**. NOT *powerfuls people*
- 3 I'm **older than** my brother. NOT *more old than*
- 4 Rome isn't **as expensive as** Paris. NOT *as expensive than*
- 5 It's **the most difficult** exercise in the book. NOT *the difficultest*

comparative and superlative adjectives

adjective	comparative	superlative
tall	taller	the tallest
hot	hotter	the hottest
modern	more modern	the most modern
busy	busier	the busiest
dangerous	more dangerous	the most dangerous
interesting	less interesting	the least interesting
good	better	the best
bad	worse	the worst
far	further	the furthest

adjective + *one / ones*

I've lost my suitcase. It's a **big, blue one**.
Expensive laptops are usually more reliable than **cheap ones**.

1 16)))

- We use *one / ones* after an adjective instead of repeating a singular or plural noun.
- We don't use *one / ones* with uncountable nouns.
I'm looking for full-time work, but I'd be happy with part-time. NOT *part-time one*

more rules for comparatives and superlatives

- 1 I feel **more tired** than I did yesterday. 1 17)))
She's **the most stressed** person in the office.
- 2 She's **the cleverest** girl in the class.
The old road was much **narrower** than the new one.
It would be **simpler** to go back to the beginning.

- 1 One-syllable adjectives which end in *-ed* always use *more* and *the most* for comparatives and superlatives, e.g. *bored, pleased, shocked, stressed, tired*.
- 2 Some two-syllable adjectives can make comparatives and superlatives with *-er* and *-est*. Common examples are *clever, narrow, polite, quiet, simple, stupid*.
 - A good dictionary will tell you the usual comparative and superlative form for a two-syllable adjective.

a bit and *much* + comparative adjective

- 1 It's **a bit cloudier** today than yesterday. 1 18)))
This phone's **a bit more expensive** than that one.
- 2 Your job is **much more stressful** than mine.
The business is **much busier** than it was last year.

- 1 We use *a bit* + comparative adjective to say that a difference is small.
- 2 We use *much* + comparative adjective to say that a difference is large.

Perfect Simple & Continuous

I have **already** watched this film

I have **just** arrived

I haven't finished **yet**.

Have you eaten **yet**?

Have you **ever** been to?

Been and Gone!

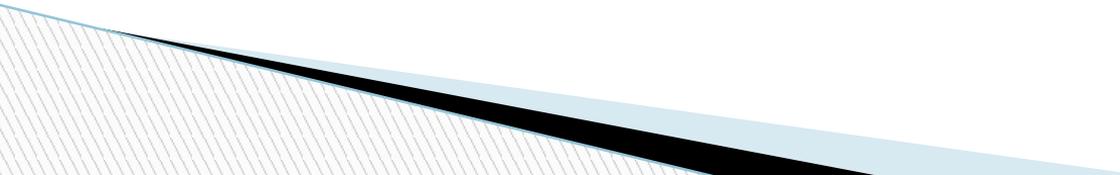


Perfect Simple & Continuous

How long have you lived here?

I have lived here **for** 4 years, **since** 2015.

I have been **living** here for many years!



ADJECTIVES + PREPOSITION

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to

addicted to someone or something
close to someone
different to/from someone/something
kind to someone
married to someone
rude to someone
similar to something or someone

for

bad for something or someone
famous for something
good for something or someone
sorry for someone/ something or for doing something

at

good (and synonyms) at something or doing something
bad (and synonyms) at something or doing something
angry at someone

in

interested in someone, in something or in doing something

on

keen on something or doing something
hooked on something

of

afraid (and synonyms) of something or someone
capable of something
fond of something or someone
proud of someone or something
tired of someone or something

with

angry with someone
bored with something
fed up with something or someone
obsessed with someone/something
pleased with something/someone

about

angry about something
excited about something
sorry about something
worried about something or someone

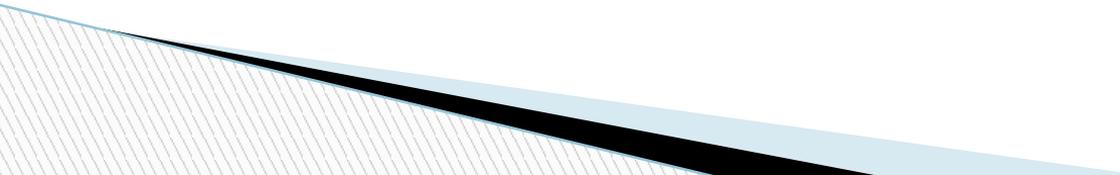
Linking words *[exercise 1](#), [exercise 2](#)*

...and, so, because, however, although, as, despite, even, for, in order to...

Emphasis	Addition	Contrast	Order
<p>Undoubtedly Indeed Obviously Particularly / in particular Especially Clearly Importantly Absolutely Definitely Without a doubt Never It should be noted</p>	<p>Additionally / an additional Furthermore Also Too As well as that Along with Besides In addition Moreover Not only...but also In addition to this Apart from this</p>	<p>Unlike Nevertheless On the other hand Nonetheless Despite / in spite of In contrast (to) While Whereas Alternatively Conversely Even so Differing from</p>	<p>First/ firstly Second/ secondly Third/ thirdly Finally At this time Following Previously Before Subsequently Above all Last but not least First and foremost</p>

TYPOGRAPHY : Crash Course!

A strong typography vocabulary is a designer's secret weapon. It may not be as pronounced as a graphic component, but master the art of choosing the right type—something fresh and gripping—and speaking to it will give you a distinct edge over your less enlightened peers.



Character vs. Glyph

Character

Any sign or symbol that carries meaning in a written language.

A **b** “ ? @

Glyph

The specific shape or design of a character.

a **a** **a** **a** **a**



Typeface

A set of glyphs designed according to common principles; it is the overall appearance of a complete set of characters.

Baskerville

Aa Bb Cc Q
Xx Yy Zz

Nutgarden

abcdefghijklm
nopqrstuvwxyz
0123456789

Didot

Aa Qq Rr a
Aa Qq Rr

MOLIÈRE

abcdefghijklm
nopqrstuvwxyz
0123456789

Futura

Aa Qq Rr d
Aa Qq Rr

Zuführung

abcdefghijklm
nopqrstuvwxyz
0123456789

Font

Traditionally, font is defined as a set of characters of a certain typeface, that are of the same **family** (**weight**, **slope** and **width** usually determine this. For example, bold and italic are both font families) and of the same size (i.e. 12 point).

However, since the introduction of digital technologies, vector graphics has made it possible to scale characters freely, so it is no longer necessary to characterize fonts according to size. As a result, the modern usage of “font” usually refers to typeface and font family only (i.e. Minion Pro Italic).

Minion Pro Regular 18 pt.

Minion Pro Regular 24 pt.

Minion Pro Italic 18 pt.

Minion Pro Italic 24 pt.

Minion Pro Bold 18 pt.

Minion Pro Bold 24 pt.

Minion Pro Bold Cond Italic, 18 pt.

Minion Pro Bold Cond Italic, 24 pt.

Typeface anatomy

Proportion: In **proportional** typefaces, such as Times Roman, glyphs are of varying widths.

Monospaced: In **monospaced** (aka non-proportional, fixed-width) typefaces like Courier, every glyph is the exact same width.

Kerning & Tracking: spacing adjustment depending on letter pairs and how they fit is known as **kerning**. Meanwhile, **tracking** refers to the spacing between letters of a group (a word, sentence, line, etc.) and does not depend on what shape the letters are or how they might “fit.”

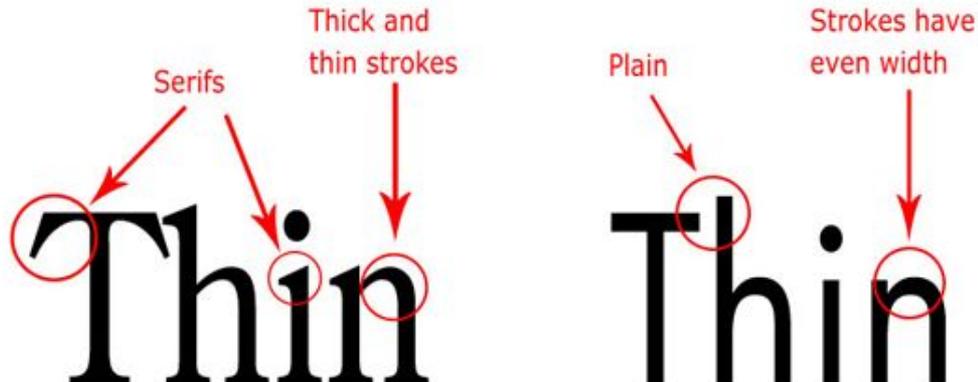
Metrics: The letters of a typeface sit on a straight horizontal line—the **base line**.



Serif and Sans-serif

In roman lettering systems, tails, knobs and other little forms added to the end of strokes for purely ornamental value are known as **serifs**. Serif fonts also tend to have strokes of varying widths.

Typefaces that lack serifs are known as **sans serifs** (without serifs) or **grotesks** (so named because, when first introduced in Germany, people found this style grotesquely ugly). Serifs are now most common in dense passages or bodies of text because the strokes help with readability. Sans serifs are commonly used for larger headlines, public signs and on the web.



Logo fonts speak louder than words

Font selection is always an important consideration for any project or design asset. But when it comes to your brand's identity and logo, it's imperative. While you want to choose a logo font you like and think is aesthetically pleasing, it's also important to keep in mind the feelings and associations it will evoke for future clients and customers.

