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## Language of composition pdf

This course is designed to help students become qualified readers and writers by engaging with the following course requirements: Composing in several forms (e.g. narrative, expository, analytical, and argumentative essays) about a variety of writing topics that go through multiple stages or projects, with the review helped by teacher and informal writing colleagues (e.g. imitation exercises, journal preservation, collaborative writing), which helps students become aware of themselves as writers and techniques used by other writers writing expository, analytical and argumentative compositions based on readings that represent a variety of styles and genres of prose Reading nonfiction (e.g. essays, journalism, scientific writing, autobiographies, criticism) Analyzing graphics and visual images both in relation to written texts, as well as as alternative forms of text itself Developing research skills and the ability to evaluate, use and cite primary and secondary sources Performing research and writing papers in which students present their own argument that includes analysis and synthesis of ideas from a number of sources Citing sources using a recognized editorial style (e.g. Modern Language Association, The Chicago Manual of Style) Review of works to develop: A widely used vocabulary properly and effectively. A variety of sentence structures, including the appropriate use of subordination and coordination; Logical organization, improved by techniques would be repetition, transitions and emphasis; A balance of generalisation and specific, illustrative details; and an effective use of rhetoric, including tone, voice, diction and structure of the sentence. Learn more about our high school exam preparation courses and AP® Advanced Placement Courses and AP are registered trademarks of the College Council, which has not been involved in the production and does not approve these offers. To Analyze Different Types of Texts To Write For A Variety of Purposes To Understand and Use Rhetoric Strategies To Evaluate and Incorporate Sources Into Researched Arguments To Prepare for the AP English Composition Exam Receive an Instructor-Signed Certificate with the Institution Logo to Verify Your Achievement and Increase Job ProspectsAdd The Certificate to Your CV or CV, or post it directly on LinkedInGive yourself an additional incentive to complete the edX course, a non-profit, based on verified certificates to help fund free education for everyone globally A composite is created by combining different materials to create a new one. A rudimentary example would be mixing mud and straw and forming in a brick shape to make adobe bricks. It takes materials that, by themselves, would not usually be used for the same purpose as they are when combined into a composite material for construction. In the field of construction, concrete would be a more complex stone composite mixed with cement. If you add re-bar (strong steel rods), it becomes a three-phase composite that adds both strength and flexibility. In engineering, an engineer can design something that is under certain stresses that require uses of a material that is a composite (either because conventional material cannot meet stress requirements or could be too heavy for the purpose for which it was designed). Make a quantum leap from cement to aerospace. Many aircraft and aircraft are made of composite materials that are stronger and lighter than the materials from which they were made. The new Boeing 787 Dreamliner, for example, will use 50 percent composite materials, lowering its total weight by 12 percent. This is significant because of the added power and the lower weight allows the plane to use less fuel. One of the best known examples of a composite in the flying world is the B-2 or Stealth Bomber. The body is designed to deflect the radar from detection, and the body and parts of the wings are covered in a radar that absorbs the composite material, making it virtually undetectable for the radar. Many composites are made from scrap or by-products from materials that would not have another use, or limited. Wood scrap and dust from a sawmill is a good example. The mills sell sawdust and wood scraps to companies that mix dust and small pieces of timber with a binding agent to produce compressed wood. Compressed wood is mainly used in two ways. Without veneer, it is used to build parts of furniture that are not visible in the finished product. It is usually used to support parts to add structural integrity. Wood compressed with veneer can be used on pieces of furniture that are visible on the outside. The finished product is cheaper than furniture made entirely from whole pieces of timber. There are other examples of debris, from sawdust to food, which at some point would have been discarded, but they found uses as a composite material. In other words, some composites consist of different components of glued material that would allow one or more of the torrential or even bundles of torches to give way without undermining the overall structural integrity of the material. Advanced composite materials, such as carbon fiber reinforced plastics (CFRPs), are applied to many aircraft structures to improve performance and save weight. The composite is composed of yarns (strings) of fibers grouped and then mixed, heated and compressed into what could be a wing on an aircraft or its body or nose. If, for whatever reason, wind-shearing, for example, some Snap wires from stress, the remaining threads remain intact. Same for whole packages, which are reinforced with other packages. It would take a catastrophic force to make all the wires in all the bundles fail. CFRP is intentionally designed for only such events. You know that. That siding that disappeared to a pale yellow since you first bought your house in 1963 (when aluminum siding became popular and really was made of aluminum only)? There is now a composite that mixes polyurethane foam with aluminum. Any color can be added and will not disappear. It offers greater insulation advantage for the home because polyurethane is mixed with air, forming air pockets that help serve as insulation. One of the latest uses for recycled materials has been the emergence of recycled wood-composite plastic for construction products such as decking, window doors and frames, fences and exterior moldings. Manufacturers claim that the new plastic wood is more durable than preservative-treated timber and recovers sawdust and plastic waste including high-density polyethylene (PVC). Photo: shutterstock.comYou will start by considering a handful of words that are particularly useful when talking turns into buildings. SIMETRY In the last chapter, the word symmetry seemed inevitable. The Georgian House was strictly symmetrical; later, Gothic Revival House was constantly asymmetrical. But let's get back to the basics. The dictionary tells us that the word symmetry describes a correspondence in size, shape, and the arrangement of the parts on opposite sides of a line or plane. In practice, this means that if you draw a horizontal line and then a vertical line that intersects with the first at its center point, you will have a symmetrical figure with one side that balances the other. In the same way, if you start with a rectangle and cut it, it's also symmetrical. Let's add a few openings to a four-sided box — windows on either side of the center axis, maybe a door in the center. All in a hurry, a house begins to appear. All we have to do is add a roof, and a pair of chimneys, and we have a two-dimensional representation, an elevation that I call in the drafting class, of a recognized Georgian house (or classic colonial, as this configuration can also be described). Needless to say, the place is symmetrical. ASIMETRY Again, we start with a line, but this time we consciously divide it into two asymmetrical (uneven) parts. We make a box, add a couple of openings, then put on a gable end (centered on our perpendicular). After adding a few details, we have a Gothic Revival Cottage.MASS This discussion of symmetry may seem to suggest that houses exist only in two dimensions and that, by looking at an elevation drawing of a structure, we can understand. In fact, thinking the facade of a house appears on a piece of paper is helpful, but other angles of approach are essential as well. Instead of a piece of paper, think of a small waded cardboard milk or box of of the type that holds a 1/2 pint of liquid. It is a three-dimensional object, which means it has width, height and depth. It occupies space, just like people, books and bricks. And And that matters, just like buildings. Unless you stay very far away and align exactly with the center of a building (or a milk carton), you will see it as a three-dimensional object. From a sloping view, represented here by an isometric sketch, a simple, shoebox, it is recognized as a three-dimensional table and soon becomes a house. A house with a story and a half has a full ceiling on the first level and a sufficient height on the upper floor, which can be used as living space. Lower the roof grounds and you have a farm house, a house with a single story, where the living areas are only on one level. Cape Cod is a popular compromise because the dwellings on the upper floor must be had for virtually no additional expense on the costs of a one-storey house. For some, however, built-in limitations on ventilation, light, and head room make it less of a deal than at first it seems. For them, maybe the two-story house is the answer. In this configuration, the roof sits a larger story, above a second story. Thus, the same footprint can accommodate radically different tablecloths. To have a farm with an equivalent amount of interior space to a two-storey house, however, the farm will need to have a footprint twice as large as the two-storey house. That makes the farm best suited for larger lots, while two-story homes are well adapted to plots in the city or small suburban settings. On the same footprint, a story, a story and a half, and two-storey houses offer very different amounts of living space. SHAPE So far, we've been talking about box-shaped houses. Some are taller or wider or deeper than others, but there are basic boxes with four sides and a top and bottom. In the past, the consolidation of living space around a chimney and in such a regular form has made sense. The delegation of the box took time. The first houses often had ells added from their back schoolings, resulting in Plans in the form of T. As asymmetry became acceptable with Greek and Gothic revival styles, the wings appeared on the sides of new houses, resulting in L-shaped houses. Many houses had golf windows, towers, turrets, porches or other items that broke the box's plans. When a number of different masses are combined (think about how some large Victorian houses seem to roam), the term massing is applied to describe the assembly of different three-dimensional elements. For a Let's go back to the box house again. After all these talk T-shapes and L-shapes and the rest, you might be surprised to find what a difference a simple change in roof design can make. Certain Certain shapes —Mansard being the best example-telegraph style of the house (a Mansard roof means that the dwelling is a Second Empire House). Some roofs are high to maximize the living areas below them (such as gambrel or Mansard), while others are smaller and include little more than storage space. Some are simple, others require complex carpentry full of compound angles. The roof of a house may seem a little more than the protection of the weather needed, but it also communicates a lot about the design of a house. The general shape and mass of a house conveys a great deal about the place. Consider the contrast between two different houses that date from the same era. A Foursquare has a boxy table, two floors, with a high roof. Prairie Style home is low-slung, consisting of a single story with a flattened roof and wide overhangs. While Foursquare and Prairie Style House have similar origins, one is essentially vertical, the other horizontal. One seems to have been erased in the landscape, the other may have grown out of it. One stands above the landscape, hunched as if he were facing the challenges of Mother Nature; the others rest more easily, go with the flow of land. In the examples here, however, they contain the same amount of living space. Okay, let's take a short break from talking about shapes and masses, symmetrical or otherwise. Remember that the shape of each house — whether it resembles a single carton of milk or a dozen cardboard boxes that collided — tells a story of where it came from. Understanding the geometry of your home, even in such wide strokes as these, can help you think about changing it. You can view your home in geometric terms, given its shapes, massing, and symmetry. These features can be considered from afar, but as you get closer, finer distinctions become more important. Among them are scale, proportion, texture, and pattern. SCALE I'm a man of average height. However, a couple of members of my television crew are quite tall. I can walk into a room on a modest scale and feel at home, but they have to beware of going through the door and then the ceiling seems to go into their room. It's all a matter of scale, what's in the scale for a 5-foot person-something is not for someone who is a taller leg. The scale is about in size, size and relative size. In house design, windows and doors, room sizes, furniture, and other items are usually of recognized human scale. Buildings adjacent to each other on the same street landscape generally look better if they have the same scale—were the Empire State Building adjacent to a picturesque Cape Code House, juxtaposing would be really strange. Instead, a row of black stones with well-aligned cornices looks a lot of a piece. Buildings must not be the same size, but they refer to each other. THE PROPORTION OF The scale and the proportion work together. The proportion refers to the relationship of elements with each other. Thus, a giant window that dominates the facade of a small house with other smaller windows looks disproportionately large. A graceful room with a vaulted ceiling 20 meters high can look wonderful and feel really great indeed. As an individual space, it may be very satisfying, but if it was shoe-homed in a small house, it can also be asking the question, Why am I here? As you plan your remodeling project, consider how the different new elements relate to the old. Do they have the same scale? Are they proportional to each other? Sometimes a surprising contrast in scale or proportion is very effective, but make sure you think through. Most of the time, the disproportionate elements that are outside the scale look like someone wouldn't really think. MODEL When you look at any symmetrical house, the pattern of its basic elements probably shouts at you. The most obvious are the openings, windows and doors. Are they evenly spaced on the facade or is there a dot-dash-dot quality when positioning them? Notice if the openings on the house are aligned. Or have a zig-zag quality with some higher than others? The way the openings are set in elevation gives it its own rhythm. Often, subtle variations in spacing add visual appeal. Siding also adds to shaping a home. Clapboards give a house a horizontal feeling; board-and-batten siding adds vertically. The shingles add shading, while the brick has its own unique pattern. Trim can be added to the pattern, as in the case of houses where trim boards frame and accentuate clapboarded areas. Trim around the windows also adds emphasis, extending the wall area dedicated to windows, which can affect the proportion and pace. Mixing different patterns can be very effective (see Stick Style House), adding texture and interest to the surface of a house. But different items on the same house must be handled with great care. A common strategy these days is to use shingles for an addition to a clapboard home as a kind of recognition, a sincere statement that yes, this section is indeed new. It can work very well. But in general, using multiple models requires more design skill if you want to avoid a busy look. SOLAR ORIENTATION Another consideration outside your home is its relationship with the sun. If you don't plan to move your house, its solar orientation won't change. The sun rises in the east and sets in the west and, depending on the season, illuminates certain rooms at certain times of the day. But if you're planning a plus, its location can have an impact existing spaces (creating new openings or closing old ones). And if you put the addition will also determine how much sunlight it gets. R R Plus room is best located on the east side of the house to gather morning light, a new dining room probably belongs on the west side to take advantage of the late afternoon and early evening light. VOLUM This is a fancy word, volume. In an architectural context the volume describes the space, especially the interior space. While the exterior of a structure appears to be a solid mass, it actually comprises a three-dimensional space. Consider it another way, thinking back to our waxed cardboard box. Empty the box with its contents and the space that once held milk or juice inside is its volume. When we think about the volumes of the house, most of those words we talked about earlier come back into the game. You probably want a house that has good proportions, that is human at scale, and that has attractive models of materials. But let's start with the proportion. The proportion can be a slippery concept. Consider a square room. It would seem perfectly proportionate, with its identical length and width. However, as living spaces, square rooms tend to be static while rectangular rooms seem to suggest movement. That's probably because they're easier to divide into different areas, encouraging flow. So matching sizes don't automatically make for good proportions. Like facades, interior spaces and enaves can be symmetrical, with balanced windows and doors. Shapes have an important impact, too, although the shapes and masses of the house volumes tend to be movable elements, such as pieces of furniture. Concerns such as light and ventilation become much more important indoors than outdoors. But perhaps the most important of all is the interior appearance. ASPECT Earlier in this chapter, I made a point of recommending to remain true to the original floor plan. That's because traditional plans often make a lot of sense. These include private areas of the house (bedrooms and accompanying bathrooms and dressing areas); working area of the house (kitchen, utility room, secondary entrance area, etc.); and relaxation spaces, maybe a living room, dining room, and/or a family room. As you think about renovation, remember the invisible demarcation lines between each area. This new dining room that you've been pining for probably doesn't belong right under the new bedroom for the baby—the two activities are at odds with each other, as happy talk and laughter are great at the dinner table, but not so wonderful when you want your child to drift slightly off at dreamland. DRAMA Another consideration in thinking about your home is harder quantified than more traditional design factors. But I think it's important for a home to satisfy the normal human desire to entertain and be entertained. It doesn't exist. Exists, how theatrical can be incorporated into a house, but internal scenography can include color, contrast, décor, and other elements. One of Frank Lloyd Wright's favorite dramatic devices was changing the ceiling's ups. The visitor to many Wright houses is inaugurated in a low, dark hall. Moments later, when moving to another space, the ceiling increases, often dramatically. High lighting coves on the wall, cleretory windows, vaulted ceilings, or other elements are added to the drama. Wright was a master at using design tools to add emotion to the experience of a home. House.

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