

## V. 1. LIST OF HEADINGS pdf

### 1: Subject Added Entry--Topical Term

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Paragraph B vi - Historical foundations B. In the 19th century most towns were heavily fortified and the foundations of these walls are sometimes visible. Collecting tolls to enter and exit through the walls was a major source of revenue for the old town rulers, as were market fees. The markets were generally located centrally and in small towns, while in large towns there were permanent stands made of corrugated iron or concrete. However, it is a good reason to flag this up as a possibility. A quick skim of the paragraph confirms this. Paragraph C ix - The residences of the rulers C. The palaces were often very large. After colonization, many of the palaces were completely or partially demolished. Often the rulers built two storey houses for themselves using some of the palace grounds for government buildings. The topic sentence mentions the palaces, which is where the rulers of Yoruba would likely live, and the heading mentioned the homes residences of the rulers, so it is likely to be ix. Reading the rest of the paragraph confirms that the whole paragraph talks generally about the palaces in Yoruba. This only refers to one sentence in the paragraph, not the whole paragraph. It is therefore a supporting point rather than the main idea. Paragraph D iii - Urban divisions D. The town is divided into different sections. In some towns these are regular, extending out from the center of the town like spokes on a wheel, while in others, where space is limited, they are more random. These vary in size considerably from single dwellings to up to thirty houses. They tend to be larger in the North. Large areas are devoted to government administrative buildings. Newer developments such as industrial or commercial areas or apartment housing for civil servants tends to be build on the edge of the town. The answer is first seen in the topic sentence. Paragraph E iv - Architectural home styles E. Houses are rectangular and either have a courtyard in the center or the rooms come off a central corridor. Most social life occurs in the courtyard. They are usually built of hardened mud and have roofs of corrugated iron or, in the countryside, thatch. Buildings of this material are easy to alter, either by knocking down rooms or adding new ones. And can be improved by coating the walls with cement. Richer people often build their houses of concrete blocks and, if they can afford to, build two storey houses. Within compounds there can be quite a mixture of building types. Younger well-educated people may have well furnished houses while their older relatives live in mud walled buildings and sleep on mats on the floor. This is then discussed further in the supporting sentences that follow. Paragraph F vii - Domestic arrangements F. The builder or the most senior man gets a room either near the entrance or, in a two storied house, next to the balcony. He usually has more than one room. Junior men get a room each and there are separate rooms for teenage boys and girls to sleep in. Younger children sleep with their mothers. Any empty room are used as storage, let out or, if they face the street, used as shops. Again, just by reading the topic sentence you can see that this paragraph is discussing home arrangements and skimming through the rest of the paragraph confirms this. Paragraph G i - Town facilities G. In some towns most of the population uses communal water taps and only the rich have piped water, in others piped water is more normal. Access to water and electricity are key political issues.

### 2: Hierarchical headings | Typography for Lawyers

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Or at least we want our scripts to make us look that way. A little knowledge about how the pros use shot headings will go a long way toward equipping us to make a professional impression with every page we write. More than that, it will empower us to harness the power of shot headings to propel readers through pages that would otherwise bog down - or might not get read at all. During my years managing the script processing department at Warner Bros. It comes from my book *The Hollywood Standard*: Also called scene headings and slug lines, shot headings can provide a wide variety of information about a given scene or shot. They can be short and sweet: Too many shot headings clutter a screenplay and can make a writer appear amateurish. Too few shot headings leave the reader confused and create headaches when production approaches. In general, insert a new shot heading only when necessary. Three rules of thumb provide guidance here: Insert a shot heading when there is a change in location or time. We would need a new shot heading along these lines: We need a new shot heading, something like this: Writers sometimes get into trouble when a character moves from one location to another. The following is incorrect: He climbs painfully to the ground and looks up at the stars. The sequence should be set up like this: Add shot headings when necessary for the visual telling of the story. Shot headings are one of the essential tools for accomplishing this task. If visual attention must be focused very specifically on a small object or detail, an extreme close shot serves precisely that purpose and is appropriate and justified. At other times, say in an ordinary dialogue scene between two characters, it might not be necessary to call attention to any particular visual detail and only the initial master shot heading is required. Add shot headings of the more visually specific sort only when you have a compelling visual reason for doing so. Add shot headings when logic requires it. Sometimes plain logic requires a new shot heading. Sometimes writers set up as a shot heading what is really just a movement of the camera. Instead, format the sequence like this: For practical reasons namely, that production personnel need a new master shot heading to go with the new location, a new shot heading is added. She inserts it in a doorknob. Dotty lets herself in. Add shot headings to break up long passages of action and lend a sense of increased tempo. Because of the narrow column that even intermittent dialogue makes down the center of the script page, a screenplay often contains a great deal of white space. Add in the space around shot headings, scene transitions and a few short paragraphs, and a typical script page contains relatively few words, looks spacious and reads fairly breezily. By contrast, action sequences, arguably the fastest-paced sequences written for the screen, can appear in a script like dull blocks of words crowding the page. Ironically, then, when an action sequence obliterates too much of the white space, action can end up reading so slowly that readers are tempted to skim it or even skip it entirely. Compare the following sequences, the first with only a single master shot heading and the second with additional shot headings inserted to break up the page. Ahead, a concrete beam hangs low. Too low for the high-profile vehicle. He makes a desperation left turn down another ramp but cuts the corner too close. Michael plunges his giant convertible deeper into the garage, his hair blowing in the open air. At the bottom of the ramp, steel pipes crisscross the low ceiling. Shreds of insulation, stuffed animals and cooking utensils fill the air. Michael finds a ramp sloping up toward daylight and heads for freedom, no longer pursued, piloting the decimated chassis of what was once his proud home. While this might be fun to watch on screen, it looks fairly awful on the page. Here is the same action broken up with intermediate shot headings that correspond roughly to the various smaller pieces of action that make up the whole sequence: MICHAEL finds a ramp sloping up toward daylight and heads for freedom, no longer pursued, piloting the decimated chassis of what was once his proud home. The passage now looks like an action sequence and reads like one. For all of the reasons noted above, not every page in a screenplay should be sprinkled with so many shot headings. Now you know what the pros know about how and when and why to add shot headings. Use that knowledge with confidence to make a strong, professional impression, and to communicate your vision with clarity and power. His first film, *After The Truth*, an award-winning courtroom thriller written with his wife Kathleen, sparked

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international controversy when it was released in Germany.

### 3: WebAIM: Keyboard Shortcuts for NVDA

*Matching Paragraph Headings: Reading Lesson 1. Objective: to practice matching paragraph headings to paragraphs. A common type of IELTS Reading question will ask you to select headings of paragraphs and match them to the paragraphs from a text.*

Courses in Technical Writing Headings are the titles and subtitles you see within the actual text of much professional scientific, technical, and business writing. Headings are like the parts of an outline that have been pasted into the actual pages of the document. Headings are an important feature of professional technical writing: Headings are also useful for writers. They keep you organized and focused on the topic. Instead, visualize the headings before you start the rough draft, and plug them in as you write. Your task in this chapter is to learn how to use headings and to learn the style and format of a specific design of headings. General Guidelines for Headings Well-designed headings can help not only readers but also writers understand the organization of a document. In this chapter, you use a specific style of headings. This style is the standard, required format if you take a course that uses this online textbook. If you want to use a different style, contact your instructor. Here are some specific guidelines on headings see the figures at the end of this chapter for illustrations of these guidelines: Use headings to mark off the boundaries of the major sections and subsections of a report. Use exactly the design for headings described here and shown in the illustrations in this chapter. Use the same spacing vertical and horizontal location , capitalization, punctuation, and typography bold, italics, etc.. Try for 2 to 3 headings per regular page of text. For short documents, begin with the second-level heading; skip the first-level. Heading style and format, standard for courses using this online textbook. If you want to use a different format, contact your instructor. Make the phrasing of headings parallel. In the following illustration, notice that the second-level headings use the how, what, when, where, why style of phrasing. The third-levels use noun phrases. See the section on parallelism for details. Make the phrasing of headings self-explanatory: For example, if the section covers the design and operation of a pressurized water reactor, the heading "Pressurized Water Reactor Design" would be incomplete and misleading. Avoid "lone" headings—any heading by itself within a section without another like it in that same section. For example, avoid having a second-level heading followed by only one third-level and then by another second-level. The third-level heading would be the lone heading. Avoid "stacked" headings—any two consecutive headings without intervening text. Avoid pronoun reference to headings. Keep at least two lines of body text with the heading, or force it to start the new page. Specific Format and Style The style and format for headings shown in this chapter is not the "right" or the "only" one, just one among many. Most organizations expect their documents to look a certain way. Using the style and format for headings described here gives you some experience with one of the key requirements in technical writing—writing according to "specifications. To see the "house style" for headings—the style and format for headings you will use—see the illustrations in this chapter. Pay close attention to formatting details such as vertical and horizontal spacing, capitalization, use of bold, italics, or underlining, and punctuation. Notice that you can substitute bold for underlining. Headings occur within the body of a document. Although titles may look like first-level headings in smaller documents, think of them as separate things. Now, here are the specifications for headings in this chapter. To make things less complicated, consider the document title as a title not as a first-level heading. They certainly look the same, except that the title could be prefaced by a roman numeral. In short documents such as those you write for technical writing classes, use a centered title and then start with second-level headings in the body of the document. First-Level Headings First-level headings are for formal reports with multiple sections or "chapters". If you are writing a brief document, start with second-level headings in the body of the document. Follow these guidelines for first-level headings: Use Roman numerals with first-levels. Bold the entire heading including the Roman numeral. Make first-levels centered on the page. Start a new page whenever you have a first-level heading. Begin first-levels on the standard first text line of a page. Second-Level Headings In smaller documents such as a two-page set of instructions , first-level headings are too much. Start with second-level headings in the body of these smaller documents. Follow these guidelines

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for second-level headings: Make second-levels headline-style caps also called "title case". Use bold on second-levels. Do not include outlining apparatus such as "A. Make second-levels flush left. Leave more vertical space above this level of heading than below it. For example, use the equivalent of 2 blank lines between previous text and second-levels and the equivalent of 1 blank line between second-levels and the following text. Notice that the default margins Microsoft Word uses is 10 pts between a regular paragraph and a second-level heading Heading 2 and 2 pts below. If you prefer to make third-level headings standalone like second-levels, they may not be visually distinct enough from second-levels. If so, put a top border on second-levels, as you can see in this chapter. Third-Level Headings Third-level headings are "run in to" the paragraph they introduce. Follow these guidelines for third-level headings: Make third-levels sentence-style caps init-cap only the first word and any proper nouns. Use bold for third-levels including the period. End third-levels with a period, which is also bold. Either indent third-levels standard paragraph indentation, or just start third-levels flush left. Do not make third-levels a grammatical part of sentences that follow. Whether third-levels are indented or not, start all following lines flush left. Use the standard spacing between paragraphs for paragraphs that contain third-levels. If you need a fourth level of heading, consider using italics instead of bold on the run-in heading format. You simply select Heading 1, Heading 2, Heading 3, and so on. However, you can design your own styles for headings. See Customizing Styles for Headings. Common Problems with Headings When you design your own heading style, be careful about going overboard with fancy typographical elements. Also, continue to use the guidelines presented in this chapter; they apply to practically any design. And finally, use your heading design consistently throughout your document. Common problems with headings: A few more common heading problems: Subordination refers to the level of headings. I would appreciate your thoughts, reactions, criticism regarding this chapter:

### 4: How To Use Shot Headings In Your Screenplay

*the title was changed to Sears List of Subject Headings with the sixth edition. Since the List Since the List was being used by medium-sized libraries as well as small ones, the phrase "for Small Librar-*

### 5: List group headings

*Minnie Sears the title was changed to Sears List of Subject Headings with the sixth edition. Since the List was being used by medium-sized libraries as well as small ones, the phrase "for Small Libraries" was deleted from the title.*

### 6: Number your headings - Word

*Get this from a library! A standard list of subject headings in industrial relations.. [Committee of Industrial Relations Librarians.]; 1 v. (loose-leaf) Reviews.*

### 7: Online Technical Writing: Headings

*Academic Reading sample task - Matching headings Questions 1 - 5 Sample Passage 6 has six sections, A-F. Choose the correct heading for sections A-D and F from the list of headings below.*

### 8: IELTS READING: Paragraph Headings

*Version The Comprehensive Table of Contents Headings and Hierarchy. Revision History. Date Version Summary of Changes Original version.*

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*The Lawyers Field Guide to Effective Business Development Loving thoughts for a perfect day Coastal and Estuarine Fine Sediment Processes (Proceedings in Marine Science) Rational finance, behavioral finance, and the new finance Energy work the secret of healing and spiritual development General chemistry 10th edition whitten Boys Be . Volume 10 (Boys Be.(Graphic Novels)) Samuel 1 and 2 (Peoples Bible Commentary) A First Course in Continuum Mechanics (Cambridge Texts in Applied Mathematics) Wooden spool designs lamb Life and work of Che Guevara Womens Rights and Human Rights An Island In Time II French Provincial Designs CD-ROM and Book A new structure for national security policy planning Worshipping children Dont Know Much About the Bible Gardeners book of poems and poesies Prudent practices in the laboratory 2011 Psychological Mechanisms Of Pain And Analgesia (PROGRESS IN PAIN RESEARCH AND MANAGEMENT) Getting in the way : the architecture of address Two views of Manzanar Why we believe in gods 6. Same-sex marriage does not threaten the institution of marriage Cynthia Tucker Jack Kerouacs novels Buddhist thought Lazare Carnot Savant.an essay concerning the latter by A.P.Youschkevitch. The evolution of design Smallpox and Vaccination The worsted viper But what if I dont want to go to college Mu oet sample paper Nitrogen fixation in bacteria and higher plants Realms of Freedom in Modern China (The Making of Modern Freedom) The lords of nativity: Western chart construction Chatham and the British Empire. The English Garden and National Identity The far side of madness. Scientific Pluralism (Minnesota Studies in the Philosophy of Science) Lectures on literature Theaters of Madness*