

**Concept-Development
Practice Page**

32-1

Coulomb's Law

1. The diagram is of a hydrogen atom.

- Label the proton in the nucleus with a $+$ sign and the orbital electron with a $-$ sign.
- The electrical interaction between the nucleus and the orbital electron is a force of _____ (attractive) _____ (repulsive).
- According to Coulomb's law,

$$F = k \frac{q_1 q_2}{r^2}$$

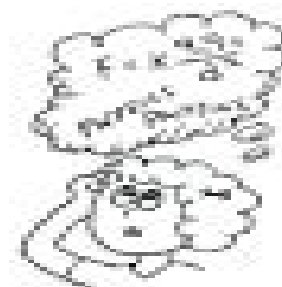
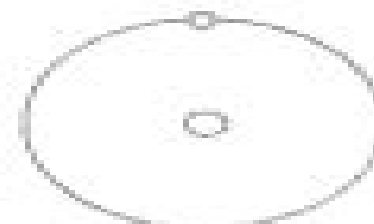
if the charge of either the nucleus or the orbital electron were greater, the force between the nucleus and the electron would be _____ (greater) _____ (less).

and if the distance between the nucleus and electron were greater the force would be _____ (greater) _____ (less).

If the distance between the nucleus and electron were doubled, the force would be _____ (1/4 as much) _____ (1/2 as much) _____ (two times as much) _____ (four times as much).

2. Consider the electric force between a pair of charged particles a certain distance apart. By Coulomb's law:

- If the charge on one of the particles is doubled, the force is _____ (unchanged) _____ (halved) _____ (doubled) _____ (quadrupled).
- If instead the charge on both particles is doubled, the force is _____ (unchanged) _____ (halved) _____ (doubled) _____ (quadrupled).
- If instead the distance between the particles is halved, the force is _____ (unchanged) _____ (halved) _____ (doubled) _____ (quadrupled).
- If the distance is halved and the charge of both particles is doubled, the force is _____ times as great.



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SB Merriam



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Fashion Thinking Fiona Dieffenbacher, 2013-02-01 AVA Academia s Course Reader titles are designed to support visual arts students throughout the lifetime of an undergraduate degree Packed with examples from students and professionals and fully illustrated with clear diagrams and inspiring imagery they offer an essential exploration of the subject Students often struggle to develop their own style and approach to design While the design process is fundamental to the way all fashion designers work there is no right or wrong method each emerging designer must find their own authentic process Fashion Thinking establishes key approaches to design and enables this process of discovery Nine student projects form the core of the book representing a diverse range of strategies at each key stage of the design cycle By following each throughout their various stages of development these examples offer a unique and inspiring insight into the thinking behind a final collection

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