

Lesson 17

Pagination, Headings, Attributions, Marginal notes, references to sources, More on Translation Software

Note: In order to prepare the student for unknown situations that may occur in the certification manuscript and future transcriptions, from this point on some topics are explained that may not be tested in the exercises.

17.1 Pagination

Pagination of preliminary pages (table of contents, dedications, prefaces, etc.) will be discussed in Lesson 19.

17.1a Braille page numbers. [BF §1.15.1] All braille pages must have a braille page number at the right margin on the last line (line 25) of the page – with at least three blank cells between the end of the text and the page number – just as has been required when preparing the exercises in this manual.

17.1b Print page numbers. [BF §1.11] Occasionally there are times when, due to a teacher's or user's request or because of a peculiar arrangement of materials, an agency may choose not to include print page numbers in a braille transcription. In general, however, any book that has an index and/or a table of contents or might be used in a setting where print page numbers could be referenced (such as cookbooks, patterns, novels that could be used as supplemental classroom reading, in a book club, etc.) should be transcribed so that the beginning of every print page is clearly delineated and identified by its page number.

When a new print page is started at the top of a braille page, the print page number is brailled in the last cells of the first line, with no fewer than three blank cells left between the running head (or the text when a running head is not used) and the page number.

As an example, imagine that the book you plan to braille starts on print page 1. The first braille page will have the print page number 1 at the end of line 1 and the braille page number 1 at the end of line 25.

17.1c Continuation page numbers. Suppose you are not able to complete the first print page on the first braille page. To indicate to the reader that the first print page continues on to subsequent braille pages, the same print page number is placed on the first line of the next braille page preceded by the unspaced letter *a* for the first continued page, the letter *b* for the second, etc. These letters are brailled without the grade 1

17.1g Errors in braille page numbers. Under no circumstance should a series of page numbers be erased and corrected. If it is found that a braille page number has been repeated or omitted in work that was generated on a braillewriter or slate and stylus, see *Braille Formats* §1.15.2.

17.2 Headings [BF §4]

Headings, whether titles of books, chapters, sections, or subsections, are commonly shown in print in many different styles, sizes, and colors. Such distinctions are often used to designate the degree of importance to the text. In braille these distinctions are shown only by the location of the heading.

Follow print capitalization for headings. With the exception of paragraph headings (see below), ignore italics or other font attributes unless they are necessary to show emphasis or distinction.

Leave a blank line before a heading when it follows a page change indicator or a running head (see below). Place the heading on line 1 when a running head is not used.

When material such as a list (to be studied later) that requires a blank line following it ends immediately *before* the page change indicator, and a heading that requires a blank line before it *follows* the page change indicator, leave only one blank line *following* the page change indicator.

17.2a Centered headings. As a general rule, centered headings are used in braille for titles of books and their parts and chapters. Just as its name implies, a centered heading is centered on one or more lines, *preceded and followed* by a blank line.

Leave a minimum of three blank cells at the beginning and end of each line of a centered heading. Long headings may require multiple lines.

When a centered heading starts a new braille page, leave a blank line between the running head and the centered heading. A blank line should also be left between a page change indicator and a centered heading. The centered heading must be followed by at least one line of text on a braille page. (For further instruction on centering refer to page xii and 19.1c.)

17.2b Cell-5 and cell-7 headings. When a book uses major headings and subheadings, the major headings are centered and the subheadings are brailled starting in cell 5 with runover lines also starting in cell 5. If there are sub-subheadings, braille them starting in cell 7 with runover lines starting in cell 7. Cell-5 and cell-7 headings should be *preceded by a*

blank line, but not followed by one.

Like a centered heading, when a cell-5 or cell 7 heading starts a new braille page, a blank line is left between it and the running head. A blank line is also left between a page change indicator and a cell-5 or cell-7 heading. These headings must also be followed by at least one line of text on a braille page.

17.2c Heading Hierarchy. A cell-5 or cell-7 heading cannot precede a centered heading. A cell-7 heading cannot precede a cell-5 heading.

Centered heading (major headings)

- blank lines before and after
exceptions: with boxes, table of contents, in alphabetic listings
(to be studied later)

Cell-5 (subheadings)

- blocked in cell 5
- blank line before
- no blank line after
- may be followed by equally important c-5 (no blank between)
- may be followed by c-7 (no blank between)

Cell-7 (sub-subheadings)

- blocked in cell 7
- blank before, unless preceded by c-5 heading
- no blank following

17.2d Paragraph headings. Paragraph headings are words at the beginning of a paragraph—printed in full capitals or in a typeface different from the continuing text—that serve to highlight the important issue of the paragraph.

Follow print for capitalization and punctuation. If all of the paragraph headings are in the same font, emphasize them by using the appropriate typeform indicator. If the headings are in full capitals, follow print and do not add typeform indicators.

Do not confuse paragraph headings with purely stylistic letters at the beginning of a chapter or unit, which are not emphasized in braille (see 2.2).

17.2e Running head. [BF §1.8.2] Some agencies require that the title of the book (or a portion of it) be placed at the top of the page as a *running head* for convenience in collating braille books. You have been using a running head on the pages of each exercise in this course.

When required, the running head must appear consistently on all braille pages of the transcription with two exceptions. The full title, capitalized as in print, rather than a portion of it, is used on the title page (see 19.2a(1)) and on the first page of text (see 19.3b) in each

necessary to use one of two different styles, depending upon whether the page change occurs between two paragraphs or within a paragraph. Use of the correct style ensures that no unwanted indentation occurs and that blank lines occur where they are needed. When the page numbers are entered correctly, the software will place the print page numbers, including continuation page numbers, at the top right of the braille pages.

Note: When using braille translation software, the importance of a solid understanding about the correct use of spacing, blank lines, and indentation, and of careful verification of the results produced by any braille translation software, cannot be overstated. Formatting problems, besides creating a sloppy appearance in the text, make it difficult for the braille reader to navigate the document.

EXERCISE

Prepare the following exercise for submission to the instructor. It consists of three excerpts, two biblical quotations, a biblical reference, and three accolades. Use the running head **LESSON 17** on the first line of every page of the exercise. Use both braille and print page numbers following the instructions in 17.1.

On the first page only, leave the 2nd line blank. The excerpt number and following information should start on the 3rd line in standard (3-1) paragraph format.

When the first excerpt has been completed, leave a blank line before starting the next. Leave a blank line before each succeeding numbered problem.

Use normal paragraphing format and leave one blank line between the biblical quotations, reference, and accolades.

Assume that #4 and #5 are quotations found in a newspaper or a work of fiction.

If material that must be followed by a blank line ends on lines 24 or 25 of the braille page, leave a blank line following the running head on the next page.

LESSON 17

1. Excerpt based on liner notes accompanying a musical recording.

FRANZ ELLISON, pianist

You are in for a delightful listening experience. Relax and enjoy Franz Ellison playing *Four Studies for the Left Hand* by Max Reger, *Piano Sonata No. 4* by George Walker, and *Valses nobles et sentimentales* by Maurice Ravel.

MAX REGER

Most works written for the left hand alone were composed after World War I for returning veterans who had lost the use of their right hand due to war injuries. Max Reger, however, preceded that time, writing the "studies" in 1901.

Max Reger (1873-1916) A prodigious composer whose large output represented virtually every musical genre. The title "studies" is a modest intimation that these works are designed primarily for technical development, not for musical enjoyment, but in that respect the title is too self-deprecating. Like the best studies of all times they stand on their own as challenging original works, quite apart from the requirement that they be played by the left hand.

(continued)

GEORGE WALKER

George Walker Born in Washington, D. C., in 1922, he studied at Oberlin College and the Eastman School of Music. He has frequently composed for the piano, including four solo sonatas.

The basic sonority of Walker's Sonata No. 4 is the resonant ringing of octaves, seconds, and fourths, allowed to vibrate in bell-like tintinnabulation. Such sounds open and close each of its two movements. The sonata closes with a retrospective reference, marked *dolce e tranquillo*, to the theme heard at the very beginning of the work.

MAURICE RAVEL

During the nineteenth century, the waltz became perhaps the principle emblem of European culture, passing from a hearty country dance regarded as improper to a social rage.

Maurice Ravel (1875-1937) Ravel composed his *Valses nobles et sentimentales* in 1911. It is clear even from the most casual listening, that he did not intend to compose simple dance music. Rather he is investigating the very nature of the waltz. He has abstracted the rhythmic heart of the waltz and treated it with loving irony in a highly sophisticated way.

2. Excerpt from *Working*, by Studs Terkel (New York: Pantheon Books, 1974):

Our neighbors came over. They're sixty-eight. They're broiler farmers.* She plays piano in the church, by songbooks written in do-re-mi notes. I brought a record out—hits of the last sixty years. It was from Caruso to Mario Lanza or something. She didn't recognize one piece of music on that record except Eddy Arnold. They didn't get a radio down there until about 1950, because they weren't wired for electricity.† So we've got one foot in the thirties and one in the seventies.

* "Arkansas is the leading producer of poultry in the United States. The broiler farmer invests somewhere between twenty and thirty thousand dollars in two chicken houses. They hold up to seven thousand baby chicks. The packing company puts the chicks in and supplies the feed and medicine. At the end of eight weeks they're four and a half pounds. The companies pick 'em up and pay you for 'em. Ralph Nader's been after them. It's almost white slavery. The farmer invests and the company can say, 'This is a lousy lot, we're not gonna pay you the full price.' But you're still putting in twelve hours a day."

† Clyde Ellis, a former congressman from Arkansas, recalls, "I wanted to be at my parents' house when electricity came. It was in 1940. We'd all go around flipping the switch, to make sure it hadn't come on yet. We didn't want to miss it. When they finally came on, the lights just barely glowed. I remember my mother smiling. When they came on full, tears started to run down her cheeks. After a while she said: 'Oh, if only we had it when you children were growing up.' We had lots of illness. Anyone who's never been in a family without electricity—with illness—can't imagine the difference. . . . They had all kinds of parties—mountain people getting light for the first time. There are still areas without electricity . . ." (quoted in *Hard Times* [New York: Pantheon Books, 1970]).

3. "Render unto Caesar the things that are Caesar's, and unto God the things that are God's." (Matt., XXII, 21.)
4. In a letter to the Thessalonians (1 Thess. 4:11), Paul urges the faithful . . .
5. "There be three things which are too wonderful for me, yea, four which I know not: The way of an eagle in the air; the way of a serpent upon a rock; the way of a ship in the midst of the sea; and the way of a man with a maid." —Prov. xxx, 18-19
6. Excerpt from *Love, Eleanor*, by Joseph P. Lash (New York: Doubleday & Co., Inc., 1982):

I started this letter before dinner (I'm at the White House) and was summoned to the President's study for cocktails. You and I never seem to be on time where the C-in-C is involved. He was in a jovial mood so I guess the visit of Mr. 'Brown'* has gone well. Mrs. R. says that the Pres. feels he got onto a warmer personal basis with Mr. 'Brown.' It amuses me that with the Pres. who is so coldly impersonal himself and with Mr. 'Brown' who belongs to a clan that prides itself on its ability to evaluate people & events impersonally, the object becomes one of getting onto a plane of discourse that has more warmth.

Did I ever tell you that one weekend at H.P. when Mackenzie King† was there and some Vassar girls, we got onto a discussion of post-war organization? The Pres. then talked about a monopoly of post-war military power in the hands of England and the United States. I meekly asked—what about Russia, and the Pres. dismissed it. Tonight Jane Plimpton‡ asked the Pres. anent a remark of his that we would police the aggressor nations after the war to see that they didn't rearm—who would do the policing? The Pres. remarked: ourselves, the English, the Russians, and the Chinese. Mrs. R. & I both looked at one another and smiled. Then he said, 'If we hang together,' and that he thought we would.

* Mr. "Brown" was the code name for Vyacheslav M. Molotov, Soviet Commissar of Foreign Affairs, whose fateful visit to the White House, where he had pressed for an early second front, had just been concluded.

† Canada's Prime Minister.

‡ Vassar student body head who had attended the Campobello Summer Institute.

7. "A real page-turner. A classic thriller." — *Publishers Weekly*

8. "Adds meaning to the word RIVETING."
—Atlanta Journal and Constitution

9. "Masterfully plotted and brilliantly told. The suspense is unrelenting and its satisfaction is guaranteed."
John Winston
author of *Helpless!*

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