

## Section 15

### Line-Numbered and Line-Lettered Text

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#### 15.1 Fundamentals

- 15.1.1 This section focuses on a variety of numbering and lettering patterns found in the print left or right margin. This is seen most frequently with poetry and plays, but it is used also for referencing a specific line or paragraph for discussion or activities in prose. (See *Formats*, §13, Poetry and Song Lyrics and §14, Plays, Cartoons, and Graphic Novels.)
- 15.1.2 **A Braille Reader's Perspective.** General braille rules tell the braille reader that a grade 1 symbol indicator precedes a letter and a numeric indicator precedes a number. It is best to always follow this rule for consistency, especially when transcribing material for younger children. Using grade 1 or numeric indicators for line numbers/letters unequivocally identifies whether the character at the end of a line is a letter or number, making it easier for the reader to determine whether the character is there to show a rhyme scheme or a line number.

#### 15.2 Margin-Numbered Paragraphs

- 15.2.1 Margin-numbered print paragraphs may have numbers in the right or left margin that are typically used as a reference for discussion.
- Follow print for blocked or indented paragraphs.
  - Insert the paragraph number before the beginning of the paragraph.

- c. Number every paragraph, even if only some paragraphs are numbered in print.

(See [Sample 15-1: Margin-Numbered Paragraphs](#) on page 15-8.)

### **15.3 General Provisions for Line-Numbered Text**

15.3.1 The following provisions apply to print line numbers in either the left or right margin.

- a. Line-numbered text may not appear on any line with a print or braille page number.
- b. Place the line number, with the numeric indicator, at the right margin of the braille line on which the print line *begins*.
- c. All line-numbered text ends so that at least two blank cells separate the text and the longest line number on the braille page.
- d. Do not repeat the line number when a print line is longer than one braille line.
- e. Follow print when a word is divided at the end of a line.
- f. Resume using the full width of the line after the completion of the line-numbered text.
- g. A transcriber's note can extend to the right margin when placed before the beginning of, or following the end of, the line-numbered text.

### **15.4 Line-Numbered Prose**

15.4.1 Prose is ordinary speech or writing without rhyme or meter. Observe the following guidelines, in addition to the points outlined in *Formats*, §15.3:

- a. Follow print for indented or blocked paragraphing.
- b. Every print line of prose is numbered in braille, even when the lines are not numbered in print.
- c. Three blank cells precede a new print line when it begins in the middle of a braille line. Do not insert three blank cells before a new print line when it begins a new braille line. (See [Sample 15-2: Prose Numbered Every Ten Lines](#) on page 15-9.)

- d. On the Transcriber's Notes page, inform the reader about the function of the three blank cells when line-numbered prose occurs in more than one section in a volume. Insert a transcriber's note before the text when the three blank cells is used in only one section. Sample:

Three blank cells occurring within a braille line indicate the beginning of a new print line.

(See [Sample 15-3: Line-Numbered Prose with Transcriber's Note](#) on page 15-10.)

- e. Two individually numbered print lines cannot start on the same braille line, as only one line number can be at the margin. (See [Sample 15-4: Short Numbered Lines](#) on page 15-11.)

## **15.5 Line-Numbered Poetry**

- 15.5.1 Poetry is typically written in meter or verse. Observe the following guidelines, in addition to the points outlined in *Formats*, §15.3:

- a. Use poetry format. (See *Formats*, §13, Poetry and Song Lyrics.)
- b. Follow print for line numbers. Do not add numbers that do not occur in print.
- c. Maintain the two-cell margin before print line numbers whether these numbers are implied or actually shown.

(See [Sample 15-5: Poetry Line Numbers](#) on page 15-12.)

- 15.5.2 When a play is written in verse, observe the following guidelines:

- a. Use format outlined above in *Formats*, §15.5.1 a–c.
- b. Insert *three* blank spaces in braille when in print a significant blank space is left between the speaker's name and the first word of the dialogue. A transcriber's note is required explaining this format.

(See [Sample 15-6: Lines of Dialogue](#) on page 15-13.)

## 15.6 Interspersed Line-Numbered Prose and Verse

15.6.1 Each prose and verse section is formatted according to the guidelines for indentation patterns for that format.

- a. **Prose.** Every print line is numbered.
- b. **Verse.** Use only the line numbers shown in print.

(See [Sample 15-7: Mixed Prose and Poetry](#) on page 15-14.)

## 15.7 Poetic Rhyme Scheme

15.7.1 **Paragraph Format.** Follow print for spacing and capitalization when a rhyme scheme is indicated by a linear sequence of lowercase letters within the narrative body of text. Retain font attributes used for rhyme scheme letters. The rhyme scheme letter should be on a line with at least one word of the material to which it applies.

### Example 15-1: Poetic Rhyme Scheme within Body of Text

The rhyme scheme in these lines of Yeats *Resurrection* is abba. I saw a  
staring virgin stand *a* / Where holy Dionysus died, *b* / And tear the heart  
out of his side, *b* / And lay the heart upon her hand *a*

The Braille representation of the text above is shown within a box. It consists of five lines of Braille. The first line corresponds to the first line of the text, and so on. The rhyme scheme letters 'a' and 'b' are placed in the right margin of the Braille lines, preceded by the grade 1 indicator (dots 1-2-3). The letters are in the same color as in the text above: 'a' is blue and 'b' is red. The Braille lines are: 1. The rhyme scheme in these lines of Yeats Resurrection is abba. I saw a 2. staring virgin stand a / Where holy Dionysus died, b / And tear the heart 3. out of his side, b / And lay the heart upon her hand a 4. 5.

### 15.7.2 Poetry with Line-Lettered Rhyme Scheme

- a. Use poetry format. (See *Formats*, §13, Poetry and Song Lyrics.)
- b. Line-lettered text cannot appear on any line with a print or braille page number.
- c. Use line number format (see *Formats*, §15.5) when rhyme scheme letters are printed in either the left or right margin.
- d. Place each letter, preceded by the grade 1 indicator as required, at the right margin of the braille line on which the lettered line *begins*.
- e. Omit font attributes.

- f. Do not repeat the letter when a print line requires more than one braille line.
- g. End all lines in this format so that at least two blank cells are left before the rhyme scheme letters.

He is that fallen lance that lies as hurled,  
That lies unlifted now, come dew, come rust,  
But still lies pointed as it plowed the dust.  
If we who sight along it round the world  
See nothing worthy to have been its mark,

- Use poetry format. (See *Formats*, §13, Poetry and Song Lyrics.)
- Follow print for line numbers. Do not add numbers that do not occur in print.
- Place line numbers, preceded by the numeric indicator, at the right margin.
- Position the letters of the rhyme scheme so that they end one cell before the longest line number on the braille page.

## 15.8 Counted Words

- a. Treat counted words as line-numbered text, leaving three spaces at the *end* of each line of text.
- b. Insert a transcriber's note explaining the use of the three blank cells, and that the number refers to the end of the print line. Sample:

Three blank cells indicate the end of a print line. The numbers in the right margin are the number of words read at the point of the three blank cells.

- c. Insert a blank line between the transcriber's note and the beginning of the line-numbered material.

(See [Sample 15-9: Marginal Numbers Indicating Words Read](#) on page 15-17.)

## **15.9 Verse-Numbered Texts in Religious Material**

- 15.9.1 Specific formats and guidelines are provided by many sponsoring agencies for the transcription of religious materials.
- 15.9.2 Follow print when the print is in paragraph format and verse numbers are within the paragraphs.
- 15.9.3 When text is in verse format:
  - a. Begin each verse on a new line using 3-1 margins.
  - b. Place the verse number, including the numeric indicator, at the right margin of the first braille line in the verse.
  - c. All lines of text in this format end so at least two blank cells are left before the beginning of the longest verse number on the braille page.
  - d. Do not repeat the verse number if it is more than one line.
  - e. All notes to the text are at the bottom of the print page.
  - f. Do not place line-numbered text on any line with a print or braille page number.
  - g. Note changes in print format on the Transcriber's Notes page.

(See [Sample 15-10: Marginal Numbers Used for Verse Numbers](#) on page 15-18.)

## 15.10 Samples

[Sample 15-1: Margin-Numbered Paragraphs](#), page 15-8

[Sample 15-2: Prose Numbered Every Ten Lines](#), page 15-9

[Sample 15-3: Line-Numbered Prose with Transcriber's Note](#),  
page 15-10

[Sample 15-4: Short Numbered Lines](#), page 15-11

[Sample 15-5: Poetry Line Numbers](#), page 15-12

[Sample 15-6: Lines of Dialogue](#), page 15-13

[Sample 15-7: Mixed Prose and Poetry](#), page 15-14

[Sample 15-8: Poem with Line Numbers and Rhyme Scheme](#),  
page 15-16

[Sample 15-9: Marginal Numbers Indicating Words Read](#),  
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page 15-18

### Sample 15-1: Margin-Numbered Paragraphs

20

“What a deep voice you have,” said the little girl in surprise.

“The better to greet you with,” said the wolf.

“Goodness, what big eyes you have.”

“The better to see you with.”

25

The figure displays a 16x16 grid of 256 small dot patterns. Each pattern is a 4x4 arrangement of dots, where the presence or absence of a dot represents a binary feature. The patterns are arranged in rows and columns, with some patterns highlighted in gray. The rows are numbered 5 to 16 on the left side. The patterns represent all possible combinations of 16 binary features, with the first 16 patterns in each row corresponding to the 16 features being tested.

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### Sample 15-2: Prose Numbered Every Ten Lines

How often, in her waking hours and in her dreams,  
280 had she started in wild horror and covered her face  
with her hands as she thought of her lover opening the  
door on the other side of which waited the cruel fangs  
of the tiger!

But how much oftener had she seen him at the other door! How in her grievous reveries had she gnashed her teeth and torn her hair, when she saw his start of rapturous delight as he opened the door of the lady! How her soul had burned in agony when she had seen him rush to meet that woman, with her flushing cheek and sparkling eye of triumph; when she had seen him

Figure 1 shows a 20x20 grid of 400 cells. Each cell contains a 3x3 dot pattern representing a digit from 0 to 9. The digits are distributed across the grid. Some cells are highlighted with a gray background, indicating specific patterns or positions. The highlighted cells are at (row, column) coordinates: (5,5), (7,7), (8,8), (12,2), (13,13), (16,6), (17,7), and (18,18). The grid is used to illustrate the concept of a 'digit' in the context of the paper, where a digit is a 3x3 dot pattern that can be recognized by a neural network.

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### Sample 15-3: Line-Numbered Prose with Transcriber's Note

- 1 It rained all afternoon in a single tone. In the uniform and peaceful  
intensity you could hear the water fall, the way it is when you travel all  
afternoon on a train. But without our noticing it, the rain was pene-  
trating too deeply into our senses. Early Monday morning, when we  
5 closed the door to avoid the cutting, icy draft that blew in from the  
courtyard, our senses had been filled with rain. And on Monday

Figure 1 displays a 14x14 grid of 196 4x4 dot patterns. Each pattern is a 4x4 grid of dots, where each dot is either present (black) or absent (white). The patterns are arranged in rows and columns, with some patterns highlighted in gray. The patterns represent different combinations of four binary features (0 or 1) in a 4x4 grid.

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### Sample 15-4: Short Numbered Lines

and dangerous dive, as if trying to escape Graves Registration, where he would be tagged and sent home under a flag, dead of a heart attack.

“Shut up, . . . !” the soldier hissed, but Paul Berlin could not stop giggling, remembering: scared to death.

220 Later they waded in after him, probing for Billy Boy with their rifle butts, elegantly and delicately probing for Billy Boy in the stinking paddy, singing—some of them—

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### Sample 15-5: Poetry Line Numbers

Dear, beauteous Death; the jewel of the just!  
Shining nowhere but in the dark;  
What mysteries do lie beyond thy dust, 20  
Could man outlook that mark!

He that hath found some fledged birdes nest may know  
At first sight if the bird be flown;  
But what fair dell or grove he sings in now,  
That is to him unknown 25

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### Sample 15-6: Lines of Dialogue

CAESAR: Calpurnia!

CASCA: Peace, ho! Caesar speaks.

CAESAR: Calpurnia!

CALPURNIA: Here, my lord.

CAESAR: Stand you directly in Antonius' way,

When he doth run his course. Antonius!

ANTONY: Caesar, my lord?

5

CAESAR: Forget not, in your speed, Antonius,

To touch Calpurnia; for our elders say,

The barren, touched in this holy chase,

Shake off their sterile curse.

ANTONY: I shall remember:

When Caesar says 'do this,' it is perform'd.

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CAESAR: Set on; and leave no ceremony out.

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## Sample 15-7: Mixed Prose and Poetry

–107–

SECOND CITIZEN.

Truly, Sir, all that I live by is with the awl; I meddle with  
no tradesman's matters, nor women's matters, but with awl.  
I am indeed, sir, a surgeon to old shoes; when they are in  
great danger, I re-cover them. As proper men as ever trod upon  
neat's-leather have gone upon my handiwork

25

FLAVIUS.

But wherefore art not in thy shop today?  
Why dost thou lead these men about the streets?

SECOND CITIZEN.

Truly, sir, to wear out their shoes to get myself into more  
work. But indeed, sir, we make holiday to see Caesar and to  
rejoice in his triumph

30

MARULLUS.

Wherefore rejoice? What conquest brings he home?  
What tributaries follow him to Rome,  
To grace in captive bonds his chariot wheels?  
You blocks, you stones, you worse than senseless things!  
O you hard hearts, you cruel men of Rome,  
Knew you not Pompey? Many a time and oft

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




































































































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### Sample 15-8: Poem with Line Numbers and Rhyme Scheme

I wonder do you feel to-day  
 As I have felt since, hand in hand,  
 We sat down on the grass, to stray  
 In spirit better through the land,  
 5 This morn of Rome and May?  
 For me, I touched a thought, I know,  
 Has tantalized me many times,  
 (Like turns of thread the spiders throw  
 Mocking across our path) for rhymes  
 10 To catch at and let go.

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## Sample 15-9: Marginal Numbers Indicating Words Read

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### The Rat That Had a Fast Rate

Sandy had a rat that ate fast. She said, "That rat eats too much. I must make the rat slow down." 13  
21  
Sandy went to the store and got ten packs of gum. She said, 34  
"I will smear the gum on the oats." Then she gave the oats to 48  
the rat. "Here are some oats," she said. "You will have fun 60  
eating them." 62

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## Sample 15-10: Marginal Numbers Used for Verse Numbers

-144-

76. Thus did We show Abraham the kingdom of the heavens and the earth that he might be of those possessing certainty:

77. When the night grew dark upon him he beheld a star. He said: This is my Lord. But when it set, he said: I love not things that set.

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