

columns – should be transcribed according to the rules in *Braille Formats*, §11.

18.3 Poetry [BF §13]

18.3a Poetry in prose form. Follow print when poetry is written within a narrative using marks of punctuation, such as a slash or colon, to indicate the end of each poetic line. Such punctuation should be spaced as in print. It may begin or end a braille line, but may not stand alone on a line. When these symbols are used in poetry, list them and explain their functions on the Special Symbols Page (to be studied later). Retain quotation marks and/or special typeface used in print. Example:

"Who can finish this poem?" she asked. "*I wandered lonely as a cloud/ That floats on high o'er vales and hills,/ When all at once I saw a crowd,/ . . .*"

⠠"Who can finish this poem?" she asked. ⠠"I wandered lonely as a cloud/ That floats on high o'er vales and hills,/ When all at once I saw a crowd,/ . . ."

18.3b Standard poetry format. Use 1-3 margins when transcribing poetry that is printed with each line starting at the left margin. Example:

Fust come the blackbirds clatt'rin' in tall trees,
An' settlin' things in windy Congresses, —

⠠Fust come the blackbirds clatt'rin' in tall trees,
⠠An' settlin' things in windy Congresses, —

When poetry shows an indented pattern, braille should follow print. Like nested lists, print lines shown at the farthest left position start in cell

When a poem occurs in the middle of text and there is not room at the bottom of a braille page for (1) the title (if any), (2) the blank lines that must precede and follow the title, and, (3) the first *two* lines of the first stanza, take the entire poem to the next page.

When a stanza ends on line 24 or 25 of a braille page, start the next stanza on line three of the next page (following the running head and a blank line).

Stanzas in a poem may be divided between braille pages, but do not divide a line of poetry between braille pages.

When an ellipsis indicates a missing stanza(s), the ellipsis should start in cell 1 and be preceded and followed by blank lines.

- Note: Transcribe poems with footnotes, irregular indentation patterns, unusual spatial arrangements, numbered lines, or containing scansion and/or stress marks according to *Braille Formats* §13.

18.4 Menus

Many agencies have developed their own formats for items that have no set of rules. Following is one suggested method of brailleing a menu. As an aid to the reader, a table of contents could be added to an extensive menu.

- Use a forty-cell line. Use standard braille page numbering, and print page numbers if there are any.
- Center the name of the restaurant on the first line—or first and second lines if necessary. Follow print capitalization. Ignore font attributes unless necessary.
- Leave the line following the title blank. If the print menu has a heading such as *breakfast*, *lunch*, or *dinner*, center it on the next line. Always leave a blank line before and after a title that is centered.
- Category headings such as *From the Grill* or *Weight Watcher's Specials* should start in cell 5 with runover lines also starting in cell 5. Such "cell-5 headings" should always be preceded by a blank line but never followed by one.
- Braille general information, such as, "All entrees include our home-made bread," in standard paragraph form (3-1).
- Braille the actual menu choices in list format, or nested list format if there are subentries.

- If there are only names of menu items (without descriptions) and prices, start the item in cell 1 with runovers in cell 3.
- Place the price at the right margin following the end of the name of the menu item. Insert a line of unspaced guide dots (dot 5) between the end of the menu item and the price. Leave a blank cell before and after the guide dots. If there is not room for at least 2 guide dots with a preceding and following blank cell, do not use any guide dots.
- If the name is followed by a description, place the item name and price as described above. Start descriptions of menu items on the line following the price, using the nested list format. When a description requires more than one braille line, divide it so that at least six blank cells are left empty at the end of each line. This allows the price to be easily identified.

Do not leave a blank line between a description and the following menu item.

- Place any information related to restaurant service, such as sales tax and charge card acceptance, at the end of the menu.
- For some lengthy menus, a contents page may be helpful.
Example:

~~ **The Village Inn** ~~

Sandwiches

All sandwiches served with choice of potato chips and pickle, carrot & celery sticks, or orange wedges

Grilled Chicken Sandwich \$8.00

Half Sandwich & One Trip Salad Bar \$7.50

Sandwich choice: grilled Cheese (Swiss, Cheddar or American), Tuna Salad, Egg Salad, BLT, Deli Ham or Deli Turkey

Half Sandwich & Cup of Soup \$7.50

title is preceded and followed by a blank line. If there is not room on a braille page for the title and at least three listed ingredients, take the recipe to the next page.

- When information, such as the number of servings or preparation time, appears along with the title, in braille place this material at the margin with runover lines starting in cell 3. Follow with a blank line. (Note that this information is not treated as a cell-5 heading.)
- If a recipe is divided into several parts that are identified by headings such as *Cake*, *Frosting*, etc., start these headings in cell 5 with runover lines also starting in cell 5. Cell-5 headings should always be preceded by a blank line but never followed by one.
- The ingredients are then brailled in list format (start in cell 1 with runover lines starting in cell 3).
- Do not use abbreviations in braille when they are not used in print. Abbreviations are transcribed as they appear in print.
- Braille the directions in paragraph format.

EXERCISE

Prepare the following exercise for submission to the instructor. It consists of three poems, an outline, a list of directions, a short story, and a recipe. Do not use the running head LESSON 18 on each page. Instead, start each selection on a new page and place the title of the selection on line one. If a selection has more than one page, use the title as the running head on the subsequent pages condensing as needed. Number the braille pages consecutively throughout the exercise. Use both braille and print page numbers following the instructions in 17.1.

The following source information is included for copyright purposes only and is not to be included in the exercises: The poem *Recuerdo* is taken from *Poems for Young People* by Edna St. Vincent Millay (New York: Harper and Brothers, 1929). *The Wind* is taken from *A Child's Garden of Verses* by Robert Louis Stevenson (Golden Press, 1951). The outline was adapted from *The People's Choice*, edited by Albert R. Kitzhaber (New York: Holt, Rinehart, and Winston, Inc., 1974).

RECUERDO

We were very tired, we were very merry —
We had gone back and forth all night on the ferry.
It was bare and bright, and smelled like a stable —
But we looked into a fire, we leaned across a table,
We lay on the hill-top underneath the moon;
And the whistles kept blowing, and the dawn came soon.

We were very tired, we were very merry —
We had gone back and forth all night on the ferry;
And you ate an apple, and I ate a pear,
From a dozen of each we had bought somewhere;
And the sky went wan, and the wind came cold,
And the sun rose dripping, a bucketful of gold.

We were very tired, we were very merry —
We had gone back and forth all night on the ferry.
We hailed, "Good morrow, mother!" to a shawl-covered head,
And bought a morning paper, which neither of us read;
And she wept, "God bless you!" for the apples and the pears,
And we gave her all our money but our subway fares.

Edna St. Vincent Millay

THE WIND

by Robert Louis Stevenson

I saw you toss the kites on high
And blow the birds about the sky;
And all around I heard you pass,
Like ladies' skirts across the grass—
 O wind, a-blowing all day long,
 O wind, that sings so loud a song!

I saw the different things you did,
But always you yourself you hid.
I felt you push, I heard you call,
I could not see yourself at all—
 O wind, a-blowing all day long,
 O wind, that sings so loud a song!

O you that are so strong and cold,
O blower, are you young or old?
Are you a beast of field and tree,
Or just a stronger child than me?
 O wind, a-blowing all day long,
 O wind, that sings so loud a song!

BOSTON BOYS

WHAT! you want to hear a story all about the old-time glory,
When your grandsires fought for freedom against the British crown;
When King George's redcoats mustered all their forces, to be flustered
By our Yankee raw recruits, from each village and each town;

• • •

So I tell you now the story all about that old-time glory,
As my father's father told it long and long ago to me;
How they met and had it out there, what he called their bloodless bout there;
How he felt. — What! was he there, then? — Why, the *leader*, that was he!

Nora Perry

NEW SCHOOL NEEDED

- I. Structural deterioration of existing Wilson High School building
 - A. Damaged roof covering and rotting roof timbers
 - 1. Three major leaks during last year
 - 2. Dust problem caused by termite damage
 - B. Crumbling stairwells and broken handrails
 - C. Insufficient fireproofing and safety protection
 - 1. Four fires during last year
 - 2. Denial of safety rating by city fire marshal
 - a. Antiquated sprinkler system
 - (1) Not enough outlets
 - (2) Not enough water pressure for sustained operation
 - b. Inadequate electrical wiring
 - c. Insufficient fire-escape routes for current enrollment
- II. Inadequate education plan for current and projected enrollment at WHS
 - A. Shortage of physical space
 - 1. No laboratory facilities for science students
 - 2. Lounges and closet areas currently used for classrooms
 - a. All tenth grade English classes
 - b. Three eleventh grade French classes
 - c. Two twelfth grade hygiene classes
 - 3. No gymnasium or locker-room facilities
 - B. Shortage of equipment
 - 1. No ranges or ovens for home economics students

2. No lights or bleachers on outdoor playing field
 3. No spare athletic uniforms
- C. Shortage of money
1. For new programs
 - a. Cancellation of planned state workshop in teacher education
 - b. Curtailment of new art program
 - (1) No money for supplies for sculpture students
 - (2) No money for demonstration lectures by local artists
 2. For teachers
 - a. No money for much-needed additional general science teacher
 - b. No salary raises for WHS teachers in three years

CPR

Cardiopulmonary resuscitation (CPR) is one of the most important of all emergency medical procedures. If a person's heart and breathing have stopped, CPR is essential to maintain circulation and avoid brain damage, which usually begins in 4 to 6 minutes after cardiopulmonary arrest.

- *Make sure the person is truly unconscious.* Shout and tap victim on chest, or shake shoulders gently.
- *Call for help.*
- *Position the victim for CPR.* Place victim flat on back on firm surface.
- *Open the airway.* Place one of your palms across the victim's forehead. Using your other hand, lift the chin up and forward. At the same time, gently push down on the forehead. The chin should be lifted so that the teeth are brought almost together but the mouth is slightly open.
- *Check for breathing.* Place your cheek next to the victim's nose and mouth to feel air being expelled. If there are no signs of breathing, reposition the victim as described in the step above.
- *Begin mouth-to-mouth breathing.* Pinch victim's nostrils together. Take a deep breath and place your open mouth completely over the victim's mouth. Exhale completely into the person's mouth. Repeat 4 times.
- *Check for pulse.* Put two fingers into the groove between the Adam's apple and the neck muscle on the side next to you. Keep trying for 5 or 10 seconds.

If there is no pulse, begin chest compressions. The effect of the compressions is to squeeze the heart between the breastbone and the backbone.

- Kneel next to victim's chest.
- Place your hands, one hand over the other, at tip of victim's breastbone.
- Lock your elbows, shift your weight forward. Bear down on victim's chest, compressing in 1.5 to 2 inches.
- Compress for a half a second. Relax for half second. Compress. Relax. As you compress and relax, count "1 and 2 and 3 and 4 and 5."
- Do 15 compressions by counting to 5 three times.

- Stop compressions. Pinch nostrils, administer 2 strong breaths into victim's mouth.
- Resume compressions — do 15 more.
- Do 4 cycles of compressions and mouth-to-mouth breathing.
- Check for pulse and breathing.
- Continue until help arrives or victim revives.

If you are not trained in CPR, then provide hands-only CPR. That means uninterrupted chest presses of about two per second until paramedics arrive. You do not need to try rescue breathing.

THE FRIDAY POETRY GROUP

Harriet's yearning

Once a week for the past thirteen years the six members of *The Friday Poetry Group* had met in the back room of Harriet Fisher's Gift Shop. Harriet fancied herself a patron of the arts and made sure that all of the ladies of her church committee and sewing circle were aware of her generosity.

The members were all enthusiastic poetry readers and hopeful poetry writers. Each week the group would gather to discuss a new book of poems, and one member would recite an original verse. Their sessions always ended with a "group reading." They usually chose an old and cherished classic that they would read aloud, each person reading a stanza.

This evening the group had agreed to read John Townsend Trowbridge's *Story of the "Barefoot Boy."* Old Mr. Reeves took the first stanza, coughing and clearing his throat before reciting in a deep resonant voice, "On Haverhill's pleasant hills there played,/ Some sixty years ago,/ In turned-up trousers, tattered hat,/ Patches and freckles, and all that,/ The Barefoot Boy we know."

When Lillian Sweeny started to read the second stanza her face got very red and her voice quivered. As much as she loved poetry, she hated to speak in public. "He roamed his berry-fields content;/ But while, from bush and brier/ The nimble feet got many a scratch,/ His wit, beneath its homely thatch,/ Aspired to something higher."

Harriet, somewhat disgruntled at having never been asked to join the group, hovered quietly on the other side of the door.

[Braille the following recipe according to the suggested guidelines given in section 18.5. Remember that these are only guidelines, not Code rules. Other agencies may use a different format.]

PECAN CHICKEN SALAD

serves 8

3 lbs. chicken breasts	½ cup chopped green onions
3 cups chicken broth (approx.)	1½ cups sour cream
1 lb. seedless green grapes	1½ cups low fat mayonnaise
1½ cups pecan halves	½ teas. salt
1 cup diced celery	½ teas. pepper
½ cup chopped fresh dill	lettuce

Preheat oven to 350°F. Arrange the chicken pieces in a single layer in a 9"x13"x2" pan. Bring the chicken broth to a boil. Pour broth into pan so the chicken is just covered. Cover with foil and bake until cooked through, about 30 minutes. Cool and discard broth.

Shred chicken into bite-size pieces. Combine chicken, grapes, pecans, celery, dill, and onions.

In a separate bowl, combine the sour cream, mayonnaise, salt and pepper. Mix into chicken mixture. Chill, covered, for at least 2 hours before serving. Serve on a bed of lettuce.

[This lesson last updated April 17, 2017]