

# Landscape Page Tutorial

This tutorial provides a method of formatting landscape pages for Thesis/Dissertations.

This will only work on the Desktop Windows version of Microsoft Word. Mac is not supported for this tutorial, you will need to use a windows version of Word to complete this tutorial.

- 1 Place the cursor after the last sentence on the page BEFORE the landscape page.

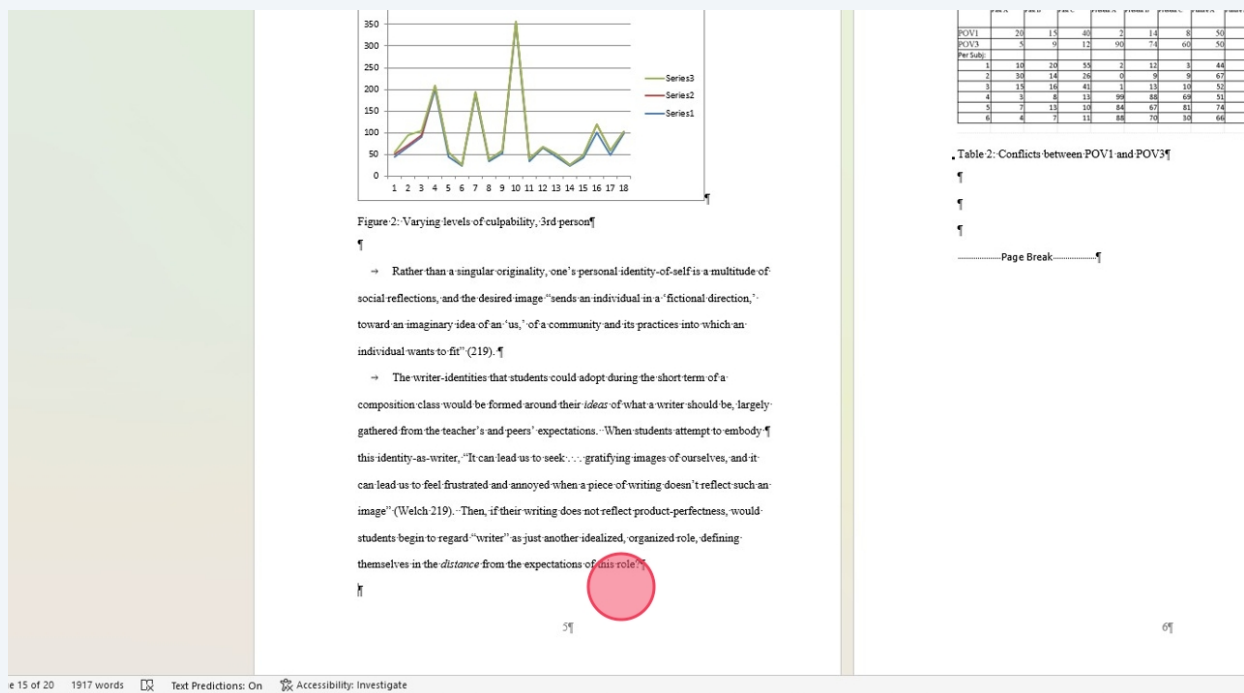


Figure 2: Varying levels of culpability, 3rd person

→ Rather than a singular originality, one's personal identity-of-self is a multitude of social reflections, and the desired image "sends an individual in a 'fictional direction,' toward an imaginary idea of an 'us,' of a community and its practices into which an individual wants to fit" (219).

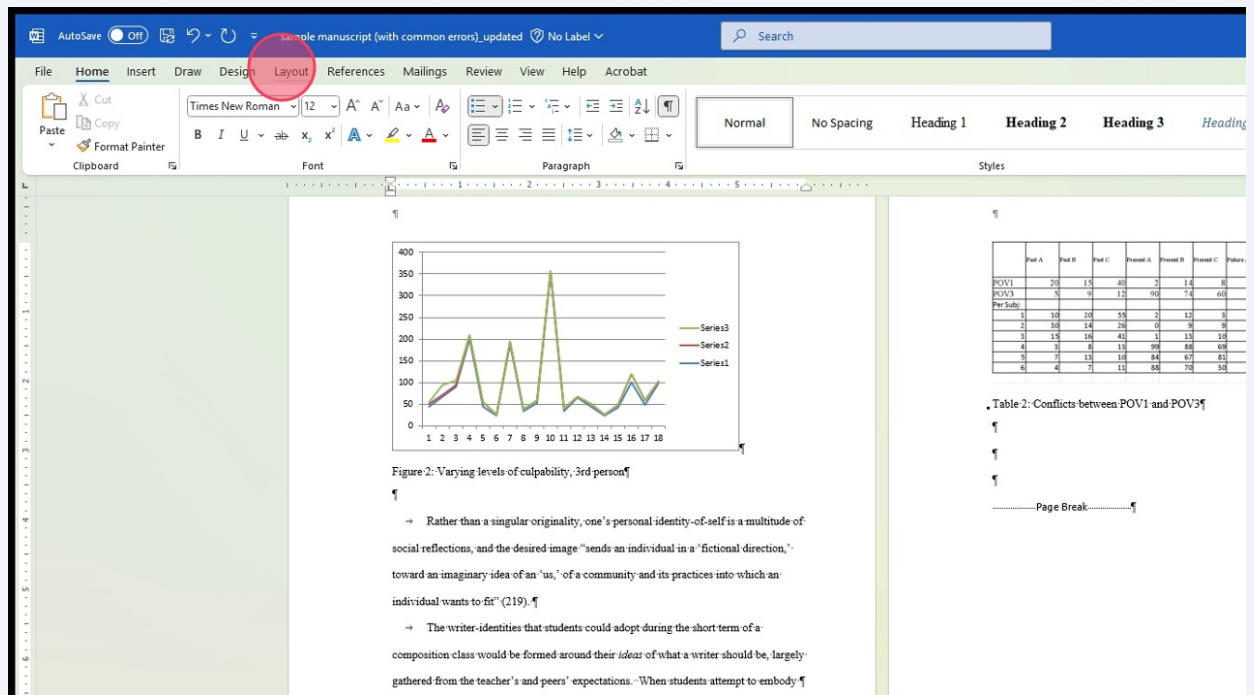
→ The writer-identities that students could adopt during the short term of a composition class would be formed around their *ideas* of what a writer should be, largely gathered from the teacher's and peers' expectations. When students attempt to embody this identity-as-writer, "It can lead us to seek... gratifying images of ourselves, and it can lead us to feel frustrated and annoyed when a piece of writing doesn't reflect such an image" (Welch 219). Then, if their writing does not reflect product-perfectness, would students begin to regard "writer" as just another idealized, organized role, defining themselves in the *distance* from the expectations of this role?

	POV1	POV2	POV3	POV4	POV5	POV6	POV7	POV8	POV9	POV10
POV1	20	15	40	25	14	8	50			
POV2	5	35	12	50	74	60	50			
Per Subj	1	10	20	35	21	12	31	44		
2	30	14	20	0	0	0	0	0		
3	15	10	40	1	13	10	52			
4	3	0	15	0	0	0	0	0		
5	7	10	10	0	0	0	0	0		
6	0	0	1	10	0	0	0	0		

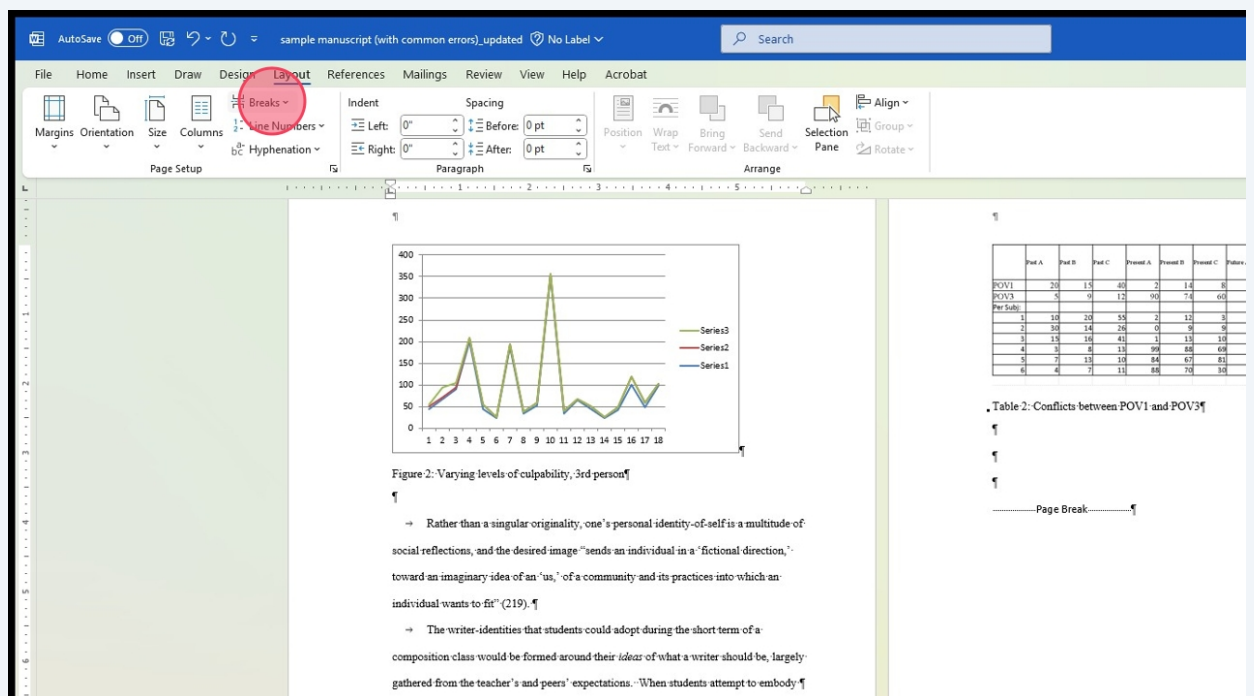
Table 2: Conflicts between POV1 and POV3

Page Break

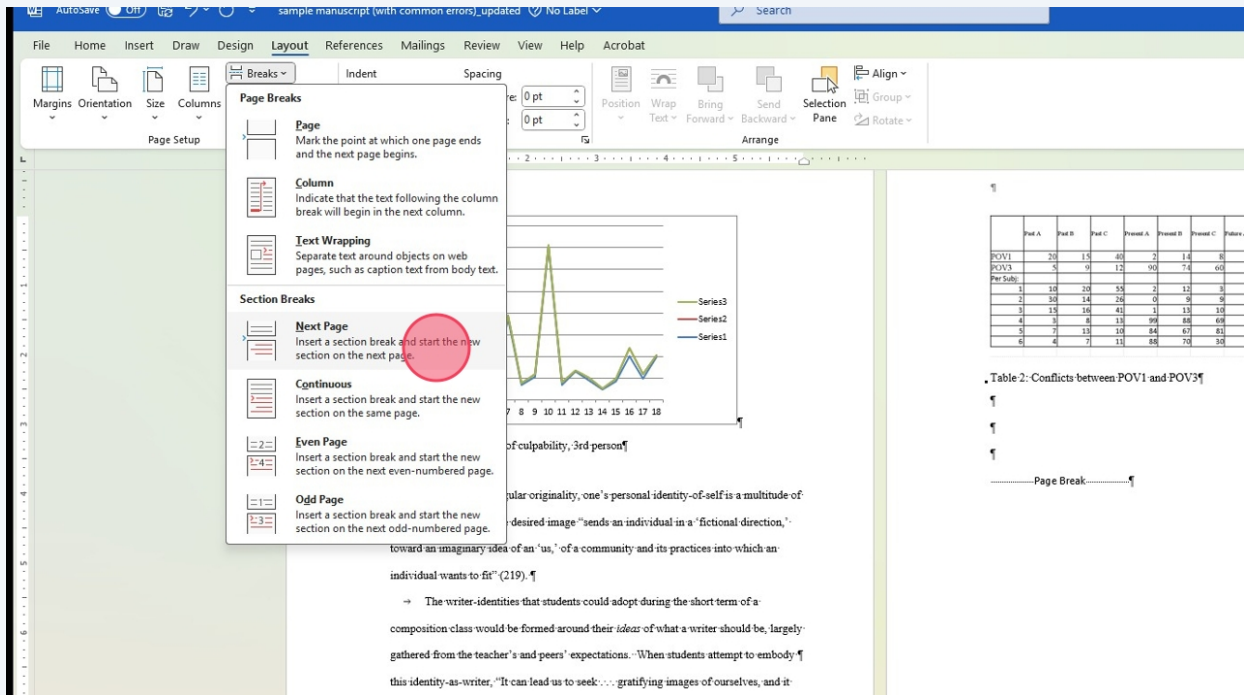
## 2 Click "Layout"



## 3 Click "Breaks"

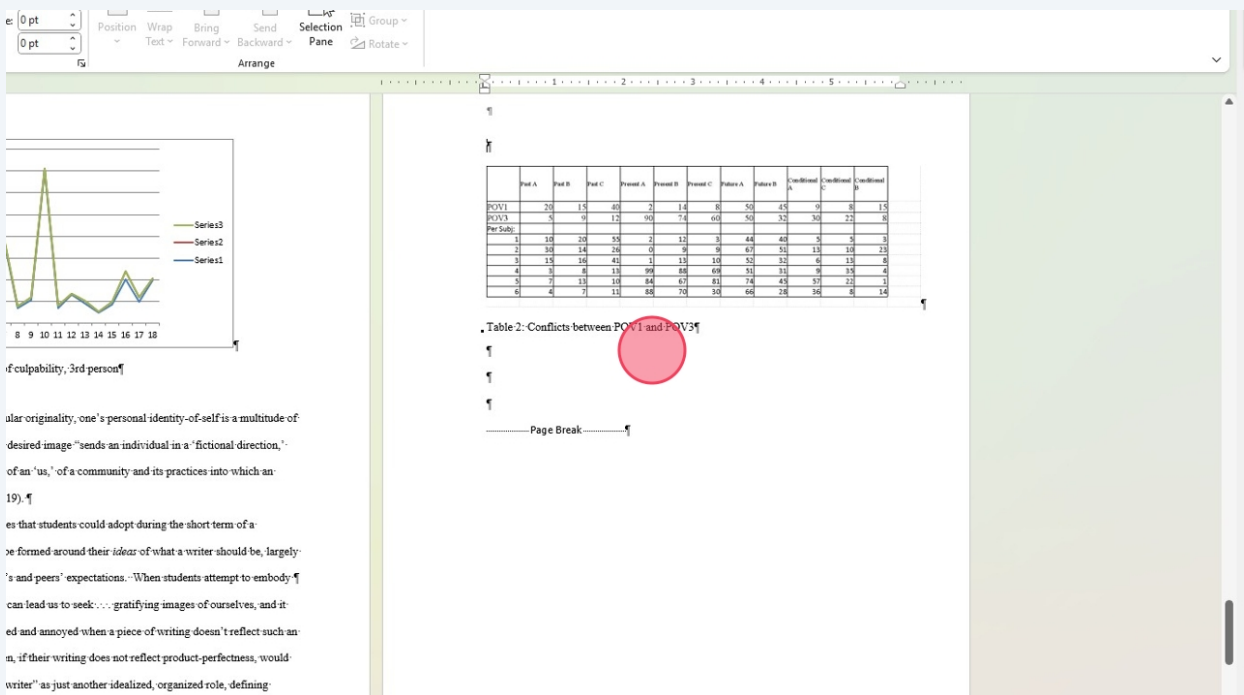


## 4 Click "Next Page" Section Break.

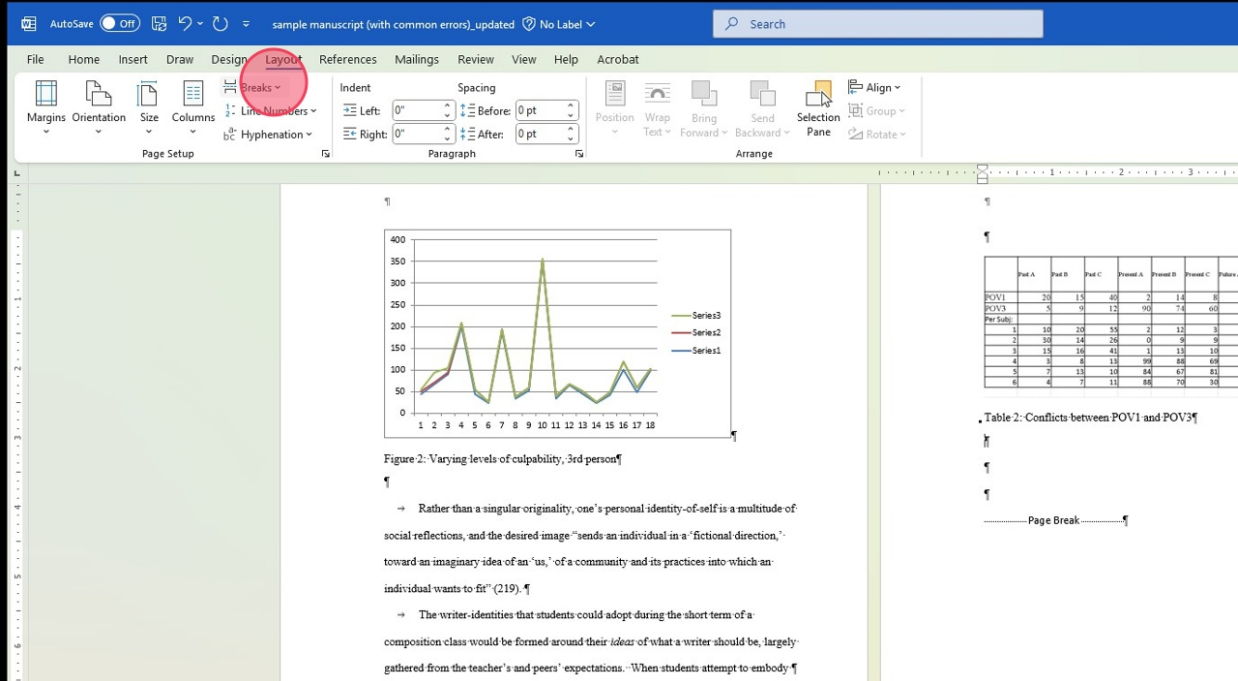


## 5 Insert another Next Page section break at the end of the landscape page.

(Note: if you have more than one landscape page, do this on the last landscape page.)



## 6 Click "Breaks"



The screenshot shows the Microsoft Word interface with the **Layout** tab selected. The **Breaks** button in the **Page Setup** group is highlighted with a red circle. The document content includes a line graph titled "Figure 2: Varying levels of culpability, 3rd person" and a table titled "Table 2: Conflicts between POV1 and POV3".

**Figure 2: Varying levels of culpability, 3rd person**

→ Rather than a singular originality, one's personal identity-of-self is a multitude of social reflections, and the desired image "sends an individual in a 'fictional direction,' toward an imaginary idea of an 'us,' of a community and its practices into which an individual wants to fit" (219).

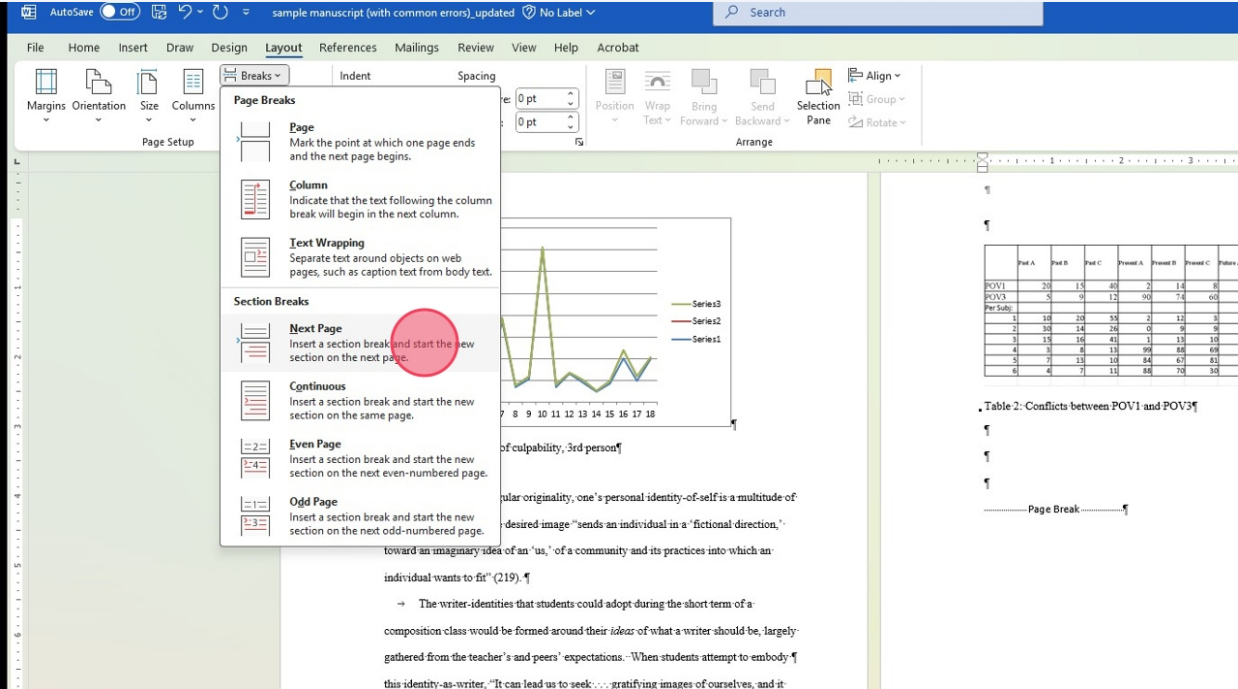
→ The writer-identities that students could adopt during the short term of a composition class would be formed around their *idea* of what a writer should be, largely gathered from the teacher's and peers' expectations. "When students attempt to embody

	Post A	Post B	Post C	Post A	Post B	Post C	Post A
POV1	20	15	80	2	14	8	
POV3	5	9	12	90	74	60	
Per Subj							
1	10	20	30	2	12	3	
2	10	14	28	0	9	9	
3	15	18	41	1	13	18	
4	3	8	13	99	88	69	
5	7	13	18	84	67	81	
6	4	7	11	88	70	38	

**Table 2: Conflicts between POV1 and POV3**

Page Break

## 7 Click "Next Page"



The screenshot shows the Microsoft Word interface with the **Layout** tab selected. The **Breaks** button in the **Page Setup** group is highlighted with a red circle. The **Page Breaks** dropdown menu is open, showing options like **Page**, **Column**, **Text Wrapping**, and **Section Breaks**. The **Next Page** option under **Section Breaks** is highlighted with a red circle.

**Page Breaks**

- Page**: Mark the point at which one page ends and the next page begins.
- Column**: Indicate that the text following the column break will begin in the next column.
- Text Wrapping**: Separate text around objects on web pages, such as caption text from body text.

**Section Breaks**

- Next Page**: Insert a section break and start the new section on the next page.
- Continuous**: Insert a section break and start the new section on the same page.
- Even Page**: Insert a section break and start the new section on the next even-numbered page.
- Odd Page**: Insert a section break and start the new section on the next odd-numbered page.

The document content includes a line graph titled "Figure 2: Varying levels of culpability, 3rd person" and a table titled "Table 2: Conflicts between POV1 and POV3".

**Figure 2: Varying levels of culpability, 3rd person**

→ Rather than a singular originality, one's personal identity-of-self is a multitude of social reflections, and the desired image "sends an individual in a 'fictional direction,' toward an imaginary idea of an 'us,' of a community and its practices into which an individual wants to fit" (219).

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	Post A	Post B	Post C	Post A	Post B	Post C	Post A
POV1	20	15	80	2	14	8	
POV3	5	9	12	90	74	60	
Per Subj							
1	10	20	30	2	12	3	
2	10	14	28	0	9	9	
3	15	18	41	1	13	18	
4	3	8	13	99	88	69	
5	7	13	18	84	67	81	
6	4	7	11	88	70	38	

**Table 2: Conflicts between POV1 and POV3**

Page Break

## 8 Click the cursor in the middle of the page that you wish to convert to landscape.

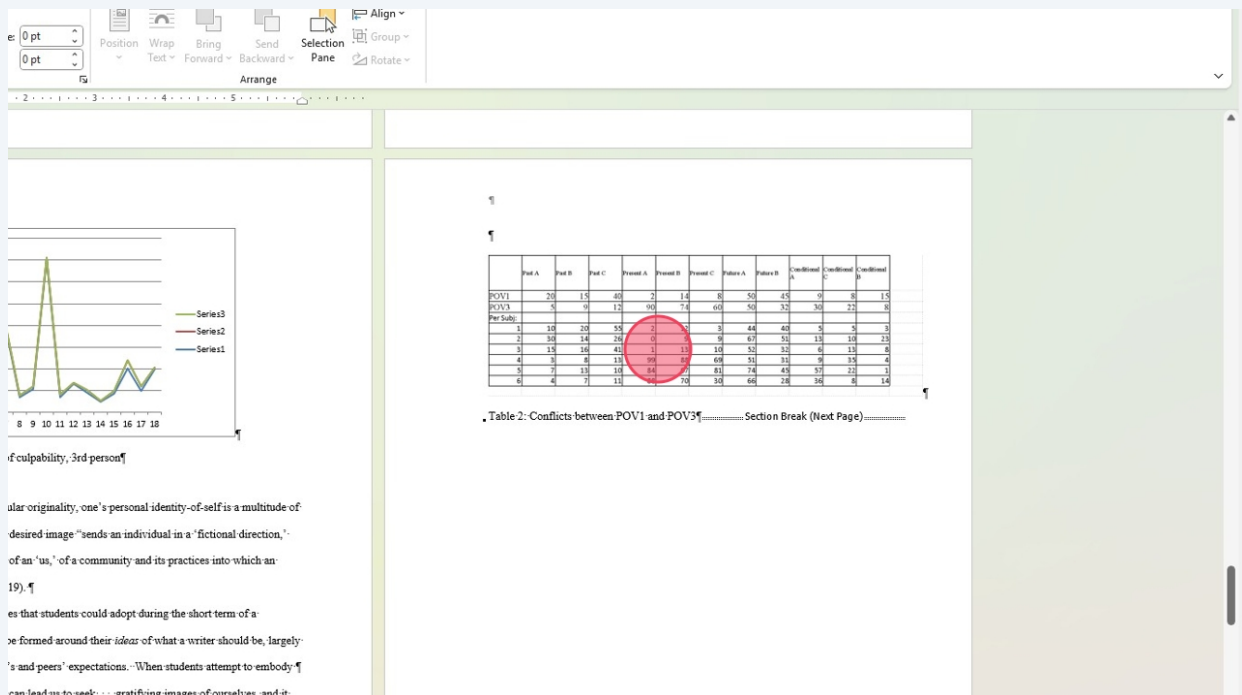


Figure 2: Varying levels of culpability, 3rd person

	Pat A	Pat B	Pat C	Patent A	Patent B	Patent C	Patent A	Patent B	Patent C	Patent A	Patent B
POV1	20	15	40	2	14	8	50	45	0	8	15
POV3	5	0	12	90	74	60	50	32	30	22	8
Per Subj	1	10	20	55	2	5	44	40	5	5	3
2	30	14	24	0	9	67	50	13	10	23	
3	15	16	41	1	13	10	50	35	6	15	6
4	3	8	13	99	100	69	50	31	8	18	6
5	7	13	10	84	25	83	74	45	57	22	1
6	4	7	11	64	70	30	60	26	30	6	14

Table 2: Conflicts between POV1 and POV3

## 9 Click "Layout"

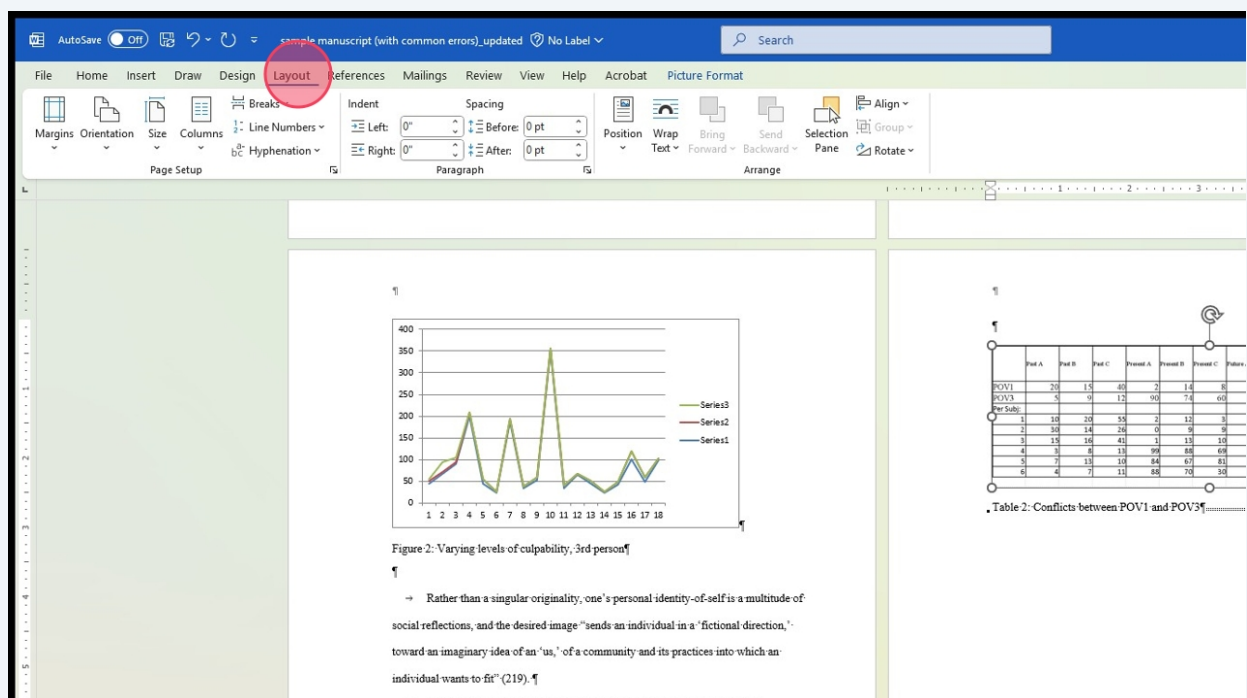
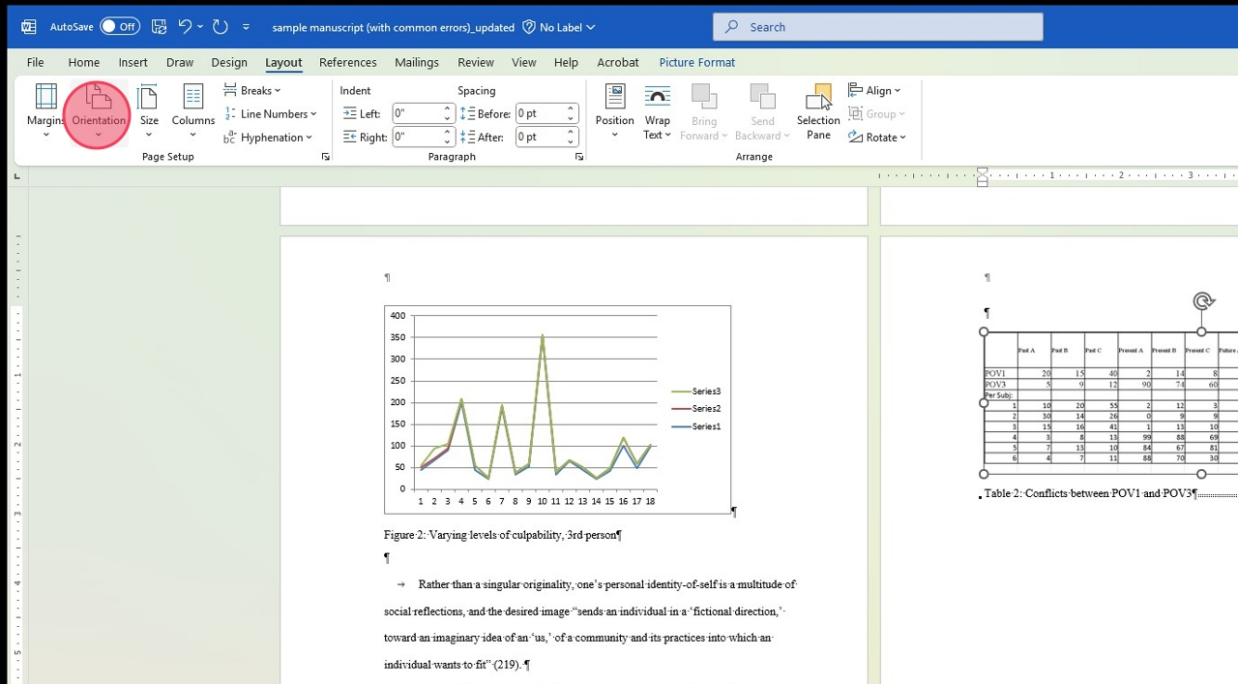


Figure 2: Varying levels of culpability, 3rd person

	Pat A	Pat B	Pat C	Patent A	Patent B	Patent C	Patent A	Patent B	Patent C	Patent A	Patent B
POV1	20	15	40	2	14	8	50	45	0	8	15
POV3	5	0	12	90	74	60	50	32	30	22	8
Per Subj	1	10	20	55	2	5	44	40	5	5	3
2	30	14	24	0	9	67	50	13	10	23	
3	15	16	41	1	13	10	50	35	6	15	6
4	3	8	13	99	100	69	50	31	8	18	6
5	7	13	10	84	25	83	74	45	57	22	1
6	4	7	11	64	70	30	60	26	30	6	14

Table 2: Conflicts between POV1 and POV3

## 10 Click "Orientation"



The screenshot shows the Microsoft Word interface with the 'Layout' tab selected. The 'Orientation' button in the 'Page Setup' group is highlighted with a red circle. The document content includes a line graph and a table.

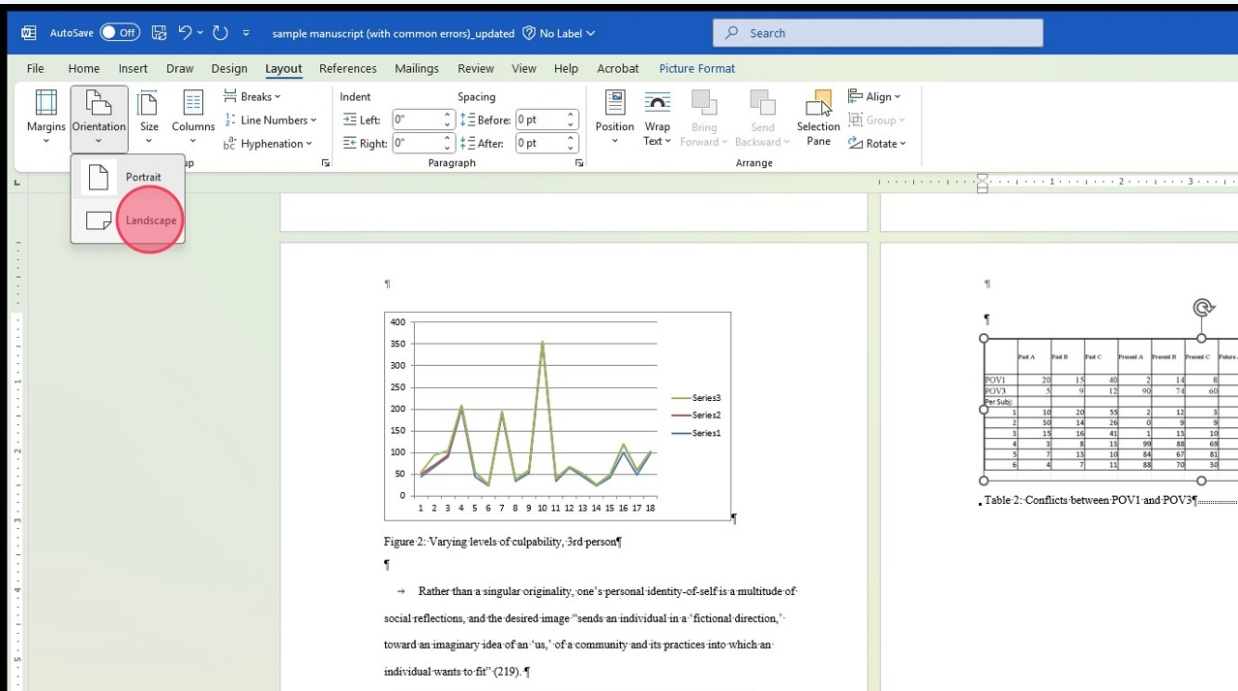
**Figure 2: Varying levels of culpability, 3rd person¶**

→ Rather than a singular originality, one's personal identity-of-self is a multitude of social reflections, and the desired image "sends an individual in a 'fictional direction,' toward an imaginary idea of an 'us,' of a community and its practices into which an individual wants to fit" (219). ¶

	Prod A	Prod B	Prod C	Product A	Product B	Product C	Values
POV1	20	15	40	2	14	8	
POV3	5	9	12	90	74	60	
Per Subj	1	10	20	50	2	12	9
	3	30	14	20	0	9	9
	3	15	10	43	1	13	10
	4	3	8	13	99	88	69
	3	7	10	10	84	67	61
	0	4	7	11	68	70	30

Table 2: Conflicts between POV1 and POV3¶

## 11 Click "Landscape"



The screenshot shows the Microsoft Word interface with the 'Orientation' button in the 'Page Setup' group highlighted with a red circle. The document content includes a line graph and a table.

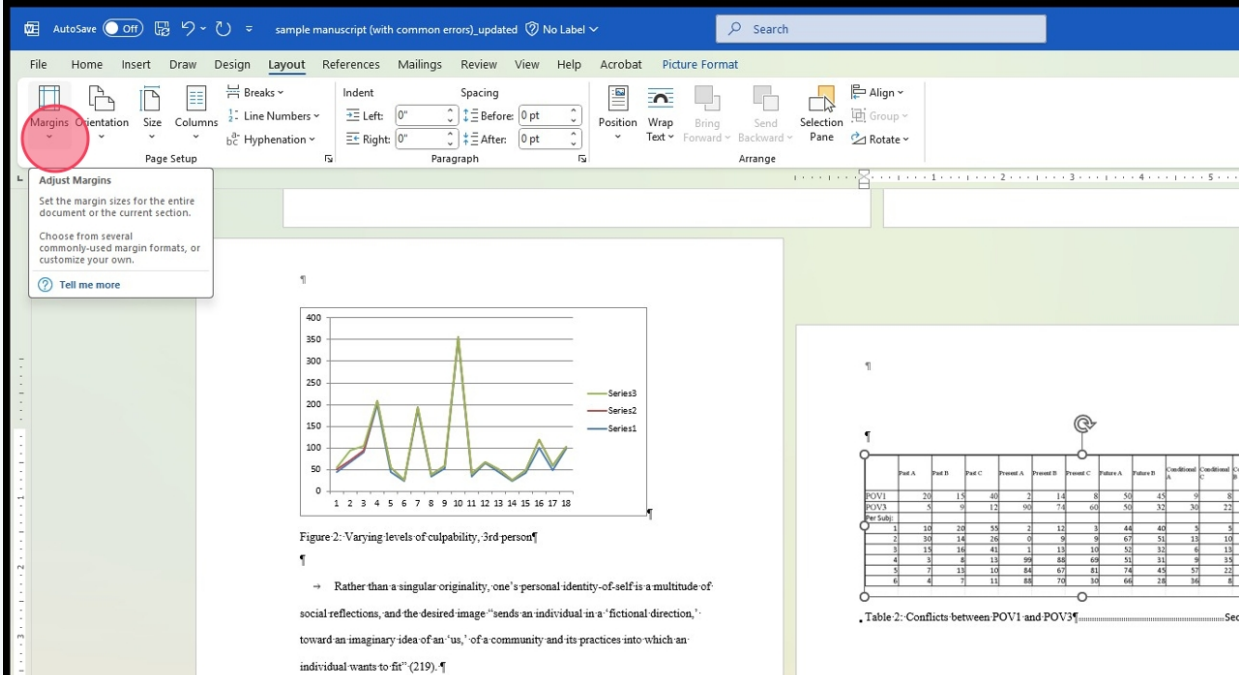
**Figure 2: Varying levels of culpability, 3rd person¶**

→ Rather than a singular originality, one's personal identity-of-self is a multitude of social reflections, and the desired image "sends an individual in a 'fictional direction,' toward an imaginary idea of an 'us,' of a community and its practices into which an individual wants to fit" (219). ¶

	Prod A	Prod B	Prod C	Product A	Product B	Product C	Values
POV1	20	15	40	2	14	8	
POV3	5	9	12	90	74	60	
Per Subj	1	10	20	50	2	12	9
	3	30	14	20	0	9	9
	3	15	10	43	1	13	10
	4	3	8	13	99	88	69
	3	7	10	10	84	67	61
	0	4	7	11	68	70	30

Table 2: Conflicts between POV1 and POV3¶

## 12 Click "Margins"



AutoSave Off sample manuscript (with common errors)\_updated No Label

File Home Insert Draw Design Layout References Mailings Review View Help Acrobat Picture Format

Margins Orientation Size Columns Breaks Line Numbers Hyphenation

Adjust Margins

Set the margin sizes for the entire document or the current section.

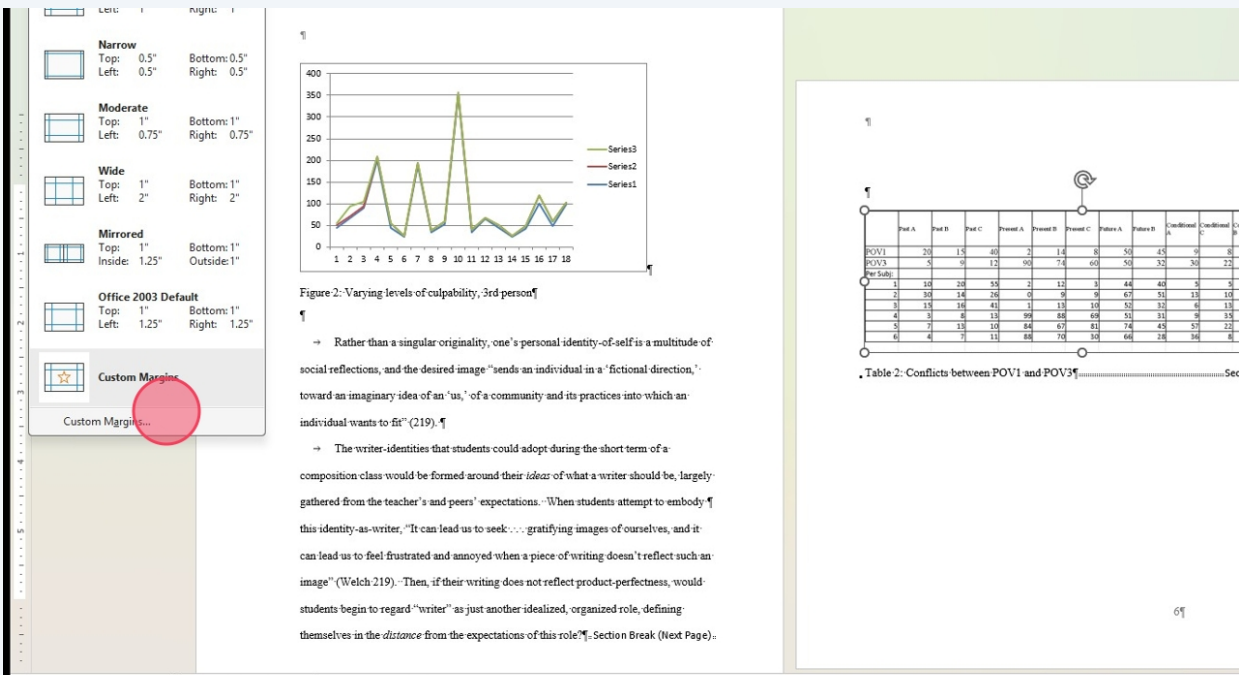
Choose from several commonly-used margin formats, or customize your own.

Tell me more

Figure 2: Varying levels of culpability, 3rd person

Table 2: Conflicts between POV1 and POV3

## 13 Click "Custom Margins..."



Left: 1" Right: 1"

Narrow

Top: 0.5" Bottom: 0.5" Left: 0.5" Right: 0.5"

Moderate

Top: 1" Bottom: 1" Left: 0.75" Right: 0.75"

Wide

Top: 1" Bottom: 1" Left: 2" Right: 2"

Mirrored

Top: 1" Bottom: 1" Inside: 1.25" Outside: 1"

Office 2003 Default

Top: 1" Bottom: 1" Left: 1.25" Right: 1.25"

Custom Margins

Custom Margins...

Figure 2: Varying levels of culpability, 3rd person

Table 2: Conflicts between POV1 and POV3

Page 16 of 21 1917 words Text Predictions: On Accessibility: Investigate

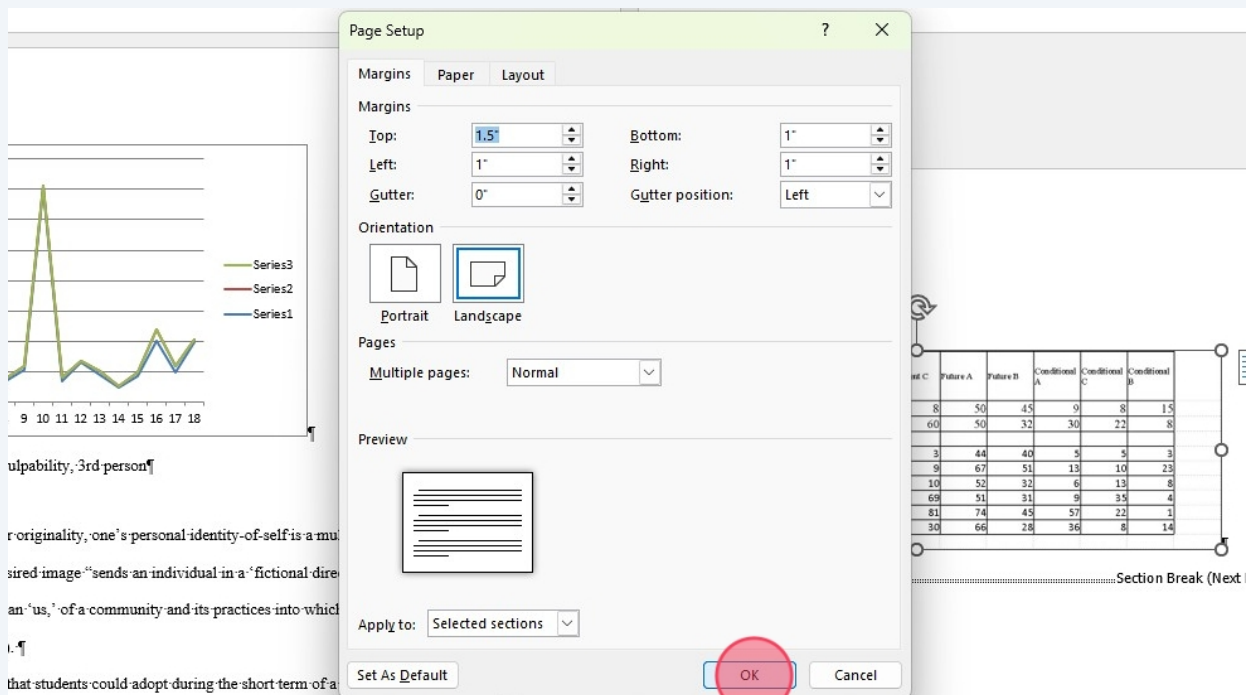
14 Ensure the margins are set correctly for the landscape page as seen below.

Top = 1.5"

Bottom = 1"

Left = 1"

Right = 1"



## 15 Now we need to work on the page number and need to 'unlink them'

Double-click in the header area on the landscape page.

The screenshot shows the Adobe Acrobat interface with a landscape page. The header area is highlighted with a red circle. The page contains a table with columns labeled 'Pat A', 'Pat B', 'Pat C', 'Preval A', 'Preval B', 'Preval C', 'Pat A', 'Pat B', 'Conditional A', 'Conditional B', and 'Conditional C'. The table data is as follows:

	Pat A	Pat B	Pat C	Preval A	Preval B	Preval C	Pat A	Pat B	Conditional A	Conditional B	Conditional C
POV1	20	15	40	2	14	8	50	45	9	8	15
POV3	5	9	12	90	74	60	50	32	30	22	8
Per Subj	2	10	20	55	2	12	3	44	40	5	5
1	30	14	20	0	9	9	67	51	13	10	23
3	15	10	40	1	13	14	50	31	6	13	8
4	5	5	5	13	99	68	69	31	30	15	4
5	7	13	10	84	67	81	74	45	57	22	1
6	4	7	11	88	70	35	68	18	34	8	14

Below the table is a line graph with three series: Series1 (blue), Series2 (red), and Series3 (green). The x-axis is labeled '14 15 16 17 18' and the y-axis is labeled 'erson'.

The page number '15' is visible in the top left corner.

## 16 Click "Link to Previous" to unselect it. Do this for both the footer AND the header.

The screenshot shows the Adobe Acrobat interface with the 'Header & Footer' panel open. The 'Link to Previous' button is highlighted with a red circle. The panel includes options for 'Header from Top', 'Header from Bottom', 'Footer from Bottom', and 'Insert Alignment Tab'. The 'Link to Previous' button is located in the 'Navigation' section.

The page content shows a line graph with three series: Series1 (blue), Series2 (red), and Series3 (green). The x-axis is labeled '1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18' and the y-axis is labeled '400'. The graph is titled 'Figure 2: Varying levels of culpability, 3rd person'.

The page number '16' is visible in the top left corner.

## 17

Series3

Series2

Series1

15

16

17

18

erson

personal identity-of-self is a multitude of

is an individual in a 'fictional direction,'

community and its practices into which an

d adopt during the short term of a

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es not reflect product-perfectness, would

er idealized, organized role, defining

ns of this role'¶. Section Break (Next Page),

Header-Section 10-

	Pat A	Pat B	Pat C	Patent A	Patent B	Patent C	Patent A	Patent B	Conditioned A	Conditioned B	Conditioned C
POV1	20	15	40	2	14	8	50	45	9	8	15
POV3	5	9	12	90	74	60	50	32	30	22	8
Per Sub:											
1	10	20	55	2	12	3	44	40	5	5	3
2	30	14	26	0	9	9	67	50	13	10	23
3	15	16	40	1	13	10	55	35	6	15	8
4	3	6	13	99	88	69	51	31	8	18	4
5	7	13	10	84	67	81	74	45	57	22	1
6	4	7	13	88	70	30	64	28	16	9	16

¶

Table 2: Conflicts between POV1 and POV3¶

Section Break (Next Page)

Footer-Section 10-

¶

Same as Previous

Same as Previous

## 18

Figure 2: Varying levels of culpability, 3rd person¶

¶

→ Rather than a singular originality, one's personal identity-of-self is a multitude of social reflections, and the desired image "sends an individual in a 'fictional' direction," toward an imaginary idea of an "us," of a community and its practices into which an individual wants to fit" (219).¶

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19

Go to the next non-landscape page and repeat: Uncheck "link to previous" Again, do this for both the footer AND header. (This ensures that when you alter the page number for landscape, it won't affect the subsequent pages.)

The screenshot shows the Microsoft Word interface with the 'Header & Footer' ribbon active. The 'Link to Previous' checkbox is unchecked for both the header and footer. The document is in portrait orientation. The footer area shows 'Footer-Section 9-' and 'Footer-Section 10-'. The header area shows 'Header-Section 11-'. A red circle highlights the 'Link to Previous' checkbox in the 'Options' group.

20

Go back to the first landscape page, highlight the page number, and "delete" or "backspace" to delete the page number.

The screenshot shows the Microsoft Word interface with a landscape page. The page number '69' is highlighted in the footer area. The document is in landscape orientation. The footer area shows 'Footer-Section 10-'. The header area shows 'Header-Section 10-'. A red circle highlights the page number '69' in the footer.

	Part A	Part B	Part C	Prevalent A	Prevalent B	Prevalent C	Polarity A	Polarity B	Contribution A	Contribution B	Contribution C
POV1	20	15	40	5	14	8	50	45	9	8	15
POV3	5	9	12	90	7.6	65	55	32	30	22	8
Per Subj:	1	1									
1	10	20	55	5	12	3	44	40	5	5	3
2	35	14	20	0	9	9	67	51	15	10	25
3	15	18	40	3	13	14	50	32	6	15	8
4	3	8	13	98	88	69	51	33	9	35	4
5	7	13	10	84	67	81	74	45	57	22	1
6	4	5	13	88	70	52	66	18	36	6	14

Table 2: Conflicts between POV1 and POV3

21

Now we need to add the page number for the landscape page. Click on 'Page Number'

The screenshot shows the Microsoft Word interface with the 'Header & Footer' ribbon active. The 'Page Number' button is highlighted with a red circle. The document content includes a line graph titled 'Figure 2: Varying levels of culpability, 3rd person', a table titled 'Table 2: Conflicts between POV1 and POV3', and several paragraphs of text.

**Figure 2: Varying levels of culpability, 3rd person**

Figure 2 is a line graph showing three data series (Series1, Series2, Series3) across 18 categories. The Y-axis ranges from 0 to 400. Series1 (blue) shows a peak at category 10 (approx. 350). Series2 (red) shows a peak at category 10 (approx. 250). Series3 (green) shows a peak at category 10 (approx. 150).

**Table 2: Conflicts between POV1 and POV3**

	Post A	Post B	Post C	Preval A	Preval B	Preval C	Index A	Index B	Conditional A	Conditional B	Conditional C
POV1	20	15	40	2	14	8	50	45	9	8	
POV3	5	40	12	90	74	60	50	32	30	22	
Preval											
1	18	20	55	2	12	5	44	48	5	5	
2	10	14	26	0	9	9	63	51	14	10	
3	15	26	43	1	13	10	50	32	4	13	
4	3	6	13	99	88	68	51	31	9	35	
5	7	13	10	64	67	81	24	45	57	23	
6	4	7	11	88	70	30	66	26	30	6	

22

Click "Page Margins"

The screenshot shows the Microsoft Word interface with the 'Page Margins' button highlighted in the 'Page Number' dropdown menu. The 'Page Margins' task pane is open, showing various margin options.

**Page Margins Task Pane Options:**

- Top of Page
- Bottom of Page
- Page Margins (highlighted)
- Current Position
- Format Page Numbers...
- Remove Page Numbers

**Page X Margin Options:**

- Accent Bar, Left
- Accent Bar, Right
- Vertical, Left
- Vertical, Right
- Plain Number
- Border, Left
- Border, Right
- Large, Left

## 23 Click "Large, Left"

Format Page Numbers...  
Remove Page Numbers

Accent Bar, Left    Accent Bar, Right    Vertical, Left

Vertical, Right

Plain Number

Border, Left    Border, Right

Large, Right

More Page Numbers from Office.com  
Save Selection as Page Number (Margin)

Header-Section 10-

	Part A	Part B	Part C	Part D	Part E	Part F	Part G	Part H	Part I	Part J	Part K	Part L	Part M	Part N	Part O	Part P	Part Q	Part R	Part S	Part T	Part U	Part V	Part W	Part X	Part Y	Part Z
POV1	20	15	40	2	14	8	50	45	9	8	15															
POV3	5	9	12	90	7.6	65	50	32	30	22	8															
Per Subj	1	10	20	55	2	12	3	44	40	5	5	3														
	2	30	14	26	0	9	9	67	52	13	10	23														
	3	15	16	43	1	13	10	52	32	6	13	8														
	4	3	8	13	99	66	69	51	31	9	15	4														
	5	7	13	10	84	67	81	74	45	57	22	1														
	6	4	7	11	88	70	38	66	18	36	6	14														

Table 2: Conflicts between POV1 and POV3

Footer-Section 10-

## 24 Highlight the page number, change the font to Times New Roman 12pt. (Or whatever font size/type you are using.)

Info    Parts    Pictures    Header    Footer    Link to Previous    Show Document Text    Insert Alignment Tab    and Footer

Insert    Navigation    Options    Position    Close

Header-Section 9-

Figure 2: Varying levels of culpability, 3rd person

→ Rather than a singular originality, one's personal identity-of-self is a multitude of social reflections, and the desired image "sends an individual in a 'fictional direction,' toward an imaginary idea of an 'us,' of a community and its practices into which an individual wants to fit" (219).

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Header-Section 10-

	Part A	Part B	Part C	Part D	Part E	Part F	Part G	Part H	Part I	Part J	Part K	Part L	Part M	Part N	Part O	Part P	Part Q	Part R	Part S	Part T	Part U	Part V	Part W	Part X	Part Y	Part Z
POV1	20	15	40	2	14	8	50	45	9	8	15															
POV3	5	9	12	90	7.6	65	50	32	30	22	8															
Per Subj	1	10	20	55	2	12	3	44	40	5	5	3														
	2	30	14	26	0	9	9	67	52	13	10	23														
	3	15	16	43	1	13	10	52	32	6	13	8														
	4	3	8	13	99	66	69	51	31	9	15	4														
	5	7	13	10	84	67	81	74	45	57	22	1														
	6	4	7	11	88	70	38	66	18	36	6	14														

Table 2: Conflicts between POV1 and POV3

Footer-Section 10-

## 25 Click "Home" to go back to the font/size editing area.

The screenshot shows the Microsoft Word interface with the 'Home' tab selected. The 'Font' group contains options for font face (Times New Roman), size (12), bold (B), italic (I), underline (U), and color. The 'Paragraph' group contains options for bullet points, numbering, and indentation. The document content includes a line graph titled 'Figure 2: Varying levels of culpability, 3rd person' and a table titled 'Header-Section 10-'.

Figure 2: Varying levels of culpability, 3rd person

→ Rather than a singular originality, one's personal identity-of-self is a multitude of social reflections, and the desired image "sends an individual in a 'fictional direction,' toward an imaginary idea of an 'us,' of a community and its practices into which an

## 26 Now click "Paragraph..."

The screenshot shows the Microsoft Word interface with the 'Home' tab selected. The 'Paragraph' group contains options for bullet points, numbering, and indentation. A red circle highlights the 'Paragraph...' button. A tooltip for 'Paragraph Settings' is visible. The document content includes a line graph titled 'Figure 2: Varying levels of culpability, 3rd person' and a table titled 'Header-Section 10-'.

Figure 2: Varying levels of culpability, 3rd person

→ Rather than a singular originality, one's personal identity-of-self is a multitude of social reflections, and the desired image "sends an individual in a 'fictional direction,' toward an imaginary idea of an 'us,' of a community and its practices into which an individual wants to fit" (219).

→ The writer-identities that students could adopt during the short term of a composition class would be formed around their idea of what a writer should be, largely gathered from the teacher's and peers' expectations. When students attempt to embody this identity-as-writer, "It can lead us to seek... gratifying images of ourselves, and it can lead us to feel frustrated and annoyed when a piece of writing doesn't reflect such an

## 27 Click "Line spacing:"

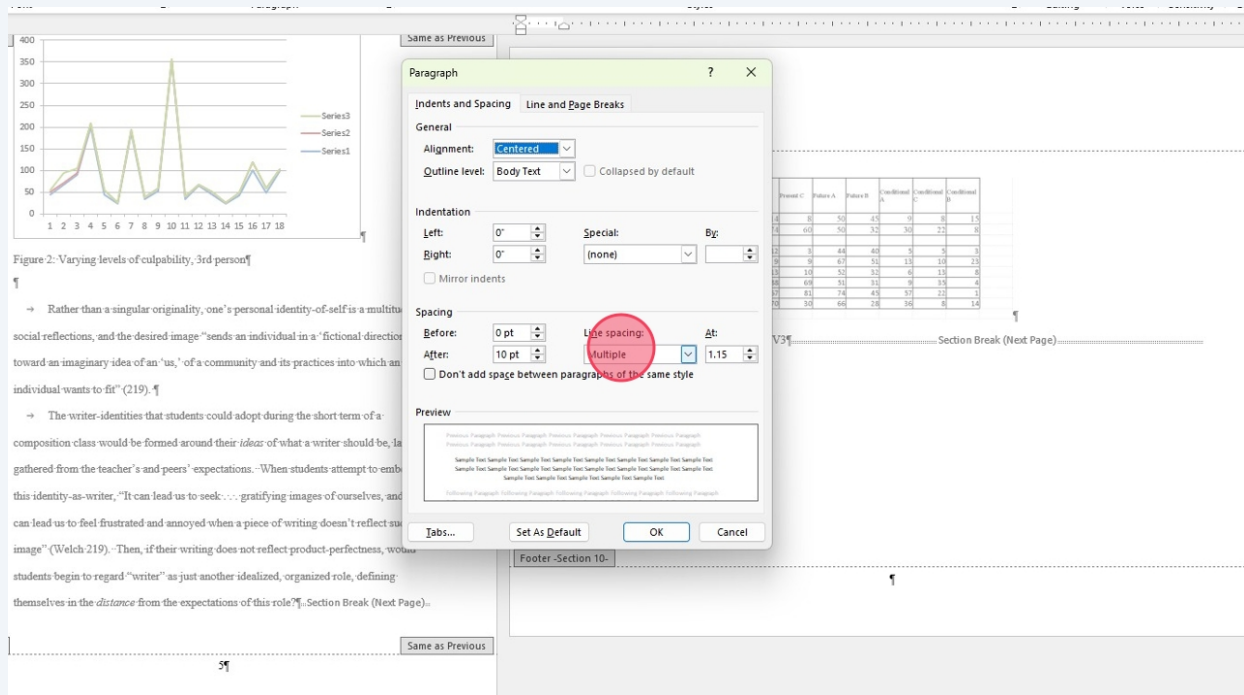


Figure 2: Varying levels of culpability, 3rd person¶

→ Rather than a singular originality, one's personal identity-of-self is a multitudes of social reflections, and the desired image "sends an individual in a fictional direction toward an imaginary idea of an 'us,' of a community and its practices into which an individual wants to fit" (219).¶

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Person C	Person A	Person B	Conditional A	Conditional C	Conditional B
4	8	50	45	0	15
7	60	50	32	30	20
12	3	44	40	0	3
19	9	67	70	13	20
13	10	52	32	0	10
18	69	31	31	0	35
17	61	74	49	93	20
20	30	66	28	34	0

## 28 Click "Single"

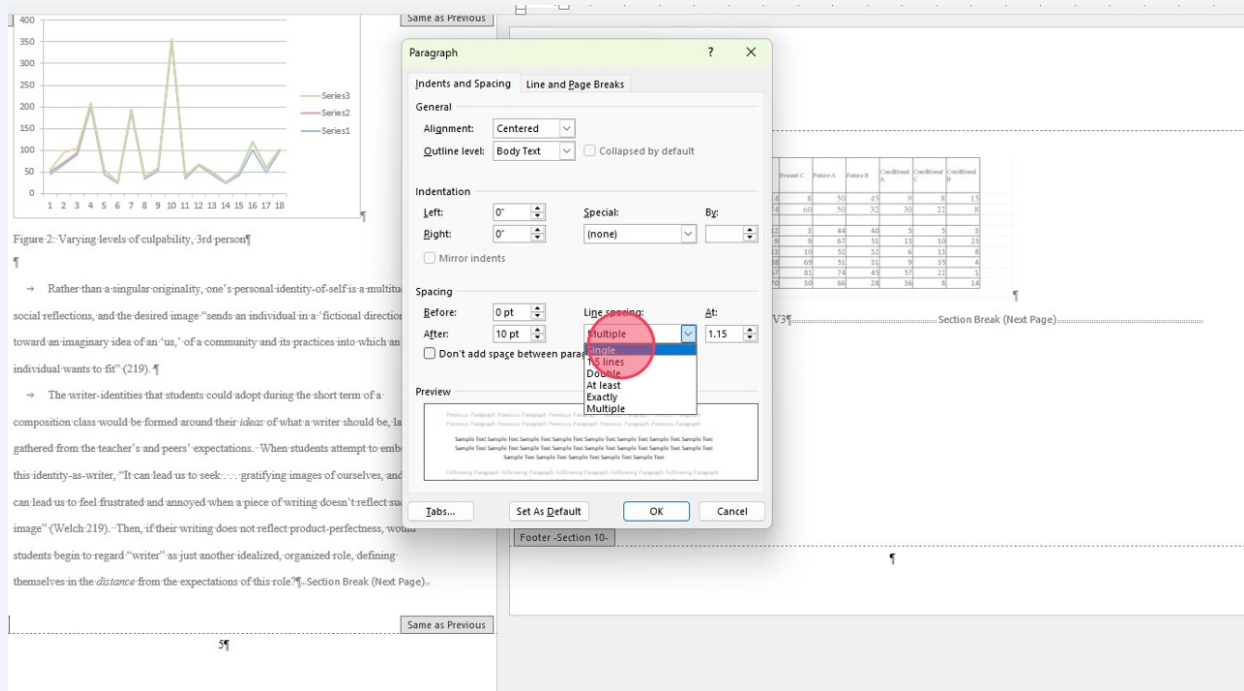


Figure 2: Varying levels of culpability, 3rd person¶

→ Rather than a singular originality, one's personal identity-of-self is a multitudes of social reflections, and the desired image "sends an individual in a fictional direction toward an imaginary idea of an 'us,' of a community and its practices into which an individual wants to fit" (219).¶

→ The writer-identities that students could adopt during the short term of a composition class would be formed around their *idea* of what a writer should be, gathered from the teacher's and peers' expectations. When students attempt to embody this identity-as-writer, "It can lead us to seek... gratifying images of ourselves, and can lead us to feel frustrated and annoyed when a piece of writing doesn't reflect such an image" (Welch 219). Then, if their writing does not reflect product-perfectness, women students begin to regard "writer" as just another idealized, organized role, defining themselves in the *distance* from the expectations of this role¶.Section Break (Next Page).

Person C	Person A	Person B	Conditional A	Conditional C	Conditional B
4	8	50	45	0	15
7	60	50	32	30	20
12	3	44	40	0	3
19	9	67	70	13	20
13	10	52	32	0	10
18	69	31	31	0	35
17	61	74	49	93	20
20	30	66	28	34	0

29

Header-Section 9: ...

Figure 2: Varying levels of culpability, 3rd person¶

→ Rather than a singular originality, one's personal identity-of-self is a multisocial reflections, and the desired image "sends an individual in a 'fictional' direction toward an imaginary idea of an 'us,' of a community and its practices into which an individual wants to fit" (219). ¶

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Footer-Section 9: ...

30

The screenshot displays the 'Stents and Spacing' dialog box in Microsoft Word. The 'General' tab is selected, showing the following settings:

- Alignment:** Centered (dropdown menu)
- Outline level:** Body Text (dropdown menu), with a checkbox for 'Collapsed by default' which is unchecked.
- Indentation:**
  - Left:** 0" (spin box)
  - Right:** 0" (spin box)
  - Special:** (none) (dropdown menu)
  - By:** (spin box)
  - ☐ Mirror indents
- Spacing:**
  - Before:** 0 pt (spin box)
  - Line spacing:** Single (dropdown menu)
  - At:** (spin box)
  - ☐ Don't add space between paragraphs of the same style
- Preview:** A preview of the text with the applied formatting, showing a sample paragraph with the specified alignment and spacing.

The 'OK' button is highlighted with a red circle. Other buttons visible include 'Tabs...', 'Set As Default', 'Cancel', and 'Same as Previous'.

## 31 Click "Shape Format"

The screenshot shows the Microsoft Word interface with the 'Format' tab selected in the ribbon. The ribbon includes options for Font, Paragraph, Styles, and Header & Footer. The document content includes a line graph, a table, and text paragraphs.

**Figure 2: Varying levels of culpability, 3rd person**

→ Rather than a singular originality, one's personal identity-of-self is a multitude of social reflections, and the desired image "sends an individual in a 'fictional direction,' toward an imaginary idea of an 'us,' of a community and its practices into which an individual wants to fit" (219).

→ The writer-identities that students could adopt during the short term of a composition class would be formed around their *ideas* of what a writer should be, largely gathered from the teacher's and peers' expectations. When students attempt to embody this identity-as-writer, "It can lead us to seek... gratifying images of ourselves, and it can lead us to feel frustrated and annoyed when a piece of writing doesn't reflect such an

**Table 2: Conflicts between POV1 and POV3**

	Poet A	Poet B	Poet C	Poet D	Poet E	Poet F	Poet G	Poet H	Poet I	Poet J	Poet K	Poet L	Poet M	Poet N	Poet O	Poet P	Poet Q	Poet R	Poet S	Poet T	Poet U	Poet V	Poet W	Poet X	Poet Y	Poet Z
POV1	20	15	40	2	14	8	50	45	0	8	15															
POV3	5	0	12	0	74	0	50	35	30	22	8															
Per Subj																										
1	10	20	55	2	12	3	44	40	5	5	3															
2	10	14	20	0	9	8	67	11	13	10	23															
3	15	10	40	1	15	10	52	32	6	13	8															
4	3	8	13	99	85	68	51	31	9	15	4															
5	7	13	10	84	67	83	74	43	57	22	3															
6	4	7	13	88	50	50	66	28	36	0	14															

## 32 Click "Format Object..."

The screenshot shows the Microsoft Word interface with the 'Format Shape' task pane open. The task pane includes options for Shape Fill, Shape Outline, and Shape Effects. The document content includes a line graph, a table, and text paragraphs.

**Figure 2: Varying levels of culpability, 3rd person**

→ Rather than a singular originality, one's personal identity-of-self is a multitude of social reflections, and the desired image "sends an individual in a 'fictional direction,' toward an imaginary idea of an 'us,' of a community and its practices into which an individual wants to fit" (219).

→ The writer-identities that students could adopt during the short term of a composition class would be formed around their *ideas* of what a writer should be, largely gathered from the teacher's and peers' expectations. When students attempt to embody this identity-as-writer, "It can lead us to seek... gratifying images of ourselves, and it can lead us to feel frustrated and annoyed when a piece of writing doesn't reflect such an

**Table 2: Conflicts between POV1 and POV3**

	Poet A	Poet B	Poet C	Poet D	Poet E	Poet F	Poet G	Poet H	Poet I	Poet J	Poet K	Poet L	Poet M	Poet N	Poet O	Poet P	Poet Q	Poet R	Poet S	Poet T	Poet U	Poet V	Poet W	Poet X	Poet Y	Poet Z
POV1	20	15	40	2	14	8	50	45	0	8	15															
POV3	5	0	12	0	74	0	50	35	30	22	8															
Per Subj																										
1	10	20	55	2	12	3	44	40	5	5	3															
2	10	14	20	0	9	8	67	11	13	10	23															
3	15	10	40	1	15	10	52	32	6	13	8															
4	3	8	13	99	85	68	51	31	9	15	4															
5	7	13	10	84	67	83	74	43	57	22	3															
6	4	7	13	88	50	50	66	28	36	0	14															

### 33 Click "Text Options"

The screenshot shows the Adobe Acrobat interface with the 'Shape Format' panel open. The 'Text Options' tab is selected and highlighted with a red circle. The panel includes sections for 'Shape Options' and 'Text Options'. The 'Text Options' section contains icons for text alignment, direction, and other formatting options. The background shows a document page with a table and a section break.

	Post A	Post B	Post C	Post A	Post B	Post C	Post A	Post B	Conditional A	Conditional B	Conditional C
POV1	20	15	40	2	1.6	8	50	45	9	8	15
POV3	5	9	12	90	7.6	40	50	32	20	22	8
Per Sub:											
1	10	20	55	2	12	3	44	40	5	5	3
2	10	14	26	0	9	9	47	51	13	10	23
3	15	16	41	3	13	10	52	32	6	13	8
4	3	8	13	99	86	49	31	31	9	3.5	4
5	7	13	10	84	67	41	14	45	57	22	1
6	4	7	13	88	70	50	64	28	34	6	14

Table 2: Conflicts between POV1 and POV3

Section Break (Next Page)

### 34 Click "Layout & Properties"

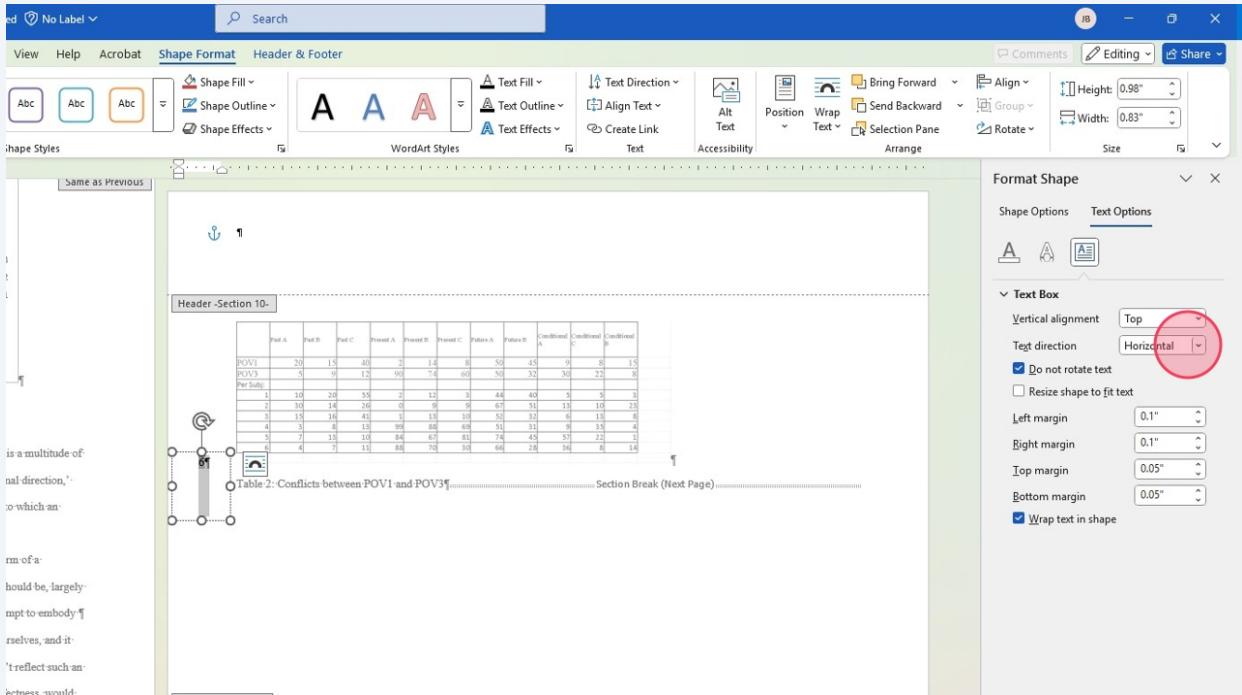
The screenshot shows the Adobe Acrobat interface with the 'Shape Format' panel open. The 'Layout & Properties' tab is selected and highlighted with a red circle. The panel includes sections for 'Shape Options' and 'Text Options'. The 'Layout & Properties' section contains icons for text alignment, direction, and other formatting options. The background shows a document page with a table and a section break.

	Post A	Post B	Post C	Post A	Post B	Post C	Post A	Post B	Conditional A	Conditional B	Conditional C
POV1	20	15	40	2	1.6	8	50	45	9	8	15
POV3	5	9	12	90	7.6	40	50	32	20	22	8
Per Sub:											
1	10	20	55	2	12	3	44	40	5	5	3
2	10	14	26	0	9	9	47	51	13	10	23
3	15	16	41	3	13	10	52	32	6	13	8
4	3	8	13	99	86	49	31	31	9	3.5	4
5	7	13	10	84	67	41	14	45	57	22	1
6	4	7	13	88	70	50	64	28	34	6	14

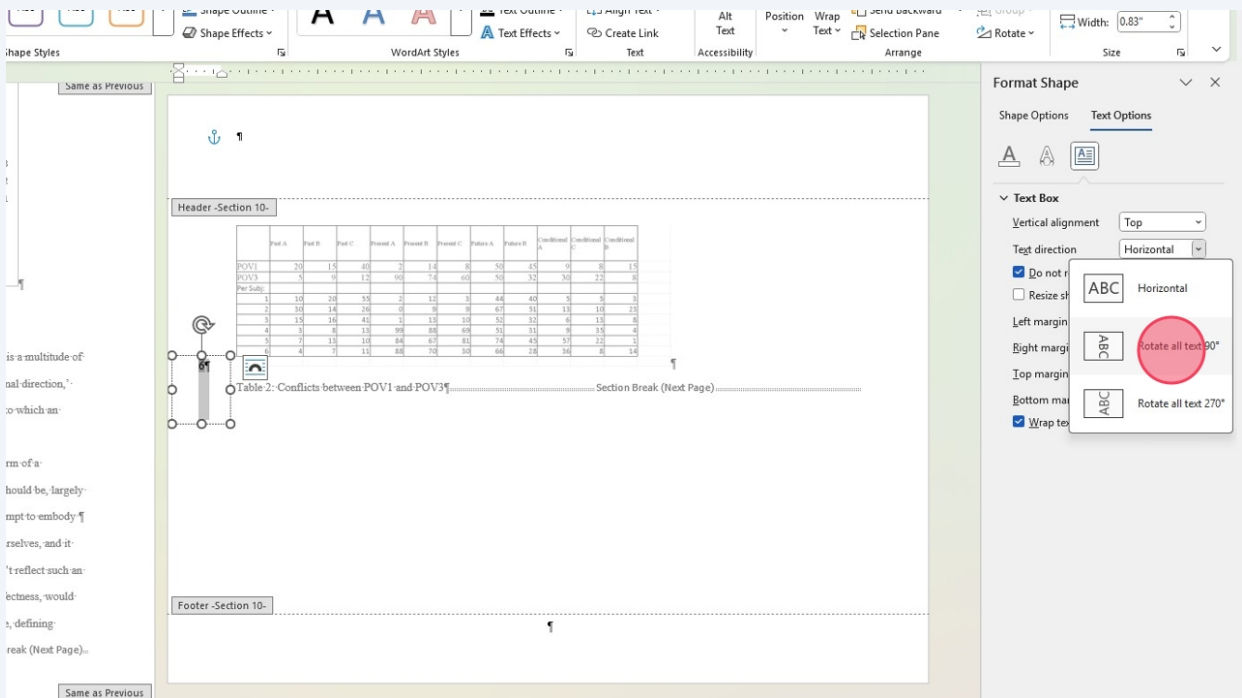
Table 2: Conflicts between POV1 and POV3

Section Break (Next Page)

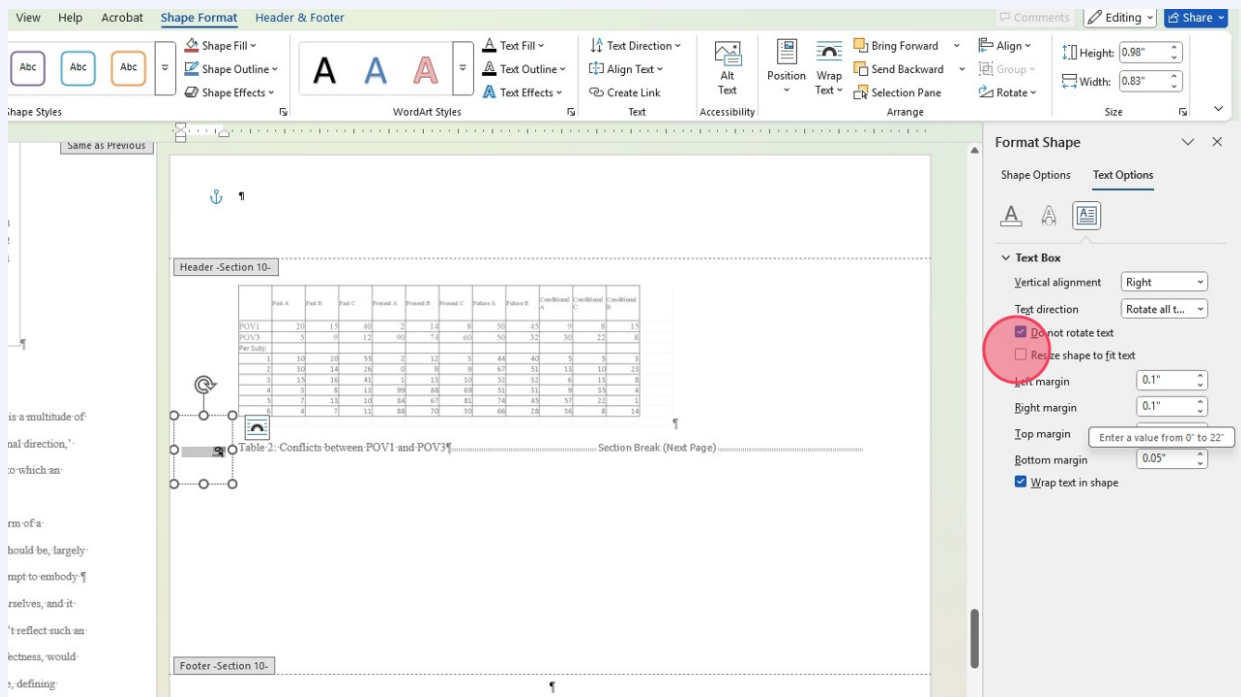
**35** Click the Text direction drop down menu.



**36** Click "Rotate all text 90°".



## 37 Click "Resize shape to fit text".

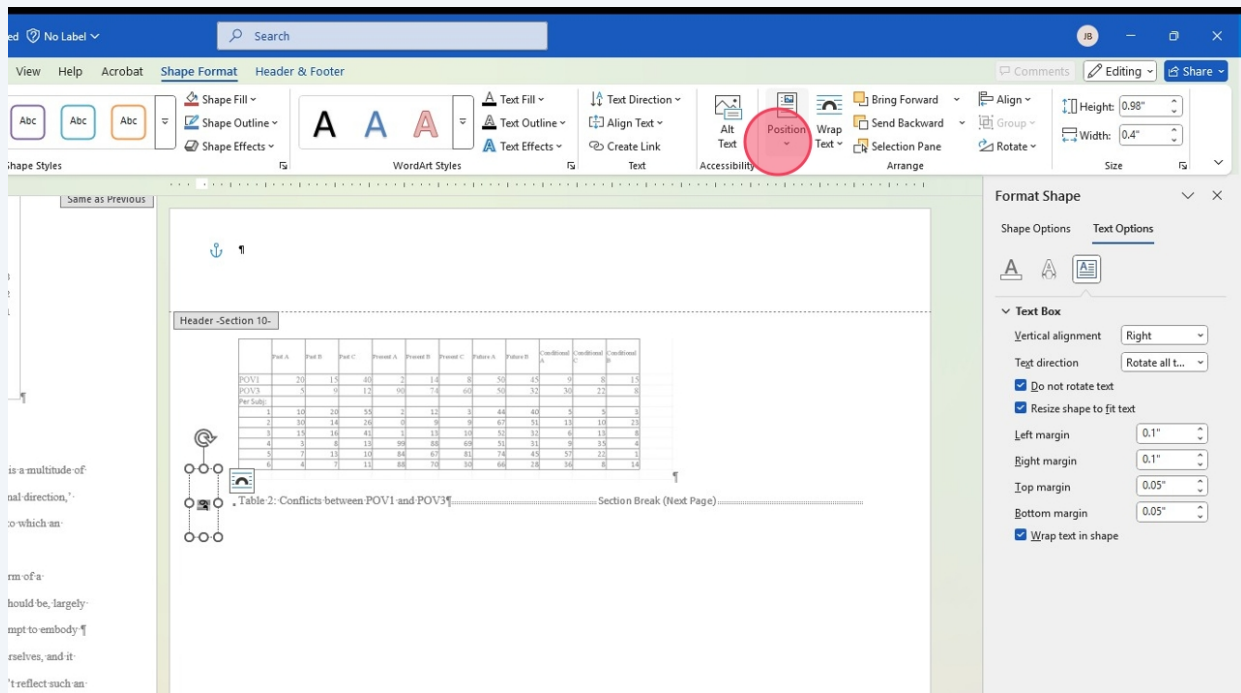


The screenshot shows the Adobe Acrobat interface with the 'Shape Format' panel open. The 'Format Shape' dialog is displayed, and the 'Text Options' tab is selected. The 'Text Box' section shows the following settings:

- Vertical alignment: Right
- Text direction: Rotate all text
- ☒ Do not rotate text
- ☐ Resize shape to fit text
- Left margin: 0.1"
- Right margin: 0.1"
- Top margin: Enter a value from 0" to 22"
- Bottom margin: 0.05"
- ☒ Wrap text in shape

The 'Position' button in the top toolbar is highlighted with a red circle.

## 38 Click "Position"



The screenshot shows the Adobe Acrobat interface with the 'Shape Format' panel open. The 'Format Shape' dialog is displayed, and the 'Text Options' tab is selected. The 'Text Box' section shows the following settings:

- Vertical alignment: Right
- Text direction: Rotate all text
- ☒ Do not rotate text
- ☒ Resize shape to fit text
- Left margin: 0.1"
- Right margin: 0.1"
- Top margin: 0.05"
- Bottom margin: 0.05"
- ☒ Wrap text in shape

The 'Position' button in the top toolbar is highlighted with a red circle.

## 39 Click "More Layout Options..."

The screenshot shows the Microsoft Word interface with the 'Format Shape' task pane open on the right. The 'Text Options' tab is selected, showing settings for text alignment, direction, and margins. The 'More Layout Options...' button is highlighted with a red circle in the 'In Line with Text' section of the task pane. The background shows a document with a table and a section break.

	Part A	Part B	Part C	Part D	Part E	Part F	Part G	Part H	Part I	Part J	Part K	Part L	Part M	Part N	Part O	Part P	Part Q	Part R	Part S	Part T	Part U	Part V	Part W	Part X	Part Y	Part Z
POV1	20	15	40	7	1.6	8	50	45	9	8	15															
POV3	5	9	12	90	7.6	65	50	32	30	22	8															
Per Subj	1	10	20	55	2	12	3	44	40	5	5	3														
	2	30	14	26	0	9	9	67	51	13	10	23														
	3	15	16	43	1	13	10	52	32	4	13	8														
	4	3	8	13	89	68	68	51	31	9	35	4														
	5	7	13	10	64	67	81	74	45	57	22	1														
	6	4	7	13	88	75	39	69	28	36	8	14														

## 40 Click "Absolute position"

The screenshot shows the Microsoft Word interface with the 'Layout' task pane open. The 'Position' tab is selected, showing settings for alignment, position, and size. The 'Absolute position' option is highlighted with a red circle. The background shows a document with a line graph and a section break.

Figure 2: Varying levels of culpability, 3rd person

Rather than a singular originality, one's personal identity-of-self is a multitude of social reflections, and the desired image "sends an individual in a 'fictional direction,' toward an imaginary idea of an 'us,' of a community and its practices into which an individual wants to fit" (219).

The writer-identities that students could adopt during the short term of a composition class would be formed around their idea of what a writer should be, largely gathered from the teacher's and peers' expectations. When students attempt to embody this identity-as-writer, "It can lead us to seek... gratifying images of ourselves, and it can lead us to feel frustrated and annoyed when a piece of writing doesn't reflect such an image" (Welch 219). Then, if their writing does not reflect product-perfectness, would students begin to regard "writer" as just another idealized, unnamed role defining

## 41 Change the value of absolute position to 0.6".

The screenshot shows the Microsoft Word interface with the **Layout** dialog box open. The **Position** tab is selected. Under **Horizontal**, the **Absolute position** radio button is selected, and the value is set to **0"**. A red circle highlights the **to the right of** dropdown menu. The **Vertical** section shows **Alignment** selected. The **Options** section has **Allow overlap** checked.

Figure 2: Varying levels of culpability, 3rd person¶

→ Rather than a singular originality, one's personal-identity-of-self is a multitude of social reflections, and the desired image "sends an individual in a 'fictional direction,' toward an imaginary idea of an 'us,' of a community and its practices into which an individual wants to fit" (219).¶

→ The writer-identifies that students could adopt during the short term of a composition class would be formed around their *ideas* of what a writer should be, largely gathered from the teacher's and peers' expectations. When students attempt to embody ¶ this identity-as-writer, "It can lead us to seek . . . gratifying images of ourselves, and it can lead us to feel frustrated and annoyed when a piece of writing doesn't reflect such an image" (Welch 219). Then, if their writing does not reflect product-perfection, would students begin to regard "writer" as just another idealized, organized role defining

Footer-Section 10-

## 42 Click "to the right of"

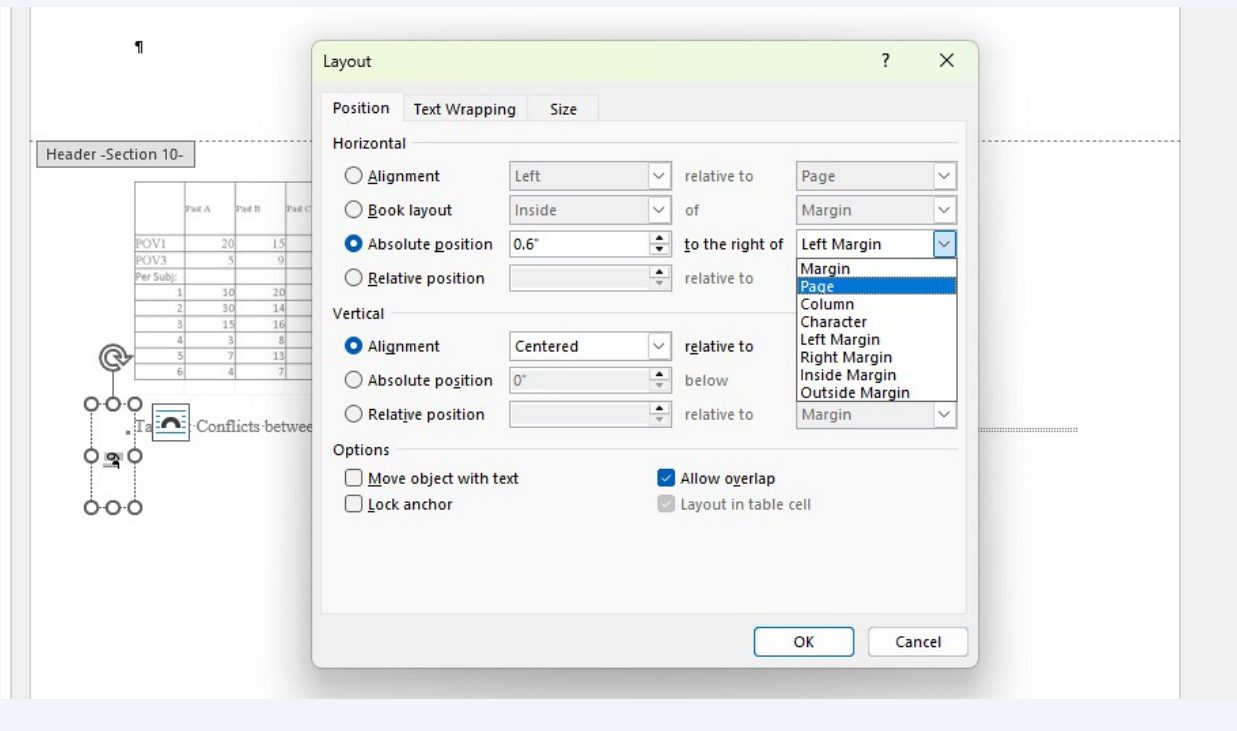
The screenshot shows the Microsoft Word interface with the **Layout** dialog box open. The **Position** tab is selected. Under **Horizontal**, the **Absolute position** radio button is selected, and the value is set to **0.6"**. An orange arrow points to the **to the right of** dropdown menu. The **Vertical** section shows **Alignment** selected. The **Options** section has **Allow overlap** checked.

Header-Section 10-

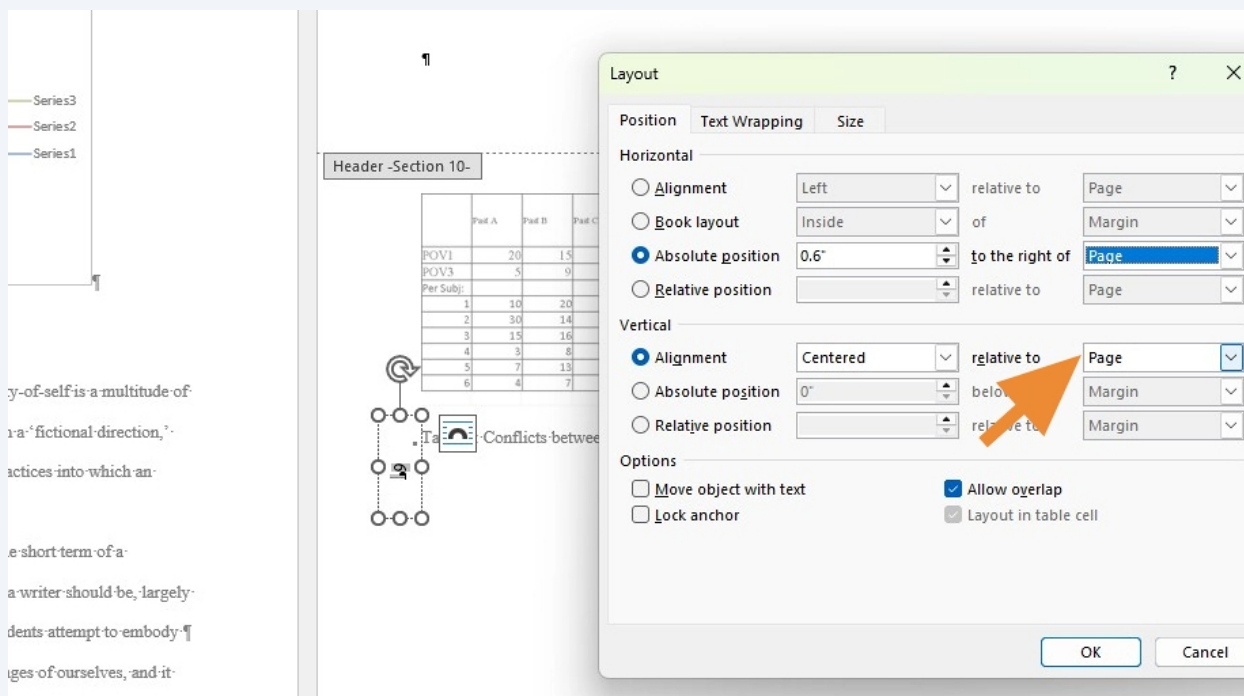
	Prod A	Prod B	Prod C
POV1	20	15	
POV3	5	9	
Per Subj			
1	30	20	
2	30	14	
3	15	16	
4	3	8	
5	7	13	
6	4	7	

Conflicts between

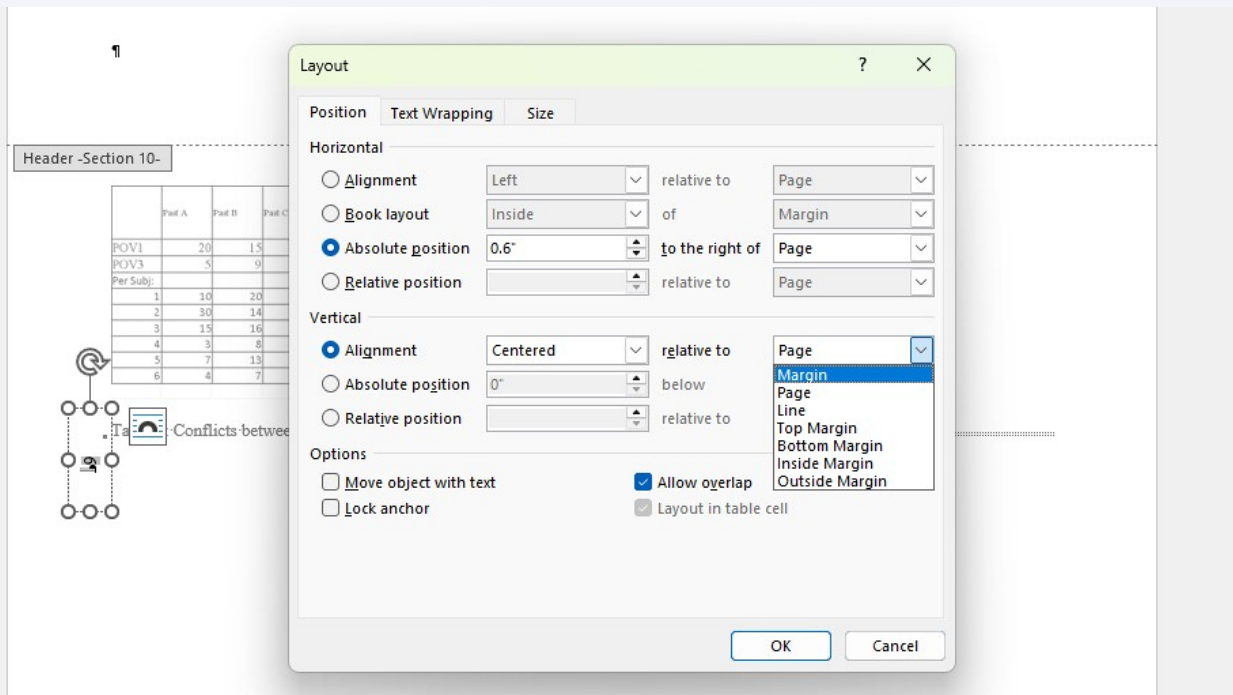
#### 43 Click "Page"



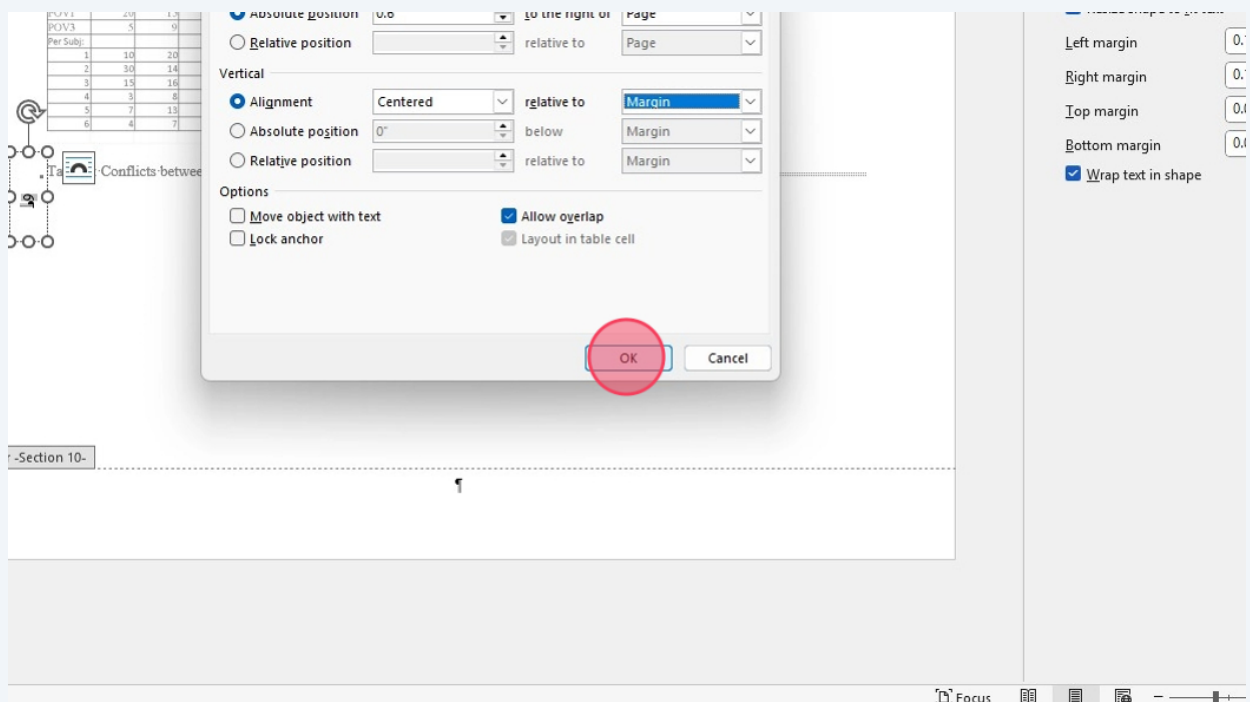
#### 44 Click "relative to"



## 45 Click "Margin"



## 46 Click "OK"



## 47 Appearance of finished page:

	Past A	Past B	Past C	Present A	Present B	Present C	Future A	Future B	Conditional A	Conditional C	Conditional B
POV1	20	15	40	2	14	8	50	45	9	8	15
POV3	5	9	12	90	74	60	50	32	30	22	8
Per Subj:											
1	10	20	55	2	12	3	44	40	5	5	3
2	30	14	26	0	9	9	67	51	13	10	23
3	15	16	41	1	13	10	52	32	6	13	8
4	3	8	13	99	88	69	51	31	9	35	4
5	7	13	10	84	67	81	74	45	57	22	1
6	4	7	11	88	70	30	66	28	36	8	14

Table 2: Conflicts between POV1 and POV3 |



If the landscape pages are not all together, you will have to repeat these steps multiple times depending on how many landscape pages you have that are broken up between portrait pages.