**Title: subtitle (if any)**

Title: subtitle (if any) in Portuguese

Title: subtitle (if any) in Spanish

**Abstract:** The word “abstract” must be written in Verdana Font (as in the text), bold faced, size 10. The text should introduce the reader to the research problem or leading, the objectives, the methodology (including concepts/authors and methods), the relevance of the research and highlighting the results obtained. It must consist of a sequence of concise and objective sentences, between 100 and 120 words long. It is important that the word count doesn’t exceed 120. The abstract text must be typed in Verdana Font, size 10, single-spaced by 1.0, justified. The *resumo* and *resumen* must be a version of the abstract.

**Keywords:** keyword 1; keyword 2; Keyword 3.

**Resumo:** A palavra “Resumo” deve estar grafada em Fonte Verdana (como no texto), negrito, corpo 10. O texto deve apresentar ao leitor o problema ou a pergunta norteadora da pesquisa, os objetivos, a metodologia (incluindo conceitos/autores e métodos), a relevância da pesquisa e destacar resultados obtidos. Deve ser constituído de uma sequência de frases concisas e objetivas, com extensão de 100 a 120 palavras. É importante que o número de palavras não seja superior a 120. O texto do resumo deve ser grafado em Fonte Verdana, corpo 10, espaço simples de 1.0, justificado. O abstract e o resumen devem ser uma versão do resumo.

**Palavras-chave:** palavra-chave 1; palavra-chave 2;palavra-chave 3.

**Resumen:** La palabra "Resumen" debe estar escrita en Fonte Verdana (como en el texto), negrita, cuerpo 10. El texto debe presentar al lector el problema de investigación o pregunta guía, los objetivos, la metodología (incluidos los conceptos / autores y métodos), la relevancia de la investigación y destacando los resultados obtenidos. Debe consistir en una secuencia de oraciones concisas y objetivas, de 100 a 120 palabras de largo. Es importante que el número de palabras no sea mayor que 120. El texto del resumen debe escribirse en letra Verdana, cuerpo 10, espacio simple 1.0, justificado. El resumo y el abstract deben ser una versión del resumen.

**Palavras claves:** palabra 1; palabra 2; palavra 3.

**Introduction**

The formatting must follow the standardization model (template). The article that is not in the template will be returned for the necessary adjustments. The file should be in Word, size 12, font Verdana, 1.5 spacing, A4 page, justified, and the paragraphs should be idented by 1.25cm. The articles must have between 35,000 and 50,000 characters (with space); reviews should have up to 6,000 characters; dissertations and thesis (in the form of expanded abstract), with four items (without numbering): introduction, objectives, methodology and results, totaling no more than 4,000 characters (with space). To quantify the number of characters in the paper, you can use the menu “Tools>Word Count>Characters (with space)” in Microsoft Word.

Direct quotations of up to three lines should be inserted in the text with the use of double quotation marks, without italics. Single quotation marks are used to indicate a quotation within a quotation. Example of direct quotation with up to 3 lines (SURNAME, year, p. 00); next, examples of quotation with more than 3 lines:

Long direct quotations should be indented 4 cm and typed without italics, in size 10, and without quotation marks. Long direct quotations should be indented 4 cm and typed without italics, in size 10, and without quotation marks. Long direct quotations must be indented 4 cm and typed without italics, in size 10, and without quotation marks. Long direct quotations must present 4 cm indentation and be typed without italics, in body 10 and without quotation marks (LAST NAME, year, p. 00).

Any mention or citation of an author or work in the body of the text must correspond to a full reference in the reference list at the end of the article.

For indirect citations use only the author's last name, with the first letter capitalized and in the body of the text, separated by a comma from the year of publication. **Do not insert the author's last name in capital letters and year of publication at the end of the paragraph.**

Check before submitting the paper that all citations are present in the reference list. The citations must be in the language of the article. In the case of books in other languages, the author must translate and indicate in the reference (our translation).

If you need to list items, you must use the following format:

a) list here the first item;

b) list here the second item;

c) list here the third item.

**Illustrations**

All illustrations, (charts, graphs, maps, drawings, photographs, blueprints, flowcharts, figures, images, among others), in JPG format with 300 dpi resolution, with a minimum width of 10cm (proportional height), should be cited and inserted as close as possible to the text to which they refer, mentioning them in cursive or abbreviated form between parentheses.

The identification is made at the top; at the bottom, the source consulted and complete reference must be indicated. When elaborated by the author, inform "our elaboration”; when adapted, inform: "adapted from" followed by the source, complete reference.

It is recommended to examine the previous issues of the Revista de Estudos Universitários – REU, available online.

The images should be formatted as shown in figure 1 below.

Figure 1 – Titles of figures, charts and tables, font Verdana, size 10, centered and single spaced.



Source: Full source information, verdana, size 10, left aligned, spacing 6 before, 18 after, single line spacing.

The tables should follow the model below (Table 1).

Quadro 1- Types of interaction

|  |  |  |  |
| --- | --- | --- | --- |
| **Interactive features** | **Face to face interaction** | **Mediated interaction** | **Quasi-mediated interaction** |
| Space-time | Context of co-presence; common space-time referential system | Separation of contexts; extended availability in time and space | Separation of contexts; extended availability in time and space |
| Possibility of symbolic clues | Multiplicity of symbolic cues | Limitation of possibilities of symbolic cues | Limitation of possibilities of symbolic cues |
| Activity orientation | Oriented to other specifics | Oriented to other specifics | Oriented to an indefinite number of potential receptors |
| Dialogical/monological | Dialogical | Dialogical | Monological |

Source: Full source information, verdana, size 10, left aligned, spacing 6 before, 18 after, single line spacing.

**Footnotes**

Footnotes are indications, or notes to the text that appear at the foot of the pages where they are mentioned. They serve to address points that should not be included in the text, so as not to overload it. They are used for: comments or clarifications (explanatory notes), should only be used for comments, clarifications, and translations, and should not be used for references of any kind.

Whenever it is necessary to use footnotes, it should be noted that the call to the notes in the text is made by Arabic numbers above the text (superscript). The numbering must be unique throughout the paper and in ascending order.

**Final thoughts**

Follow the orientation in the introduction.

**References**

Must be presented according to the ABNT NBR 6023 norms, use verdana font, single space, body 11, aligned to the left margin of the text, with 10pt. spacing before/after, presented in alphabetical order.

**Only indicate authors and texts cited in the article.**

ATTENTION: The use of italic for foreign expressions is mandatory, highlighting: *E-book*; *online*; *In* (indicates part of the work); *et al.* (for indication of more than 4 authors (optional); *[S. l.]* (indicates no place of publication); *[s. n.]* (when the publisher cannot be identified).

The examples presented below are intended to assist in the composition of the references. The main rule is that all elements (author, title, place of publication, publisher, etc.), are presented in the standardized sequence, according to the type of publication.

SURNAME, Name. **Title**. edition (if any). Location: Publisher, year of publication. Total page or volume count (the indication of pages or volumes is optional).

Example:

GRIFFIN, Em; LEDBETTER, Andrew; SPARKS, Glenn. **A First Look at Communication Theory**. 10th ed. New York: McGraw-Hill Education, 2018.

**Four or more authors:** It is convenient to indicate all of them, but it is allowed to indicate only the first one, adding the expression *et al*.

Example:

SECHZER, Jeri; PFAFFILIN, Sheila; DENMARK, Florence; GRIFFIN, Anne; BLUMENTHAL, Susan. **Women and Mental Health**. Baltimore: John Hopkins University Press, 1996.

Or,

SECHZER, Jeri *et al*. **Women and Mental Health**. Baltimore: John Hopkins University Press, 1996.

**Unknown author:** work without indication of authorship, the entry is made by the title itself highlighted by capital letters in the first word.

Example:

BRITISH pharmacopoeia 2010. London: The Stationery Office, 2010. 4 v.

DICIONÁRIO Barsa de sinônimos e antônimos. São Paulo: Barsa Planeta, 2010.

DICIONÁRIO de especialidades farmacêuticas: DEF 2010/11. Rio de Janeiro: Publicações Científicas, 2010.

**BOOK OF EXCLUSIVE ACCESS IN ELECTRONIC MEDIA**

It must follow the standards used for printed documents, and, at the end, indicate the electronic address of the page consulted, preceded by the expression **Available at:**, and the date of access, preceded by the expression **Access on:**.

**Open access**

Examples:

PIRES, Augusto de Abreu. **Fundamentos matemáticos para computação**: lógica e álgebra. Sorocaba: Eduniso, 2017. *E-book.* Available at: http://uniso.br/eduniso/doc/pdf/fundamentos-matematicos.pdf. Access on: 2 sep. 2019.

AMERICAN Historical Society. **Why Study History?** 2012. Available at: http://www.historians.org/teaching-and-learning/why-study-history. Access on: 22 Jan. 2014.

**Restrict access (e-books available in subscription-only databases)**

Examples:

WOLLMAN, Elizabeth L. **Hard Times**: The Adult Musical in 1970s New York City. New York: Oxford University Press, 2013. *E-book*.

TURANO, José Ceratti. **Fundamentos de prótese total**. 10. ed. Rio de Janeiro: Santos, 2019. *E-book.*

**Book Part (Chapter, Volume Etc.)**

When quoting the content of a part of a book in the text (chapter, volume, fragment and other parts with their own authors and/or titles), the author of the quoted part must be mentioned. In the reference list, the entry is made by the cited author(s), title of the part, followed by the expression "In:" and, soon after, the reference of the book as a whole, informing the pagination of the cited chapter, observing the following situations:

SURNAME, Name (of quoted part). Title of the quoted part. *In:* SURNAME, Name (org.). **Publication title**. Edition (if any). Location: Publisher, year of publication. Volume (if any), first and last page numbers (of the part).

**Printed document**

CHARRY, Eric. Music and Islam in Sub-Saharan Africa. *In:* LEVTZION, Nehwmia; POUWELS, Randall L (org.). **The History of Islam in Africa**. Athens: Ohio University Press, 2000, p. 454-573.

**Electronic document**

LIU, Alan. Where is Cultural Criticism in the Digital Humanities? *In:* GOLD, Matthew K. (org.). **Debates in the Digital Humanities**. Minneapolis: University of Minnesota Press, 2013, p. 109-134. *E-book*. Available at: https://dhdebates.gc.cuny.edu/read/untitled-88c11800-9446-469b-a3be-3fdb36bfbd1e/section/896742e7-5218-42c5-89b0-0c3c75682a2f. Access on: 11 out. 2019.

**DISSERTATION OR THESIS**

SURNAME, Name. **Title**. Year of deposit. Type of work (Grade and major) – School, Institution, place and date of the defence.

**Printed document**

GIAMBRA, Barbara Klug. **Development of the theory of shared communication:** the process of communication between parents of hospitalized technology dependent children and their nurses. 2013. Thesis (Ph.D. in Nursing) – School of Nursing, Indiana University, Bloomington, 2014.

**Electronic document**

HADDAD, Aparecida Matilde. **Alcances e limites comunicativos e cognitivos do infográfico:** estudo com o jornal Folha de S.Paulo. 2019. Dissertation (Master in Communication) – Sorocaba University, Sorocaba, 2019. Available at: http://comunicacaoecultura.uniso.br/producao-discente/2019/pdf/aparecida-haddad.pdf. Access on: 3 Sep. 2019.

**PERIODICALS: JOURNALA AND BULLETIN**

TITLE OF THE PERIODICAL (or JOURNAL): Subtitle (if any). Location: Publisher, first-last year of publication (if any). ISSN (if any).

**Printed document**

Revista de Estudos Universitários. Sorocaba: Uniso, 2000-. **ISSN:** 0102-6437.

**Electronic document**

Indicate all the essential elements plus the DOI (if any), right after the ISSN.

Revista de Estudos Universitários. Sorocaba: Uniso, 2000-. e-ISSN 12177-5788 *online* version. DOI 10.1590/s1414-40772019000300002. Available at: <http://periodicos.uniso.br/ojs/index.php/reu/issue/archive>. Access on: 6 Nov. 2020.

**Article in periodical**

SURNAME, Name. Article title: subtitle (if any). **Periodical title**, Location, year number or volume, issue number, first and last page numbers (of article), month and year. Supplement or special number.

**Printed document**

WALSH, Richard. Rhetoric, Communication, Fiction. **Style**, v. 52, n. 1, p. 99-104, 28 Mar. 2018.

SHIRKY, Clay. Emojis Are Language Too. **The New York Times**, n. 58,437, p. 13, 1 Sep. 2019.

LAWAND JUNIOR, Antonio Elian. Introdução ao fator ambiental no contemporâneo direito humanitário. **Revista Mestrado em Direito**, Osasco, ano 11, n. 1, p. 119-138, jan./jul. 2011.

**Electronic document**

Available at: https://www.jstor.org/stable/10.5325/style.52.1-2.issue-1-2. Access on: 3 Sep. 2019.

ATKINS, Richard K. Peirce, Muybridge, and the Moving Pictures of Thought. **Transactions of the Peirce Society**, v. 53, n. 4, p. 511-527, Sep. 2017. ISSN 00091774 *online*. DOI 10.2979/trancharpeirsoc.53.4.01. Available at: https://www.jstor.org/stable/10.2979/trancharpeirsoc.53.4.01. Access on: 02 Feb. 2019.