**TITLE**

**SUBTITLE**

TRANSLATED TITLE

TRANSLATED SUBTITLE

Author 1[[1]](#footnote-1)

email address

Author 2 [[2]](#footnote-2)\*\*

email address

Replace this simulated text with your abstract in the original language of the article. The abstract is a unique paragraph that allows the reader to quickly search for content in an article. Often, it is the abstract that raises the interest of reading the article in readers. Citations and connectors should be avoided here (e.g., this way, however, and so on, etc.). The abstract should have no title nor exceed 250 words. All articles should include an abstract in (at least) two languages. If the original language of the article is Portuguese, you should present the translation of your abstract in English. If the original language of the article is English, there should be a translated version of the abstract in Portuguese. If the original language of the article is another working language of the journal (French or Spanish), it should include a title and an abstract (including keywords) in that language, another in Portuguese and one in English.

**Keywords**: One. Two. Three. [There must be a minimum of 3 and a maximum of 6. They must be separated by period.]

Replace this simulated text with the translated version of your abstract. The abstract is a unique paragraph that allows the reader to quickly search for content in an article. Often, it is the abstract that raises the interest of reading the article in readers. Citations and connectors should be avoided here (e.g., this way, however, and so on, etc.). The abstract should have no title nor exceed 250 words. All articles should include an abstract in (at least) two languages. If the original language of the article is Portuguese, you should present the translation of your abstract in English. If the original language of the article is English, there should be a translated version of the abstract in Portuguese. If the original language of the article is another working language of the journal (French or Spanish), it should include a title and an abstract (including keywords) in that language, another in Portuguese and one in English.

**Keywords**: One. Two. Three.

•

**1. Introduction**

The article begins with section **1. Introduction**. This is a paragraph of text. Replace this simulated text with your article, placing it in the corresponding sections. Paragraphs are indented by 1 cm and there is no blank space between them. Please note that the first paragraph of the sections is not to be indented, nor the texts that follow the figures, tables and graphs. Titles and subtitles are introduced by a numeric indicator, followed by dot and a space character. Formatting of titles and subtitles is as follows: bold, left-aligned, 1.15 line spacing, and separated from the ensuing text by a blank space (this setting is found on the Home tab > Paragraph > Add Space After Paragraph). Please note that this formatting applies to titles only.

Please ensure that you comply with the text formatting herein presented: justified text alignment, **Times New Roman** font, **size 12**, 1.15 line spacing, 3cm side margins, 2.5cm top and bottom margins, 1cm indent on all paragraphs, and no blank space between them.

Articles must not exceed **10.000** words (including notes and bibliographic references). Texts submitted in English shall conform either to the British or to the American spelling use it consistently. For any questions regarding the preparation or formatting of articles, authors are referred to the APA Publication Manual 6th edition (2010).

**2. Section Formatting**

Sections and subsections are numbered, without automatic formatting. Numbers are always followed by dot. Between a section title and/or subtitle(s) and the ensuing text there must be no space other than that mentioned in the previous section. There will be a blank space between the end of the text in one section and the title of the next section. Authors are encouraged not to exceed 3 title levels, with Arabic numbering (1.1.; 1.1.; 1.1.1.). In section titles with more than one word, only the first word is capitalized, and the following remain uncapitalized.

**3. Direct and indirect citations**

The citation models followed in this manual are recommendations of the *Publication Manual of the American Psychological Association* (6th ed.). Please note that all documents and publications of any kind cited in the body of text must be duly referenced in the list of ► **References**.

Citations are ideas, concepts and information taken from other studies or works that aim to support the author's hypotheses. Referencing these materials is therefore essential to enable the reader to prove and relate the text in question with the works cited. This can be done *indirectly* (without citation), by incorporating ideas or concepts, or *directly,* by transcribing a specific part of the text.

**3.1. In-text citation**

In direct and indirect quotes, quotes within quotes and any other type of reproduction of another author, the name of the author(s) is mandatory. In-text citationsappear in brackets, following APA style (*cf. Publication Manual of the American Psychological Association 6th ed.*). A quick APA style guide to in-text citing can be found at the following address: <https://guides.lib.monash.edu/citing-referencing/APA-In-text>. Use double quotation marks around a direct quote.

For works by a single author:

* When the author is part of the text, that is, placed outside the brackets: for direct quotes, enclose in brackets the year of publication, followed by comma and page number; for indirect quotes, do not provide page number. See the example:

(1) This language-culture articulation meets the so-called “encyclopedic competence”, embodied in Kerbrat-Orecchioni (1997, p. 26) (…).

* when the author is not part of the text, that is, mentioned only in brackets: for direct quotes, enclose in brackets the author's name and year of publication, followed by comma and page number; for indirect quotes, do not provide page number. See the example:

(2) In Canadian cities, the presence of Brazilians within the Portuguese community is still quite low (Almeida 2014).

For works by two authors:

* when the authors are part of the text: for direct quotes, use *and* to separate the authors’ names and enclose in brackets the year of publication, followed by comma and page number; for indirect quotes, do not provide page number. See the example:

(3) (…) An L2 sound perception theoretical model developed by Best and Tyler (2007) (…).

* when authors are mentioned only in brackets: for direct quotes, enclose in brackets the authors’ names separated by *&*, followed by year of publication, comma and page number; for indirect quotes, do not provide page number. See the example:

(4) A recurring topic is the perceptive origin of the difficulties in producing certain non-native sounds (Sakai & Moorman 2017).

For works by three or more authors:

* when the authors are part of the text: for direct quotes, use comma to separate the authors’ names and *and* before the last author and enclose in brackets the year of publication, followed by comma and page number; for indirect quotes, do not provide page number. Please note that this rule applies only to the first mention; if there are more, use the name of the first author followed by *et al.. S*ee the example:

(5) Estrela, Soares and Leitão (2004, p. 44) state that “there is, however, the freedom to resort to capital letters to highlight a word or expression (…)”.

* when authors are mentioned only in brackets: for direct quotes, enclose in brackets the authors’ names separated by comma and *&* before the last author, followed by year of publication, comma and page number; for indirect quotes, do not provide page number. See the example:

(6) (…) “However, there is the freedom to use capital letters to highlight a word or expression” (Estrela, Soares & Leitão 2004, p. 44).

Citing more than one work:

* Use semicolon between works and sort them alphabetically (Dias & Silva 2010; Gonçalves *et al.* 2009; Polinsky & Scontras 2019).

Citation of a classic work (philosophy, literature):

* + When the date of publication does not apply, namely in the case of older publications, please indicate the year of edition and / or translation. If relevant, the year of the first publication can be included, appearing only as an additional indication in the respective ►**References**. See the examples:

(7) “In moralischen Gemütern geht das Furchtbare (der Einbildungskraft) schnell und leicht ins Erhabene über” (Schiller 1793/1989, p. 525)

“Nos ânimos morais, o que é pavoroso (na imaginacao) torna-se rápida e facilmente sublime.” (Schiller 1793/1997, p. 175)

Citing a citation:

* When citing an excerpt/idea from a work cited by another author, use the expression *apud* (*vd*. chap. 6.1., Table 3). See the example:

(8) The *third space* theory has been attributed to Homi Bhabha (1994 *apud* Roy 2017, pp. 25-31) and comes from his theory of hybridity (…).

Please note that only the first letter of the authors’ names is capitalized. The whole name must never be capitalized.

* 1. **Formatting long direct quotes**

When making a direct quote, that is, reproducing some passage from another work/author, the quote must be duly signalled.

Longer quotes are left-aligned, with the same indent as paragraphs, and do not require quotation marks; the font is Times New Roman, size 11. In addition, direct quotes must contain the page number(s) of the work consulted and from which the excerpt was taken. It if is only one page, use the abbreviation *p.,* if it is more, use *pp.*, as in the example:

(9) Aguiar e Silva indicated that:

The problem does not lie (...) in the literature itself, but in the teaching of literature, its methods and strategies, its objectives and proposed values, its programmes and its didactic instruments, its curricular framework and in its actors, that is, teachers and students. (2010, pp. 28-29)

Long quotes such as this must be separated from the preceding and ensuing blocks of text by a blank space. Interpolations are identified by square brackets [ ] and omissions by ellipsis within brackets (...).

Quotes in a foreign language other than those accepted by the journal must be followed by their translation, in square brackets.

* 1. **Using double or single quotation marks and italics**
* Use “double quotation marks” to signal in-text quotes (*vd*. chapter **3.1. Quotations in the body of text**) and for titles (*vd*. 3.4). Avoid «French quotation marks» even if the quote is in French.
* Use ‘single quotation marks’ for words, sentences or expressions used ironically, or for an expression that is either invented or slang, for example:

(10) It is important to understand the ‘good example’ (...)

The ‘theatricalization’ of these politicians (...). (...) this theatricalization harms (...) [use quotation marks only the first time]

* When quoting a word, letter, sentence or expression as a linguistic example, do not use quotation marks, use *italics*, for example:

(11) We need to understand the difference between *manipulating* and *influencing*.

Quotes up to three lines must be embedded in the text, between quotation marks (and with single quotation marks within double quotation marks), as in the following example:

(12) Hence the term *code hybridization*: “(...) a significant phenomenon and a ‘natural by-product of language interaction and evolution’” (Mushtaq & Zahra 2012 *apud* Akhtar, Khan & Fareed 2016, p. 2) (…).

**3.4. Formatting citations of titles**

In the body of text, the titles of publications will be italicized and those of articles will be enclosed in double quotation marks. Please do not use underlining. In titles of books, periodicals and artistic productions of any kind, only the first letter is capitalized, for example: *Ensaio sobre a cegueira*.

The subtitle must be separated from the title by a period, and in the title only the first letter is capitalized.

In titles of articles, chapters, poems, etc., only the first letter is capitalized, for example: "Quando a poesia vai ao cinema."

However, if the title of a publication or article is cited in its original form, it must comply with the rules of the language in which it is written, for example: *As You Like It*; *Le Jeu de l'amour et du hasard*.

**4. Footnotes**

The number referring to the note must appear before comma[[3]](#footnote-3), colon and semicolon[[4]](#footnote-4), and after the remaining punctuation marks.[[5]](#footnote-5) Avoid notes after digits, such as dates. The formatting for notes is as follows: Times New Roman font, size 10, single line spacing and 0pt spacing between notes and between paragraphs of the same note. Notes will appear in page footers, with consecutive numbering. If they exceed three lines, quotes within footnotes must be kept separate from the previous and ensuing blocks of text.

However, some issues should be considered when using this feature. Use footnotes only when they are relevant to your text. Please avoid:

1. long notes as they interrupt the reading flow;
2. illustrations;
3. references – these should appear in the reference list.

**5. Images, tables and graphs**

Figures and tables enable the author to present ample information in an efficient and clear manner. Tables typically display numerical values or textual information in columns and rows. A figure, on the other hand, can be a drawing, an image, a photograph or any other illustration or non-textual representation (American Psychological Association 2010, p. 125).

If you wish to add an image to the body of text, please make sure that it is in .jpg (preferred) or .png format and that the image copyright issue is resolved (which is the responsibility of the author of the article). The inclusion of figures, tables or graphs must be relevant to the contents of the text, that is, explicit reference must be made to those contents in the body of text (*vd*. examples *infra*).

Images must not occupy more than half of the total page height. Their size and placement (vertical / horizontal, top / bottom of the page) are decided at the final stage of the review process (formatting and pagination), in dialogue with the author. Permission to include coloured images is required from the editorial team.

Figures, tables and graphs must be accompanied by a legend, possibly with reference to the copyright. In the case of tables, the legend must come at the top; in figures and graphs, it appears on the bottom. Examples:

In the Sistine Chapel, Michelangelo portrayed himself as the empty skin of Saint Bartholomew (Figure 1).



**Figure 1. Detail from "The Last Judgement" (Sistine Chapel, Vatican).** [bold, size 10, Times New Roman font]

The text following the images has no paragraph indentation. Tables should have only horizontal rows and should not have any shading. The font size for the table is 11 (Times New Roman), and for the legend 10 (Times New Roman). For an example, see Table 1 below:

**Table 1.** **This is a table.** [center-aligned, bold, size 10]

|  |  |  |
| --- | --- | --- |
| **Title 1** | **Title 2** | **Title 3** |
| entry 1 | information | information |
| entry 2 | information | information |

Source: prepared by the author. [center-aligned, no bold, size 10, required information]

*Note.* General notes about the table appear here, such as definitions of abbreviations.

Graphs mentioned throughout the text must be identified by their number (*cf.* Graph 1). Never use localization expressions such as ‘the graph below’ or ‘the graph above’ as this may lead to ambiguity. The graph must be accompanied by a legend, placed below it, and does not include a title. Please note that you may use any type of graph that fits the data to be displayed. This is merely an example:

**Graph 1. This is a graph.**

**6. Abbreviations, Latin expressions, hyphen and dash**

**6.1. Latin Abbreviations and Expressions**

Some abbreviations are widely used in academic papers. The following is a list of accepted abbreviations and their correspondence:

**Table 2. Accepted abbreviations.**

|  |  |
| --- | --- |
| Abbreviation | Correspondence |
| chap. | chapter |
| ed. | edition |
| Ed. | editor |
| Eds. | editors |
| N.N. | unknown author / editor |
| No. | Number |
| p. | Page |
| pp. | Pages |
| n.d. | no date |
| n.p. | no place |
| Trans. | translator(s) |
| Vol. | Volume |

Source: prepared by the editorial team based on the APA manual (2010, p. 180).

Furthermore, several Latin expressions are often used in the body of text or in the footnotes. Please pay special attention to how you use them. Not all are abbreviations. Note that such expressions must be italicized and used along with other material enclosed in brackets[[6]](#footnote-6), that is, they must not stand alone in brackets, except for *ibidem*, *infra* and *supra*. Thus, when they are not enclosed in brackets, please use the corresponding form in the language of your article. The only exception is the use of the abbreviated expression etc. (without italics).[[7]](#footnote-7) The following is a list of accepted Latin expressions and their correspondence:

**Table 3. Accepted Latin expressions.**

|  |  |
| --- | --- |
| Expression | Correspondence |
| *apud* | following; it is used to make a ‘second degree’ quote, that is, to quote a passage that was not directly read in the original work, but quoted by another author (referenced) |
| *cf.* | confirm, confront |
| *e.g.* | for example |
| *et al.* | and others; it is used when a work has more than three authors |
| etc. [no italics] | among others |
| *i.e.* | that is |
| *ibidem* | it is used to refer to the same work already cited above, on the same page |
| *idem* | it is used to refer to the same work already cited |
| *infra* | referred to in the subsequent text |
| *supra* | referred to in the previous text |
| *vd*. | See |

Source: Prepared by the editorial team based on the APA manual (2010, p. 108).

**6.2. Hyphen and dash**

Hyphen and dash have different uses. Visually, they can be distinguished by their size, with the dash (–) being longer than the hyphen (-). There is no direct key to the dash on computer keyboards[[8]](#footnote-8) , as opposed to the hyphen. It is not allowed to use two hyphens (-) to replace the dash.

The **hyphen** is a punctuation mark used for separating, in writing, elements of compound words, and syllables in hyphenation, as well as for linking enclitics, mesoclitics, and proclitics.

The **dash** is used:

1. to indicate the change of speaker in a dialogue, to separate title and subtitle on the same line, to separate entries in listings, and, in the body of text, to replace brackets or commas for emphasis. For these purposes (traditionally assigned to the em dash), a space is required before and after the dash;
2. to join the extreme values of a series, such as numbers (1–10), letters (A–Z) or others, indicating that there are no gaps in the enumeration, to connect elements serially, for example: 1997 – 2006, Lisbon – Porto. For these purposes (traditionally assigned to the en dash), the space before and after the dash is optional.

**7. Listing information, examples, phonetic transcriptions, and use of numbers**

Each item to be displayed (*i.e.,* example, rule or formula) must be written on a separate indentation line, with the respective number in brackets. Lowercase letters must be used to group sets of related items. Use size 11 font. Example:

|  |  |
| --- | --- |
| (13) | 1. a. John read the book. 2. b. John read it. |

When quoting examples, leave a blank paragraph between the text and the examples. The text following the example has no indentation. In the text, the numbered items should be referred to as 2, 2a, b, 2a – c. Examples in a language other than that of the article must be accompanied by a gloss, in the following format:

(14) A minha mãe disse-me, que ele já chegou.

the my mother told-CLIT that he already arrive.PRET.PERF.3SG[[9]](#footnote-9)

'My mother told me that he arrived.'

All forms written in a language that does not use the Latin alphabet must be transliterated or transcribed, unless there is a compulsory motive to retain the original spelling. When referenced in the body of the text, forms written in a language other than that of the article must be explained after the first occurrence, within single quotation marks.

Phonetic transcriptions must be enclosed in square brackets or slashes. Graphemes must be enclosed in < > (see examples 5a/b):

(14) a. the word fé /fɛ/

b. the letter < q >

Whenever it is necessary to list information of any kind, authors are encouraged to use alphabetical mark-up. Please refrain from using numerical mark-up so as to avoid confusion with the numbering of the sections in the article. Thus:

1. check the real need for using this feature;
2. do not place blank paragraphs between the list and the body of text;
3. bear in mind the parallelism of the list;
4. and only use period at the end of the list.

When using numbers in the text, please note that numbers up to (and including) nine must be written in full, and those beyond that must be written in figures, except for the numbers of examples and dates, which must always be given in figures.

**8. Conclusion**

The article may conclude with a **Conclusion** section, but it is not mandatory. It is, however, mandatory to present the conclusions of the article. These can be presented in a section along with the discussion of the results.

**Funding:** Indicate the source of funding.“This research project was not funded” or “This research project was funded by NAME OF FUNDING AGENCY, reference number XXX”. Please make sure that the information you enter here is correct; use the official spelling of the funding agency. This can be checked at: https://search.crossref.org/funding. Please note that any errors could compromise future funding. This section is optional. Use Times New Roman font, size 11.

**Acknowledgements:** In this section you may acknowledge any type of support that is neither covered by the author’s own contribution nor mentioned in the funding section. Acknowledgements may refer to critical reading by peers, stylistic or linguistic revision, administrative and technical support, or in-kind donations (*e.g.* materials used for experiments). Be concise in this section and avoid emotional language as well as excessive use of personal pronouns in the first person. This section is optional. Use Times New Roman font, size 11.

**References**

The list of references should contain only the bibliography cited in the text. The full list of works cited throughout the text will be included at the end of the article, in Times New Roman font, size 11, by alphabetical order of author surnames. Add the DOI to each reference whenever possible. When the same author is repeated in the references, follow the chronological order of publication of the works in question, starting with the oldest. References by the same author in the same year should be distinguished by lowercase alphabetic letters (Silva 2009a; 2009b). If there are references by the same author as an individual author and as first author of a publication with other authors, all references as an individual author must be placed first (*vd*. example: Montrul 2004; 2008; Montrul & Sánchez-Walker 2013).

In case a reference is missing information regarding author, year, location or publisher, please use the relevant abbreviation (*vd*. chap. 6.1., Table 2). In case the title is missing, write the following: [untitled] in full, enclosed in square brackets.

References must conform to the APA style (*cf*. *Publication Manual of the American Psychological Association 6th ed.*). A quick APA style guide is available at the following address: <https://guides.lib.monash.edu/citing-referencing/apa-sample-reference-list>. For more detailed information on APA-style references to audiovisual material (movies, videos, television programs, paintings, music, etc.), see: <https://guides.lib.monash.edu/citing-referencing/apa-audio-visual>.

In the reference list, use the formatting of the examples below, replacing them with your reference list. Format each reference with a 1cm hanging indent and avoid any additional formatting. Use a dash with no space before or after to signal an interval in the enumeration of consecutive pages (*cf*. chap. 6.2.).

American Psychological Association (2010). *Publication Manual of the American Psychological Association.* (6thed.) Washington, DC.: APA.

Bright, S. (2010). *Auto Focus: The Self-Portrait in Contemporary Photography*. New York: The Monacelli Press.

Camacho, I. & Nunes, N. (2018). Português língua de herança e português língua não materna: (Re)construção de identidades através da experiência de ensino-aprendizagem no curso intensivo de verão para lusodescendentes da universidade da Madeira. *Diacritics, 32* (2), 179–210.

Canelas, L. (2014, January 12). A igreja que foi fábrica de sapatos é uma casa de heróis mal amada. *Público*. Retrieved from https://www.publico.pt/autor/lucinda-canelas.

Medeiros, J. B. (2010). *Português instrumental*. (9thed.) São Paulo: Atlas, 1988.

Melchior-Bonnet, S. (2016). *História do Espelho* (Trans. José Alfaro). Lisbon: Orfeu Negro.

Montrul, S. (2004). Subject and object expression in Spanish heritage speakers: A case of morphosyntactic convergence. *Bilingualism: Language and Cognition, 7*,125–142.

Montrul, S. (2008). *Incomplete Acquisition in Bilingualism. Re-examining the Age Factor*. Amsterdam: John Benjamins.

Montrul, S. & Sanchez-Walker, N. (2013). Differential object marking in child and adult Spanish heritage speakers. *Language Acquisition, 20*,109–132.

Oliveira, D. & Rato, A. (2018). Assimilação percetiva das oclusivas orais do português europeu L2 por falantes nativos de cantonês. *Diacrítica, 32* (2), 133–156.

Rajewsky, I. O. (2005). Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality. *Intermedialités*, *6*, 43-64.

Sánchez Mesa, D. & Baetens, J. (2017). La literatura en expansión. Intermedialidad y transmedialidad en el cruce entre la Literatura Comparada, los Estudios Culturales y los New Media Studies. *Tropelías. Revista de Teoría de la Literatura y Literatura Comparada*, *27*. <https://doi.org/10.26754/ojs\_tropelias/tropelias.2017271536>. Retrieved July 22, 2019.

Santos, I. A., Martins, C. & Pereira, I. (2019). Número e género nominais no desenvolvimento do português de Timor-leste. *Diacrítica, 32* (2), 239–271.

Scetti, F. (2018). Como ‘vender’ a língua portuguesa? Promoção do português dentro de duas comunidades na América do Norte. *Diacrítica, 32* (2), 157–177.

Stamelman, R. (1984). Critical Reflections: Poetry and Art Criticism in Ashbery's Self-Portrait in a Convex Mirror. *New Literary History*, *15* (3), 607–630.

Stoehr, A., Akpinar, D., Bianchi, G. & Kupisch, T. (2012). Gender marking in Italian-German heritage speakers and L2-learners of German. In K. Braunmueller & C. Gabriel (Eds.), *Multilingual individuals and multilingual societies* (pp.153-170). Amsterdam: Benjamins.

Appendices

Appendices are optional and may contain details and data that complement the main text, such as explanations of experimental details that would interrupt the flow of the main text but nevertheless remain crucial to understand and replicate the experiment. Figures of replicas for experiments whose representative data are shown in the main text may be added here, if brief, or as supplementary data. All appendices must be cited in the main text.

Place the mandatory editorial indication at the end of the article, following the model:

[received on day of month of year and accepted for publication on day of month of year]

**version: June 2020**

1. Department or Centre, School/College, University, City, Country. ORCID: ….

   Footnotes shall not be attached to the title or subtitle. All other indications, including sources of funding, shall be under **Financing / Acknowledgements,** at the end of the article. [↑](#footnote-ref-1)
2. \*\* Department or Centre, School/College, University, City, Country. ORCID: [↑](#footnote-ref-2)
3. This is a footnote. Replace this simulated text with your footnote. Please note that you should change the location of the note according to your text. When adding other footnotes, please be careful to retain this formatting (Times New Roman, 10). [↑](#footnote-ref-3)
4. This is a footnote. Replace this simulated text with your footnote. Please note that you should change the location of the note according to your text. When adding other footnotes, please be careful to retain this formatting (Times New Roman, 10). [↑](#footnote-ref-4)
5. This is a footnote. Replace this simulated text with your footnote. Please note that you should change the location of the note according to your text. When adding other footnotes, please be careful to retain this formatting (Times New Roman, 10). [↑](#footnote-ref-5)
6. The abbreviation *et al*. may appear inside and outside of brackets. [↑](#footnote-ref-6)
7. Like other abbreviations, etc. takes a full stop indicating its abbreviated nature. Please bear this in mind should you place etc. at the end of a sentence, which ends in a full stop. [↑](#footnote-ref-7)
8. Strictly speaking, there is a difference between the en dash (shorter) and the em dash (longer). *Diacrítica* combines the uses of the en and em dashes by using exclusively the Windows Alt + 0150 code. [↑](#footnote-ref-8)
9. The Leipzig glossing rules are recommended for gloss formatting. They are available at:

   <https://www.eva.mpg.de/lingua/resources/glossing-rules.php>. [↑](#footnote-ref-9)