

# ERGOLOGIA

## Author guide

Four types of text can be submitted: articles, conferences, testimonials and reviews.

### 1. Sending of proposals:

Proposals must be sent to one of the four Coordinators of the Editorial Committee via e-mail:

Dominique Efros: dominique.efros@univ-amu.fr

Admardo B. Gomes Jr : admardo.jr@gmail.com

Annemarie Dinvaut : annemarie.dinvaut@univ-avignon.fr

Mônica de Fatima Bianco : mofbianco@gmail.com

### 2. Content of the proposal:

**2.1.** In the e-mail, the author must specify if the proposal is an article, a conference, a testimonial or a review. In case of a conference, indicate the name, place and date of the event.

**2.2.** Four attachments, in a *.doc* or *.docx* extension, compose the proposal:

2.2.1. A full text version.

2.2.2. An anonymous version that will be sent to two referees for assessment. In this version, any reference to author and his/her institutional affiliations must be deleted and replaced by 'the author' and 'Research Group X', 'Institution X', 'Company X'.

2.2.3. An abstract and keywords, except for reviews.

2.2.4. A short biodata for the author - about 200 characters, space included - mentioning his/her area of work, employment status (if wished), University and/or affiliation, city and country, research funding agency or work sponsorship agencies (if applicable) and e-mail address.

### 3. Title, abstract and keywords

**3.1.** The abstract must have, at most, 100 words, and from three to five keywords.

**3.2.** Title, abstract and the keywords, in the language in which the text was written, must be translated, following the instructions below:

- If the text is in french, title, abstract and keywords must be translated to portuguese and to english.
- If the text is in portuguese, title, abstract and keywords must be translated to french and to english.
- If the text is in english, title, abstract and keywords must be translated to french and Portuguese.
- If the text is in spanish, title, abstract and keywords must be translated to french, portuguese and english.

**3.3.** Reviews don't have abstract or keywords.

### 4. Formatting

**4.1.** Text extension is a minimum of 25,000 and maximum of 50,000 characters, space and references included, except for reviews, which must have a minimum of 5,000 and maximum of 15,000 characters.

**4.2.** Title in Times New Roman, size 12, bold and capital letters.

**4.3.** The name(s) of the author(s) must come in the line below the title, in Times New Roman, size 11, italics and bold, capital letters only for initials.

**4.4.** As the first element of the review, there must be an informative header about the work described, specifying the author, title, year of publication or release, city, country, as well as other relevant information, according to the object presented. This header must be written without tabulation, in font Times New Roman, size 12, simple spacing. Just the title of the text must be in italics.

Example of header for review on a book:

*A Festa da Jaguatirica: uma partitura crítico-interpretativa.* Author: Rafael José de Menezes Bastos. Florianópolis: Federal University of Santa Catarina Press, 2013. Book with 525 pp., includes musical transcriptions, pictures, CD and a Prologue by Anthony Seeger. ISBN 978.85.328.0638-3.

Example of header for review on a movie:

*L'emploi du temps.* Director: Laurent Cantet. France, 2001. Film 123 minutes.

## **5. Access to the text:**

The text must be accessible to a large audience, since *Ergologia* is an international, interdisciplinary, plurilinguistic and multi-professional journal.

**5.1.** Specific terms for professional jargon must be scrutinized, as well as concepts and theories applied.

**5.2.** All abbreviations used must be explained in the text or in a footnote (that includes the ones that are familiar to the author's native country).

## **6. Text settings:**

**6.1.** Paper size: A4; superior, inferior, left and right margins: 2,5 cm.

**6.2.** Font: Times New Roman, size 11, normal style, justified.

**6.3.** Spacing: simple to lines and paragraphs; one blank line before and after each section's title.

**6.4.** Tabulation: 1,25 cm to indicate paragraphs' opening.

**6.5.** Charts and pictures must be entitled, ready to print, according to general standards of the text and in the space assigned by the author to them.

**6.6.** If there are subheadings, they must be numbered in order to make hierarchy precise: (ie: 1; 1.1.; 1.1.1; 1.2.; 1.3.; 2; 2.1; etc.).

**6.7.** Italics are exclusive to foreign words, titles and to emphasize a specific word or term, when necessary.

**6.8.** Bold must be used solely in the title and subheadings. Do not use underlining in the text.

## **7. Footnotes:**

**7.1.** Must be numbered automatic and continuously, do not use endnotes.

7.2. Use font Times New Roman, size 9.

7.3. Notes must not be used for bibliographical references. These must come at the end of the text, under **References** item.

#### **8. Citations in the body of the text:**

8.1. In case they do not exceed three lines, citations must be between quotation marks indicating the author, year of publication and page of citation in parenthesis, i.e.: (Teixeira, 2009: 56-57)

8.2. If they are over three lines long, they must be inserted with row spacing of 1,5 cm to the left. Do not use tabulation mark at the first line. Spacing must be simple, font Times New Roman, size 10, no italics and no quotation marks, e.g.:

L'anormal, en tant qu'a-normal, est postérieur à la définition du normal, il en est la négation logique. C'est pourtant l'antériorité historique du futur anormal qui suscite une intention normative. Le normal c'est l'effet obtenu par l'exécution du projet normatif, c'est la norme exhibée dans le fait. Sous le rapport du fait, il y a donc entre le normal et l'anormal un rapport d'exclusion. Mais cette négation est subordonnée à l'opération de négation, à la correction appelée par l'anormalité. Il n'y a donc aucun paradoxe à dire que l'anormal, logiquement second, est existentiellement premier (Canguilhem, 1977, p. 180).

8.3. If the author's name is mentioned in the excerpt, indicate, in parenthesis, the year of publication and the page, i.e.:

Para Barthes, o poder não é algo que se pode localizar - ele é móvel, escorregadio, "o poder é o parasita de um organismo trans-social" (1989: p.12).

8.4. When an author is mentioned for the first time, his/her name must be complete – first name and surname.

#### **9. References**

9.1. Are mandatory for articles; recommended for conferences; possible, but not mandatory for testimonials and reviews.

9.2. Must be listed in alphabetical order by authors' surname, no numbering.

9.3. Font Times New Roman, size 11, simple spacing, 0.6 before and 0 after tabs.

9.4. They include just the work actually quoted or mentioned in the text.

9.5. If there is more than one published work from the same author, it must be inserted in chronological order of publication. In case there is more than one book from the same author within the same year, the differences must be pointed out through alphabetical order a, b, c.

9.6. The authors' surnames must come in capital letters.

9.7. Place of publication and name of publisher must be written out in full.

## 10. References according the type of document:

### 10.1. Books:

ILARI, Rodolfo; BASSO, Renato (2009) *O português da gente: a língua que estudamos, a língua que falamos*. 2nd. Edition. São Paulo: Contexto.

CANGUILHEM, Georges (1965) *La connaissance de la vie*. Paris: Librairie Vrin.

### 10.2. Book chapters by one single author (or more authors when all of them wrote all chapters of the book):

CORNU, Roger (2001) La pédagogie de la libération. In: CORNU, R. *Éducation, savoir et production*. Brussels: Brussels University Press, p. 199-240.

MADRID, Alejandro; MOORE, Robin (2013) Danzón as a performance complex. In: MADRID, A.; MOORE, R. *Danzón: circum-caribbean dialogues in music and dance*. New York: Oxford University Press, pp. 22-74.

### 10.3. Articles in collected works:

ROUMEGUÈRE-EBERHARDT, Jacqueline (1968) La double intelligence du monde: essai sur l'écart entre l'idéal et le vécu. In: BALANDIER G. et al. *Perspectives de la sociologie contemporaine*. Paris: Presses Universitaires de France, p. 289-314.

TEIXEIRA, Terezinha Marlene L. (2012) Da articulação à implicação: efeitos da psicanálise no linguista. In: TEIXEIRA, T. M. L.; FLORES, V.N. (Eds.). *O sentido na linguagem: uma homenagem à professora Leci Borges Barbisan*. Porto Alegre: EDIPUCRS, p. 195-210.

### 10.4. Articles in journals:

ODDONE, Ivar. (1984) La compétence professionnelle élargie. *Société Française*, n. 10, p. 28-33.

DI FANTI, M.G.C. (2012) Linguagem e trabalho: diálogo entre a translíngua e a ergologia. *Desenredo*, v. 8, p. 309-329.

### 10.5. Conference presentation:

NOUROUDINE, Abdallah. (2006) La recherche universitaire aux Comores, entre enjeux théoriques et enjeux pratiques. Colloque UNESCO *Les Universités en tant que centres de recherche et de création des connaissances: une institution menacée?*, 29 novembre, Paris.

RODRIGUES, Marília Giselda. (2014) Práticas discursivas de jornalistas em tempo de mudanças. *XVII Congresso Internacional da Associação de Linguística e Filologia da América Latina*, 16 de julho, João Pessoa.

### 10.6. Reports, monographs, dissertations and thesis:

DURAFFOUG, Jacques. (1990) *La prévention en chantier: concepts et pratiques*. Report of Seminar Plan Construction et Architecture. Paris. Ministry of Equipment, Housing, Transport and the Sea.

CAMPOS, Marcella Machado de. (2014) *O que os olhos não veem o coração sente: dramáticas do tradutor técnico*. Master's Degree in Applied Linguistics and Language Studies. Pontifical Catholic University of São Paulo, Brazil.

**10.7.** Songs and music material:

10.7.1. CDs, DVDs, LPs:

CIA CABELO DE MARIA (2007) *Cantos de trabalho*. (CD). São Paulo: Selo Sesc-SP.

10.7.2. CD, DVDs or LPs' tracks:

RACIONAIS MCs (2006) Jesus chorou. In: *1000 Trutas, 1000 Tretas*. (DVD). São Paulo: Cosa Nostra.

**10.8.** Films and documentaries:

RHODEN, Cacau (2014) *Tarja branca: a revolução que faltava*. (documentary). Brazil: Maria Farinha Films.