FIGŪRAS
Research Academic Journal

UNAM | FES ACATLAN

Author Guidelines

Figūras: Research Academic Journal is a triannual electronic publication of high standard research scientific articles edited in XML and PDF formats.

The topics and research of the manuscripts must have high quality and originality. Manuscripts can be written in either Spanish or English, covering topics of any of the following academic fields:

- Architecture and Visual and Multimedia Communication
- Humanities and Arts
- Legal Sciences
- Mathematics and Engineering
- Social Sciences

Author guidelines are specific for each field.

Publishing process

The manuscripts shall be submitted in two different ways: either through the online platform of **Figūras: Research Academic Journal,** in which authors must register their information in order to create their user and submit the file or files, or by email to revistafiguras@apolo.acatlan.unam.mx. Manuscripts will not be admitted through any other means. Should it be the work of several authors, the addressee —that one who sends the manuscript for its publication and who will keep in touch with **Figūras** through the whole process— must include the co-authors' full name from the very beginning, adding each one's ORCID code (Open Researcher and Contributor ID, available at https://orcid.org).

Editors will initially review the manuscripts submitted to **Figūras.** Then they will collate them according the manuscript checklist in order to verify their adjustment to the journal's publishing policies, as well as to assess the manuscripts' profile. Once checked and valued, they will be addressed to three expert reviewers in the field.

Checking that the manuscript fulfills the journal's publishing policies and every aspect in the manuscript checklist (available in the 'How to submit' menu and at https://www.acatlan.unam.mx), before sending it, is essential.

Should the author's first language happen to be different from either Spanish or English, the texts must be submitted to a previous review process. This will be conducted by a certified and specialized in translation copyeditor, which would avoid its initial disapproval due to errors related to the use of language. The author will process this review and will provide **Figūras** with the specialist's name and certification.

To begin the acceptance process, the author must download the checklist and Code of Ethics of **Figūras,** sign and submit them, along with the manuscript (according to the guidelines of each academic field).

Open Peer Review (OPR)

The type of review to be used is Open Peer Review (OPR) from only one of the reviewers. This means that three reviewers will submit their evaluations of each of the manuscripts anonymously and, by an open computational procedure, one of them will be revealed in order to interact with the author, if necessary.

In this way, the names of the authors and two of the reviewers are not disclosed and just one of the evaluations is known. Thus, this system keeps the integrity of Open Access and Open Data procedures, and provides certainty to the peer-reviewing process.

Once the reviewers accept the procedure and the manuscript, they will examine it carefully according to their field of specialization and the publishing guidelines of **Figūras.** Then, they will send the opinion with either the acknowledgement (including suggestions for change) or the denial of its publication.

Acceptance

When a manuscript is submitted, it is assumed that the Code of Ethics of **Figūras** (available at the journal platform) has been read and accepted.

Legal Sciences

Manuscript format

All files must adhere to the following format:

- Characteristics determined by the journal in a Word file (.docx).
- 15 to 25 sheets length (from 3 750 to 6 250 words) including the references. The number of graphs, pictures and tables in the manuscript must be proportional to its extension. These would be delivered separately, in individual files.
- References and citations in accordance with *The Chicago Manual of Style 17th Edition* available at http://www.chicagomanualofstyle.org/home.html
- Arial 12 point font size.
- Double interline spacing.
- Letter size paper (21.5 cm x 28 cm).
- 2.5 cm per margin and left-aligned text typographic alignment.
- All pages must be foliated consecutively starting from the first one.
- Paragraphs must be easily differentiated by using double space (double Enter-key hit).
- Citations including more than four lines (block quotation) should be in Arial 10 point font size, 1.5 interline spaced and indented 4 cm. at the left.
- Writing style must be impersonal, including the acknowledgements.

Preparing the manuscript

Without exception, manuscripts must have the following structure:

1. Title page

The title, concise and informative, must be written in Spanish and English in the first line.

The author's name (first and last name) must appear in the second line. If several authors involved, their names should be separated by commas. The proposed order of the authors will remain the same as that in the file sent, even when accepted for publishing.

The institution of affiliation, e-mail address, phone number, author's (or authors') webpage (if may apply) and the ORCID (Open Researcher and Contributor ID, available at https://orcid.org) must be located in the third line. The main author's name, with whom the journal might keep in touch through the whole publishing process if the manuscript is to be accepted, must be marked with an asterisk.

2. Main document

a) *Title in Spanish and English, concise and informative (maximum 75 characters, including spaces).* The title presented in the first page is the same in the following one.

b) *Abstract in Spanish and English (maximum 150 words).* Each manuscript must include an abstract. This is a paragraph containing the introduction, objectives, methods, results and conclusion or discussion, all synthesized and into a coherent whole.

c) *Key words in Spanish and English.* Three or five key words (or specialized phrases), derived from the manuscript's topic, must follow the abstract.

d) *Abbreviations.* They are to be defined the first time they are mentioned. If this happens in the abstract, they need to be defined again in the text, and acronyms shall be used henceforth. The International System of Units (SI) will be used for measurements.

e) *Subheadings.* No more than six subheadings per manuscript (maximum 35 characters, including spaces).

f) *References.* Maximum 30 references for supplementary content —other articles available online to relate the manuscript to.

g) *Words in other languages.* Italic font is to be used for variables, genes and non-English words, while bold font for vectors.

h) *Equations and special characters.* All equations and special characters need to be in a Word normal text or in Symbol font. However, since using the Word's equations editor makes the equations edition process difficult, it must be avoided whenever possible. Instead, it is suggested working with the MathType editor.

Structure of the manuscript

Modified IMRaD structure will be used, (including headlines in bold for each section).

a) **Introduction.** Taking the question 'What part of a problem was studied?' as a starting point, the purpose of the manuscript will be explained, comprising a brief revision of any important references. The objective shall be stated at the end of the introduction. The first paragraph of the text must not be a reference and it will have 150 words maximum.

b) **Methods.** The approach to the problem studied will be explained in the manuscript.

c) **Body.** In this section, the background, context and arguments, which justify the treatment applied to the research problem, will be exposed. It can include up to six subheadings (maximum 40 characters, considering spaces).

d) **Results.** They will be stated in the most precise way; in some cases, by means of figures or tables.

e) **Discussion**. It is necessary to explain how the results are interpreted, as well as its significance in relation to other research papers.

f) **Conclusions.** The relevance and validity of the manuscript must be explained.

g) **Acknowledgements**. Total or partial sponsorship, which requires recognition, needs to be mentioned in the briefest manner possible.

h) **Tables, figures and artwork, etc.**

- If the manuscript includes images, tables, figures or artwork, these will be presented at the end of the main text in separate sheets. It must be indicated in the text —in parenthesis, with upper case and aqua color— the place where the author considers it appropriate to include them.
- A short title for each table and figure needs to be given. Notes for the figures are not to have more than 100 words. In the case of contributions which were not explained in the Methods section, no more than 300 words are to be included.
- Pictures must be submitted separately, in individual JPG files, vector graphics (EPS or AI) or TIFF. They need to have high quality resolution —at least 120 dpi— and a minimum of 16 cm per side measure. RGB or HEX color codes must be used.
- Tables, diagrams, graphs and figures by own elaboration must be in an editable format inside the Word file or be submitted separately in individual Excel tabs. If they are taken from other source, they need to be scanned in either high or medium resolution (JPG, TIF or PDF).
- Graphs must be in an editable format, in individual Excel tabs.

References

According to *The Chicago Manual of Style 17th Edition*.

Formats are divided into:

1. Author-date. It is used to cite the author in parenthesis. The complete information is written in the references.
2. Notes and bibliography. It is used to refer specific notes in the text and footnotes. Data is found complete in the bibliography.

It is preferable to add the DOI for online books and articles. Nonetheless, when this information is unknown, the URL can be used instead.

Journal articles

- Author-date:

    Davis, Mike. 2006. "Planet of Slums." *New Perspectives Quarterly* 23, no. 2 (April): 6-11.

    (Davis 2006, 6-11)

- Notes and bibliography:

    Mike Davis, "Planet of Slums," *New Perspectives Quarterly* 23, no. 2 (April 2006): 6-11.

    Davis, Mike. "Planet of Slums." *New Perspectives Quarterly* 23, no. 2 (April 2006): 6-11.

    Davis, "Planet of Slums," 7.

Online articles

- Author-date:

    Davis, Mike. 2006. "Planet of Slums." *New Perspectives Quarterly* 23, no. 2 (April): 6-11, https://onlinelibrary.wiley.com/doi/abs/10.1111/j.1540-5842.2006.00797.x

    (Davis 2006, 7)

- Notes and bibliography:

    Mike Davis, "Planet of Slums," *New Perspectives Quarterly* 23, no. 2 (April 2006): 6-11, https://onlinelibrary.wiley.com/doi/abs/10.1111/j.1540-5842.2006.00797.x

Davis, Mike. "Planet of Slums." *New Perspectives Quarterly* 23, no. 2 (April 2006): 6-11. https://onlinelibrary.wiley.com/doi/abs/10.1111/j.1540-5842.2006.00797.x

Davis, "Planet of Slums," 7.

Books

Printed[1]

- Author-date:

  Strayed, Cheryl. 2012. *Wild: From Lost to Found on the Pacific Crest Trail*. New York: Alfred A. Knopf.

  (Strayed 2012, 87-88)

  (Strayed 2012, 261, 265)

- Notes and bibliography:

  Atul Gawande, *Being Mortal: Medicine and What Matters in the End* (London: Profile Books, 2014), 12.

  Gawande, Atul. *Being Mortal: Medicine and What Matters in the End*. London: Profile Books, 2014.

  Gawande, *Being Mortal,* 12.

Online[2]

- Author-date:

  Melville, Herman. 1851. *Moby-Dick; or, The Whale*. New York: Harper & Brothers. http://mel.hofstra.edu/moby-dick-the-whale-proofs.html

  (Melville 1851, 627)

- Notes and bibliography:

  Karen Lystra, *Dangerous Intimacy: The Untold Story of Mark Twain's Final Years* (Berkeley: University of California Press, 2004), 59, http://ark.cdlib.org/ark:/13030/kt8779q6kr/

  Lystra, Karen. *Dangerous Intimacy: The Untold Story of Mark Twain's Final Years*. Berkeley: University of California Press, 2004. http://ark.cdlib.org/ark:/13030/kt8779q6kr/

  Lystra, *Dangerous Intimacy*, 60–61.

eBook[3]

- Author-date:

  Austen, Jane. 2007. *Pride and Prejudice.* New York: Penguin Classics. Kindle.

  (Austen 2007, chap. 3)

- Notes and bibliography

  Adam Begley, *Updike* (New York:Harper, 2014), loc. 444 of 3023, Kindle.

  Begley, Adam. *Updike.* New York: Harper, 2014. Kindle.

  Begley, Adam. *Updike*. loc. 444 of 3023.

Websites[4]

- Author-date:

  Google. 2017. "Privacy Policy." Privacy & Terms. Last modified April 17, 2017. https://www.google.com/policies/privacy/

  (Google 2017)

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[1] Examples directly taken from "15: Author-Date References, 15.9: Author-date references —examples and variations," The Chicago Manual of Style, accessed June 7th, 2018, http://www.chicagomanualofstyle.org/book/ed17/part3/ch15/psec009.html and "14: Notes and Bibliography, 14.101: Form of author's name and title of book in source citations," The Chicago Manual of Style, accessed June 7th, 2018, http://www.chicagomanualofstyle.org/book/ed17/part3/ch14/psec101.html

[2] Examples directly taken from "Author-Date: Sample Citations," The Chicago Manual of Style, accessed June 7th, 2018, http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-2.html and "14: Notes and Bibliography, 14.161: Books consulted online," The Chicago Manual of Style, accessed June 7th, 2018, http://www.chicagomanualofstyle.org/book/ed17/part3/ch14/psec161.html

[3] Examples directly taken from "Author-Date: Sample Citations," The Chicago Manual of Style, accessed June 7th, 2018, http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-2.html and "14: Notes and Bibliography, 14.160: Page or location numbers in electronic formats," The Chicago Manual of Style, accessed June 7th, 2018, http://www.chicagomanualofstyle.org/book/ed17/part3/ch14/psec160.html

[4] Examples directly taken from "Author-Date: Sample Citations," The Chicago Manual of Style, accessed June 7th, 2018, http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-2.html and "Notes and Bibliography: Sample Citations," The Chicago Manual of Style, accessed June 7th, 2018, http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html

Yale University. n.d. "About Yale: Yale Facts." Accessed May 1, 2017. https://www.yale.edu/about-yale/yale-facts

(Yale University, n.d.)

- Notes and bibliography:

"Privacy Policy," Privacy & Terms, Google, last modified April 17, 2017, http://www.google.com/policies/privacy/

Google. "Privacy Policy." Privacy & Terms. Last modified April 17, 2017. https://www.google.com/policies/privacy/

Google, "Privacy Policy."

"About Yale: Yale Facts," Yale University, accessed May 1, 2017, https://www.yale.edu/about-yale/yale-facts

Yale University. "About Yale: Yale Facts." Accessed May 1, 2017. https://www.yale.edu/about-yale/yale-facts

"Yale Facts."

Audiovisual and other multimedia

(Recordings, app content, songs, albums, videos, audiobooks, TV Series, podcasts, etc. including online resources)

- Author-date:

Audiovisual recordings and other multimedia can be cited in author-date format by adapting the recommendations and elements in notes and bibliography format.

The citation for recordings and other multimedia content usually includes some or all of the following elements:

1. The name of the composer, writer, performer, or other person primarily responsible for the content. Include designations such as *vocalist, conductor,* or *director* as appropriate.
2. The title of the work, in italics or quotation marks, as applicable.
3. Information about the work, including the names of additional contributors and the date and location of the recording, production, or performance.
4. Information about the publisher, including date of publication.
5. Information about the medium or format (e.g., LP, DVD, MP3, AVI). Supplementary information, such as the number of discs in an album and the duration of the recording, as applicable, may also be given.
6. Any additional information that might be relevant to the citation.
7. For sources consulted online, a URL.

The order of these elements—and which ones are included—will depend not only on the nature of the source but also on whether a part or the whole is cited and whether a particular contributor is the focus of the citation.[5]

However, some examples are presented below as guidelines.[6]

Coolidge, Calvin. [1920?]. "Equal Rights" (speech). In "American Leaders Speak: Recordings from World War I and the 1920 Election, 1918–1920." Library of Congress. Copy of an undated 78 rpm disc, RealAudio and WAV formats, 3:45. http://memory.loc.gov/ammem/nfhtml/

(Coolidge [1920?])

Grande, Lance, and Allison Augustyn. 2011. *Gems and Jewels*. iPad ed., v. 1.01. Touchpress. Adapted from Lance Grande and Allison Augustyn, *Gems and Gemstones: Timeless Natural Beauty of the Mineral World* (Chicago: University of Chicago Press, 2009).

(Grande and Augustyn 2011)

Holiday, Billie, vocalist. 1958. "I'm a Fool to Want You." By Joel Herron, Frank Sinatra, and Jack Wolf. Recorded February 20, 1958, with Ray Ellis. Track 1 on *Lady in Satin*. Columbia CL 1157, 33⅓ rpm.

(Holiday 1958)

Lyiscott, Jamila. 2014. "3 Ways to Speak English." Filmed February 2014 in New York, NY. TED video, 4:29. https://www.ted.com/talks/jamila_lyiscott_3_ways_to_speak_english

(Lyiscott 2014)

Pink Floyd. 1970. *Atom Heart Mother*. Capitol CDP 7 46381 2, 1990, compact disc.

(Pink Floyd 1970, track 2)

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[5] Instructions for the format and the elements to be included in the references of audiovisual recordings and other multimedia were literally taken from "14: Notes and Bibliography, 14.261: Multimedia—elements of the citation," The Chicago Manual of Style, accessed May 29, 2018, http://www.chicagomanualofstyle.org/book/ed17/part3/ch14/psec261.html

[6] Examples in this section, although rearranged and reorganized according to The Chicago Manual of Style (Author-Date and Notes and Bibliography systems), were directly taken from "15: Author-Date References, 15.57: Citing recordings and multimedia in author-date format," The Chicago Manual of Style, accessed June 7th, 2018, http://www.chicagomanualofstyle.org/book/ed17/part3/ch15/psec057.html and "14: Notes and Bibliography, 14.263: Musical recordings," The Chicago Manual of Style, accessed June 7th, 2018, http://www.chicagomanualofstyle.org/book/ed17/part3/ch14/psec263.html

Rihanna [Robin Fenty], vocalist. 2007. "Umbrella." Featuring Jay-Z. MP3 audio. Track 1 on Rihanna, *Good Girl Gone Bad*. Island Def Jam.

(Rihanna 2007)

Rovio Entertainment. 2014. *Angry Birds Transformers*. V. 1.4.25. Rovio Entertainment. Android 4.0 or later. Soundtrack by Vince DiCola and Kenny Meriedeth.

(Rovio Entertainment 2014)

Strayed, Cheryl. 2012. *Wild: From Lost to Found on the Pacific Crest Trail*. Read by Bernadette Dunne. New York: Random House Audio. Audible audio ed., 13 hr., 6 min.

(Strayed 2012)

Weingartner, Felix von, conductor. 1936. *150 Jahre Wiener Philharmoniker*. Preiser Records PR90113 (mono), 1992, compact disc. Includes Beethoven's Symphony no. 3 in E-flat Major and Symphony no. 8 in F Major.

(Weingartner 1936)

- Live performances

  For live performances that cannot be accessed, cite as follows:

  In a performance of Lin-Manuel Miranda's Hamilton at the Richard Rodgers Theatre in New York on February 2, 2016...

- Notes and bibliography:

  - Notes:

    American Crime Story: The People v. O. J. Simpson, episode 6, "Marcia, Marcia, Marcia," directed by Ryan Murphy, written by D. V. DeVincentis, featuring Sterling K. Brown, Kenneth Choi, and Sarah Paulson, aired March 8, 2016, on FX, https://www.amazon.com/dp/B01ARVPCOA/

    "Lang Lang: *The Chopin Album*," interview by Jeff Spurgeon, Artists at Google, October 15, 2012, video, 54:47, October 18, 2012, featuring performances of Nocturne in E-flat Major, op. 55, no. 2; Etude in F Minor, op. 25, no. 2; Etude in E Major, op. 10, no. 3; and "Grande valse brillante" in E-flat Major, op. 18, https://youtu.be/1d8xv1HHKtI

    "Crop Duster Attack," *North by Northwest*, directed by Alfred Hitchcock (1959; Burbank, CA: Warner Home Video, 2000), DVD.

Louis J. Mihalyi, *Landscapes of Zambia, Central Africa* (Santa Barbara, CA: Visual Education, 1975), 35 mm slides, 40 frames.

The Fireside Treasury of Folk Songs, vol. 1, orchestra and chorus dir. Mitch Miller, Golden Record A198: 17A–B, 1958, 33⅓ rpm.

Richard Strauss, *Don Quixote*, with Emanuel Feuermann (violoncello) and the Philadelphia Orchestra, conducted by Eugene Ormandy, recorded February 24, 1940, Biddulph LAB 042, 1991, compact disc.

Billie Holiday, vocalist, "I'm a Fool to Want You," by Joel Herron, Frank Sinatra, and Jack Wolf, recorded February 20, 1958, with Ray Ellis, track 1 on *Lady in Satin*, Columbia CL 1157, 33⅓ rpm.

"Umbrella," featuring Jay-Z, MP3 audio, track 1 on Rihanna, *Good Girl Gone Bad*, Island Def Jam, 2007.
or
"Umbrella," featuring Jay-Z, Spotify, track 1 on Rihanna, *Good Girl Gone Bad*, Island Def Jam, 2007.

- Bibliography

Cleese, John, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin. "Commentaries." Disc 2. *Monty Python and the Holy Grail*, special ed. DVD. Directed by Terry Gilliam and Terry Jones. Culver City, CA: Columbia Tristar Home Entertainment, 2001.

Cuarón, Alfonso, dir. *Gravity*. 2013; Burbank, CA: Warner Bros. Pictures, 2014. Blu-ray Disc, 1080p HD.

Handel, George Frideric. *Messiah*. Atlanta Symphony Orchestra and Chamber Chorus, Robert Shaw. Performed December 19, 1987. Ansonia Station, NY: Video Artists International, 1988. Videocassette (VHS), 141 min.

Mayberry, Russ, dir. *The Brady Bunch*. Season 3, episode 10, "Her Sister's Shadow." Aired November 19, 1971, on ABC. https://www.hulu.com/the-brady-bunch

Mozart, Wolfgang Amadeus. *Don Giovanni*. Orchestra and Chorus of the Royal Opera House, Covent Garden. Sir Colin Davis. With Ingvar Wixell, Luigi Roni, Martina Arroyo, Stuart Burrows, Kiri Te Kanawa, et al. Recorded May 1973. Philips 422 541-2, 1991, 3 compact discs.

Pink Floyd. *Atom Heart Mother*. Capitol CDP 7 46381 2, 1990, compact disc. Originally released in 1970.

Rubinstein, Artur, pianist. *The Chopin Collection*. Recorded 1946, 1958–67. RCA Victor / BMG 60822-2-RG, 1991, 11 compact discs.

Weingartner, Felix von, conductor. *150 Jahre Wiener Philharmoniker*. Recorded in 1936. Preiser Records PR90113 (mono), 1992, compact disc. Includes Beethoven's Symphony no. 3 in E-flat Major and Symphony no. 8 in F Major.

- Live performances

For live performances that cannot be accessed, cite as follows:

Hamilton, music and lyrics by Lin-Manuel Miranda, dir. Thomas Kail, chor. Andy Blakenbuehler, Richard Rodgers Theatre, New York, NY, February 2, 2016.

Blogs[7]

- Author-date:

Germano, William. 2017. "Futurist Shock." *Lingua Franca* (blog), *Chronicle of Higher Education*. February 15, 2017. http://www.chronicle.com/blogs/linguafranca/2017/02/15/futurist-shock/

(Germano 2017)

Complete blog site and not only part of the reference:

Lingua Franca, a blog published by the *Chronicle of Higher Education* (http://www.chronicle.com/blogs/linguafranca/)...

Comments:

A comment on Germano (2017) from WordObsessed (on March 15, 2017) insisted that...

- Notes and bibliography:

William Germano, "Futurist Shock," *Lingua Franca* (blog), *Chronicle of Higher Education*, February 15, 2017, http://www.chronicle.com/blogs/linguafranca/2017/02/15/futurist-shock/

Germano, William. "Futurist Shock." *Lingua Franca* (blog). *Chronicle of Higher Education*, February 15, 2017. http://www.chronicle.com/blogs/linguafranca/2017/02/15/futurist-shock/

Complete blog site and not only part of the reference:

Lingua Franca (blog). *The Chronicle of Higher Education*. http://www.chronicle.com/blogs/linguafranca/

Comments:

Jim, February 16, 2017, comment on Germano, "Futurist Shock," http://www.chronicle.com/blogs/linguafranca/2017/02/15/futurist-shock/#comment-3158909472

Magazines or newspapers[8]

- Author-date:

Manjoo, Farhad. 2017. "Snap Makes a Bet on the Cultural Supremacy of the Camera." *New York Times*, March 8, 2017. https://www.nytimes.com/2017/03/08/technology/snap-makes-a-bet-on-the-cultural-supremacy-of-the-camera.html

(Manjoo 2017)

Pai, Tanya. 2017. "The Squishy, Sugary History of Peeps." *Vox*, April 11, 2017. http://www.vox.com/culture/2017/4/11/15209084/peeps-easter

(Pai 2017)

- Notes and bibliography:

Farhad Manjoo, "Snap Makes a Bet on the Cultural Supremacy of the Camera," *New York Times*, March 8, 2017, https://www.nytimes.com/2017/03/08/technology/snap-makes-a-bet-on-the-cultural-supremacy-of-the-camera.html

Manjoo, Farhad. "Snap Makes a Bet on the Cultural Supremacy of the Camera." *New York Times*, March 8, 2017. https://www.nytimes.com/2017/03/08/technology/snap-makes-a-bet-on-the-cultural-supremacy-of-the-camera.html

Manjoo, "Snap."

Tanya Pai, "The Squishy, Sugary History of Peeps," *Vox*, April 11, 2017, http://www.vox.com/culture/2017/4/11/15209084/peeps-easter

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[7] Examples directly taken from "15: Author-Date References, 15.51: Citing blogs in author-date format," The Chicago Manual of Style, accessed June 7th, 2018, http://www.chicagomanualofstyle.org/book/ed17/part3/ch15/psec051.html and "14: Notes and Bibliography, 14.208: Citing blog posts and blogs," The Chicago Manual of Style, accessed June 7th, 2018, http://www.chicagomanualofstyle.org/book/ed17/part3/ch14/psec208.html

[8] Examples directly taken from "Author-Date: Sample Citations," The Chicago Manual of Style, accessed June 7th, 2018, http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-2.html and "Notes and Bibliography: Sample Citations," The Chicago Manual of Style, accessed June 7th, 2018, http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html

Pai, Tanya. "The Squishy, Sugary History of Peeps." *Vox*, April 11, 2017. http://www.vox.com/culture/2017/4/11/15209084/peeps-easter

Pai, "History of Peeps."

Artworks

Paintings, photographs, sculptures, or other works of art

Information about paintings, photographs, sculptures, or other works of art can usually be presented in the text rather than in a note or bibliography. If a note or bibliography entry is needed, list the artist, a title (in italics), and a date of creation or completion, followed by information about the medium and the location of the work.

For works consulted online, add a URL.[9]

- Notes and bibliography:

  - Notes

    Salvador Dalí, *The Persistence of Memory*, 1931, oil on canvas, 9½ × 13" (24.1 × 33 cm), Museum of Modern Art, New York, http://www.moma.org/collection/works/79018

    Pablo Picasso, *Bull's Head,* 1942, bicycle saddle and handlebars, 33.5 × 43.5 × 19 cm. Musée Picasso Paris.

    Steve McCurry, *Afghan Girl*, December, 1984, photograph. National Geographic, cover, June 1985.

  - Bibliography

    Dalí, Salvador. *The Persistence of Memory*. 1931. Oil on canvas, 9½ × 13" (24.1 × 33 cm). Museum of Modern Art, New York.

    Picasso, Pablo. *Bull's Head*. Spring 1942. Bicycle saddle and handlebars, 33.5 × 43.5 × 19 cm. Musée Picasso Paris.

    McCurry. *Afghan Girl.* Lisbon 1945. Photograph. National Geographic, cover, June 1985.

Tables and figures

Jean-Paul Chavas, David Hummels, and Brian D. Wright, eds., The Economics of Food Price Volatility (Chicago: University of Chicago Press, 2014), 167, table 4.4.

The abbreviation fig. may be used for figure, but table, map, plate, and other illustration forms are spelled out.[10]

Social media content[11]

- Author-date:

  Chicago Manual of Style. 2015. "Is the world ready for singular they? We thought so back in 1993." Facebook, April 17, 2015. https://www.facebook.com/ChicagoManual/posts/10152906193679151

  (Chicago Manual of Style 2015)

  O'Brien, Conan (@ConanOBrien). 2015. "In honor of Earth Day, I'm recycling my tweets." Twitter, April 22, 2015, 11:10 a.m. https://twitter.com/ConanOBrien/status/590940792967016448

  (O'Brien 2015)

- Notes and bibliography:

  Chicago Manual of Style, "Is the world ready for singular they? We thought so back in 1993," Facebook, April 17, 2015, https://www.facebook.com/ChicagoManual/posts/10152906193679151

  (Chicago Manual of Style, April 17, 2015)

  Conan O'Brien (@ConanOBrien), "In honor of Earth Day, I'm recycling my tweets," Twitter, April 22, 2015, 11:10 a.m.

  (@ConanOBrien, April 22, 2015)

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[9] Information about paintings, photographs, sculptures, or other works of art, as well as the first example, were literally and directly taken from "14: Notes and Bibliography, 14.235: Citing paintings, photographs, and sculpture," The Chicago Manual of Style, accessed June 7th, 2018, http://www.chicagomanualofstyle.org/book/ed17/part3/ch14/psec235.html

[10] The instruction for abbreviations was literally taken from "14: Notes and Bibliography, 14.158: Citing illustrations and tables," The Chicago Manual of Style, accessed May 30, 2018, http://www.chicagomanualofstyle.org/book/ed17/part3/ch14/psec158.html

[11] Examples directly taken from "Author-Date: Sample Citations," The Chicago Manual of Style, accessed June 7th, 2018, https://www.chicagomanualofstyle.org/book/ed17/part3/ch15/psec052.html and "Notes and Bibliography: Sample Citations," The Chicago Manual of Style, accessed June 7th, 2018, https://www.chicagomanualofstyle.org/book/ed17/part3/ch14/psec209.html