

## **Style Sheet for *Aztlán: A Journal of Chicano Studies***

These guidelines apply to articles written with English as the primary language. *Aztlán* occasionally publishes articles in Spanish, but they do not necessarily follow the same stylistic conventions.

For questions about style and usage that are not covered here, consult *The Chicago Manual of Style*, 17th edition. For spelling, consult *Merriam-Webster's Collegiate Dictionary*, 11th edition.

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## I. All submissions

### A. Punctuation

#### 1. Serial comma

Use a comma before the last item in a list.

They traveled through Texas, New Mexico, and Arizona.

#### 2. Quotation marks

Always use double quotation marks, except for quotes within quotes.

One writer noted, “The problem with ‘late capitalism’ is that it is never late enough.”

Periods and commas go inside ending quotation marks. Dashes, semicolons, and colons go outside.

Gonzales extends the theological metaphor when he refers to the “halcyon days of old California.”

Gonzales extends the theological metaphor when he refers to the “halcyon days of old California”—that is, the days of serenity that came before the fall.

Use italics, not quotation marks, for words used as words.

The term *Latinx* is used throughout the essay.

Strictly limit the use of quotation marks for irony. Emphasis should come from word choice and word placement, not typeface.

#### 4. Ellipsis (suspension points)

An ellipsis is three spaced periods. A space occurs before the first period and after the final one. An ellipsis is frequently preceded or followed by other punctuation. Ellipsis should not be bracketed.

The editor pointed out that a typeset ellipsis is “not the same as the symbol entered by Word’s AutoCorrect feature, which . . . must be replaced.”

#### 5. Dashes

Use an em dash with no spaces around it to set off an element that amplifies or explains, especially when an abrupt break is needed.

Moreover, Julia’s “simple reasoning”—that the Catholic ritual of marriage legitimizes a defense against the Indians—deerotizes her desire.

An en dash is used in spans of numbers and certain compounds.

See pages 25–50.

Her work focuses on the post–World War II era.

### B. Word treatment

#### 1. Capitalization

*Aztlán* uses a contemporary “down” style. In general, capitalize only proper nouns, mainly names of people, places, and organizations. A word should not

be capitalized simply to show that a concept is important or to indicate specialized terminology. Some words are capitalized when they are part of a name, but not when they are used generically. See Names and Terms.

El Museo del Barrio emerged from the civil rights movement of the late 1960s. Many barrio activists were involved in its founding.

## 2. Ethnic and cultural groups

Names of ethnic, national, cultural, tribal, racial, and religious groups are capitalized. They are not hyphenated unless they contain prefixes.

Chicano, Latina, Mexican American, African American, Native American  
Anglo-American, Afro-American

Use a hyphen between two such terms to show a relationship.

Anglo-Chicano relations, the US-Mexican War

Current usage is to capitalize Black, Brown, and Indigenous when they refer to racial, ethnic, and/or cultural identities, communities, or individuals, and this is recommended. Capitalization of white is at the author's discretion.

The mural project involved Black and Brown artists.

Words that describe the color of something remain lowercased.

They painted the mural's background black.

The central figure has light brown skin.

*Aztlán* generally allows author discretion with respect to group names. In general, strive for maximum simplicity and readability. Do not form a compound with more than one slash (e.g., *Chicana/o/xs* or *Chicana/os/Latina/os*). The following are acceptable:

Chicano, Chicanos, Chicana, Chicanas; Latino, Latinos, Latina, Latinas  
Chicana/o, Chicana/os, Latina/o, Latina/os  
Chicanx, Chicanxs, Latinx, Latinxs

## 3. Gender-neutral language

*Aztlán* allows *they* and *their* as singular, gender-neutral pronouns as long as the meaning is clear. This might be misread:

Each author will read from their book, after which they will sign copies.

This is clear:

Authors will read from their books and will sign copies afterward.

The use of "s/he" is discouraged.

## 4. Names of persons

**It is the author's responsibility to spell names correctly.** Check the spelling of all names, including the inclusion of accent marks and hyphens.

Confirm by consulting personal websites, faculty pages, and author bylines in published books or articles.

5. Academic fields, intellectual and cultural movements, theories, etc.

Lowercase academic disciplines and fields of study, except for proper nouns within them.

film studies, Chicano studies, sociology, Spanish literature

Capitalize names of specific programs and departments at specific universities.

the Chicano Studies Program at the University of California, Davis

Lowercase theories and intellectual movements (as nouns or adjectives), except when they derive from proper nouns.

classicism, critical race theory, deconstruction, existentialism, postmodern

Aristotelian, Nietzschean, Platonism, Romanesque

6. Titles of works

Note capitalization, italics, and quotation marks for styling different types of titles.

Book or blog: use italics.

*Occupied America: A History of Chicanos; La Bloga*

Journal, newspaper, or magazine: use italics.

*American Quarterly; Los Angeles Times; La Raza*

Article, essay, book chapter, or unpublished works (including theses and dissertations): enclose in quote marks.

“A ‘Museo’ Moves Away from Its Barrio Identity”

Blog post or other informal online text: enclose in quote marks.

“Josefa Serna’s Spiritual Collection”

Generic part of a book: lowercase, no quote marks or italics.

The concept is introduced in the book’s preface.

Poem: enclose in quote marks (some long works excepted).

“The Mexico-Texan”

Film: use italics.

*Fools Rush In*

TV or radio series: use italics.

*The George Lopez Show*

Single episode of a TV or radio series: enclose in quote marks.

“Rookie Nookie”

Play or performance piece: use italics.

Luis Valdez’s *Zoot Suit* premiered that year.

Painting, drawing, mural, installation, or sculpture: use italics.

Baca is perhaps best known for *The Great Wall of Los Angeles*.

Titled series of works: no italics, no quote marks.

It is the most recent painting in the Hotel Senator series.

*José Montoya* is part of the A Ver: Revisioning Art History series.

Art exhibition: use italics.

The work was shown in *Chicano Art: Resistance and Affirmation, 1965–1985*.

Exhibition catalog: use italics.

For an overview, see chapter 1 of *Chicana Voices and Visions*.

Photograph: use italics. Note that a descriptive phrase is not italicized.

Castillo's *Happy Couple in Lil Valley* was photographed in 1972.

This photograph of a happy couple in Lil Valley was shot in 1972.

Album or CD: use italics.

The album *Good Morning Aztlán* was released in 2002.

Song or CD track: use quote marks.

In the background we could hear "Good Morning Aztlán."

## 7. Spanish words and titles in English-language texts

*Aztlán* does not require italics for Spanish words and phrases that occur in a text mainly written in English. This acknowledges the bicultural, bilingual character of Chicana studies, in which Spanish is not a foreign language. In some cases the author or copyeditor may feel that a specific Spanish word or phrase should be in italics; this is a judgment call. Words in non-English languages other than Spanish should be italicized unless they are listed in Merriam-Webster.

*Who is killing las hijas de Juárez?*

The move prefigures the patron's call for a strike at the conclusion of the acto.

For book, article, film, and play titles in Spanish, use sentence-style capitalization. Capitalize only the first word of the title, the subtitle (if any), and all proper nouns.

*El sexo de la violencia: Género y cultura de la violencia*

"Las clases sociales en América Latina"

Spanish-language titles of newspapers and magazines use headline-style capitalization.

It was published in *Crónica de Hoy*.

It is up to the author, aided by the copyeditor, to decide whether Spanish used in an English-language context requires translation. The main criterion is that the meaning should be clear, even to non-Spanish-speaking readers.

If the meaning is not obvious, add a translation in parentheses or incorporate an explanation of the term into the text or an endnote.

It was around this time that the song “Put a Jura” (Fuck the Police) by the East Los Angeles punk band P-47 became popular.

Anzaldúa referred to those with whom she shared drafts of her writing as *comadres*. In Spanish, the word signals a sense of kinship that is not predetermined by blood.

Once she has turned completely green—or, as the narrator states, “su piel se convertía en cuerpo de lagarto” (1992, 44)—Prieta discovers that she can read people’s minds.<sup>1</sup>

<sup>1</sup> I translate this as “her body turned into that of a lizard.”

Names of organizations or places in Spanish are never italicized.

In Los Angeles, La Sociedad Hispano-Americana de Beneficia Mutua offered a range of social services.

8. Italics or quotation marks for emphasis or irony

Strictly limit the use of italics for emphasis and quotation marks for irony. Emphasis should come from word choice and word placement, not typeface.

9. Italics for words used as words

Use italics, not quote marks, for words used as words.

The term *Latinx* is used throughout the essay.

10. Use of the slash (solidus)

Limit the slash to long-established constructions and to the conjunction *and/or*.

*Chicana/o; Latina/os; rain and/or snow*

Otherwise, use a conjunction (including *and/or*) or a hyphen.

*Chicanx and Latinx; rain and snow; artist-activist*

Never use a slash to replace commas a series.

11. Abbreviations

If a term occurs frequently in a particular text, an initialism may be used after the term’s first appearance. Spell out the term in full, followed by the initialism (without periods) in parentheses.

The Museum of Modern Art (MoMA) staged an exhibition of Mexican paintings, a sign of MoMA’s increasing interest in Latin American art.

12. Legal cases

Legal cases mentioned in running text are italicized.

The judge handed down the ruling in *Hirabayashi v. United States*.

## C. Numbers and measurements

### 1. General rule

In running text, spell out whole numbers one through one hundred and whole numbers followed by the words *hundred*, *thousand*, *hundred thousand*, *million*, and *billion*.

twenty-three years; two hundred thousand children; one billion people

Otherwise, use numbers.

101 years old; 1,233 participants; 1.9 million residents

### 2. Exceptions to the general rule

Spell out any number that begins a sentence, or reword the sentence.

One hundred fifty families enrolled in the program.

The program enrolled 150 families.

Use numerals and the term *percent* for percentages.

64 percent; 35–45 percent

Spell out simple fractions.

The class is two-thirds full.

Use numerals to express most ratios.

The male-female ratio was 6 to 10.

Use numerals with *a.m.* and *p.m.*, but spell out with *o'clock*.

Set the alarm for 5:00 a.m. We'll meet at five o'clock.

Use numerals for parts of a book.

part 2; chapter 1; page 4

Use numerals for references to illustrations. Note that *figure* is abbreviated in illustration locators.

This is shown in figure 3. The mural is badly damaged (fig. 3).

Use numerals in tabulated data (see sec. 9).

### 3. Money

In general, references to money follow the rule above for use of words or numerals. If an amount is not in whole dollars, use numerals.

twenty-six dollars; three thousand dollars; 125 dollars; \$12.95

With a cluster of money references, using numerals for all is more readable.

At that time, a movie ticket cost \$2.00. Today, tickets cost \$11.00 for adults, \$9.00 for students, and \$6.50 for seniors.

### 4. Dates

Write specific dates as month-day-year.

January 4, 1992

Write years with four digits; do not abbreviate using an apostrophe.

The publication date was 1999.

Abbreviate a span of years in running text, except when the century changes.

The painting was created over two years (2001–3).

The impact of the 1995–2003 program was limited.

The inclusive dates were 1977–79.

Write out decades in full with no apostrophe.

The style developed during the 1920s.

Spell out centuries.

nineteenth century; nineteenth-century literature

5. Inclusive numbers

Follow the *Chicago Manual of Style*, sec. 9.58, when abbreviating inclusive numbers. If in doubt, give all the digits and the copyeditor will abbreviate as necessary.

3–10, 96–117, 101–8, 321–28, 1087–89, 1496–1504

Ages (note hyphenation).

sixty-five years old; sixty-five-year-old man; 101 years old

Dimensions

6 x 10 inch drawing

## II. Essays

### A. Titles, subtitles, and subheads

An essay title may have two parts: title and subtitle. Do not attach endnotes to either title or subtitle. Acknowledgments or information about the essay may be placed in an unnumbered note at the beginning of the endnotes. Subheads break up the essay's running text into sections.

1. Title

The title may be no longer than two typeset lines. The total number of characters may not exceed sixty, counting letters, spaces, and punctuation.

Translations Banned and Smuggled (32 characters)

2. Subtitle

The subtitle may be no longer than two typeset lines. The total number of characters may not exceed ninety, counting letters, spaces, and punctuation.

Managing Latina/o Populations in Los Angeles (44 characters)

Note that a two-line title looks best with a one-line subtitle and vice versa.



### 3. Subhead

A subhead may be no longer than one typeset line. The total number of characters may not exceed 50.

[CGIs: The Criminalization of Street Gang Members \(48 characters\)](#)

Most *Aztlán* essays use only one level of subhead. If necessary for organizational clarity, two levels (A-level, B-level) may be used. Differentiate between A-level and B-level subheads by using a different type style.

Allow at least one paragraph of running text between the byline or abstract and the first subhead.

Allow at least two paragraphs of text between two A-level or two B-level subheads.

Allow at least one paragraph of text between an A-level and a B-level subhead.

Do not number subheads. Do not attach endnotes to subheads.

## B. Quotations

It is the author's responsibility to check every direct quotation against the *published* original to ensure that it has been accurately transcribed. In copying a quote, the original spelling, capitalization, and internal punctuation should be reproduced exactly—with exceptions noted below.

### 1. Acceptable changes

The initial letter of a quotation may be changed to lowercase or uppercase to suit the surrounding text. Punctuation at the end may be changed to a period or comma, or it may be omitted. Brackets are not used.

[The authors note that “the pages of \*La Prensa\* \(San Antonio\) and \*La Opinión\* \(Los Angeles\) provide evidence of a broad readership.”](#)

### 2. Adding an interpolation

Brackets enclose an insertion made for clarification to the original quotation.

[“The resentments that continue to surround \[\*West Side Story\*’s\] casting of non-Latinos in Latino roles shape the scholarship that has been done by Latino critics.”](#)

Use brackets when part of a word is changed to suit the surrounding text.

[In Alarcón’s interpretation, Anzaldúa’s mestiza feminism “risk\[s\] the ‘pathological condition’ by representing a break with a developmental view of self-inscription.”](#)

Use an ellipsis to indicate that a portion of the original has been omitted within the quotation.

[Although different types of land grants existed, the ejido settlements provided “a buffer for the colony against Indian attacks and . . . an outlet for the increasingly poor, landless class.”](#)

### 3. Epigraphs

An epigraph—a short quotation preceding a text—does not have quote marks around it. The source, which goes directly below the epigraph, contains only the author’s name and the title of the work. Do not attach an endnote or a citation. If more information about the source is necessary, place it in an unnumbered note at the beginning of the endnotes.

The moment of violence is the moment when the coloniser becomes aware of the existence of the colonised.

—Glauber Rocha, “The Aesthetics of Hunger”

### 4. Block quotation (extract)

A quoted passage of **more than forty words**, or containing more than one paragraph, is set off as a block quote (indented at the left). Do not enclose a block quote in quote marks. Quotation marks within the passage are reproduced exactly as in the original. An author-date citation in parentheses may follow the terminal punctuation.

Though women are objects of desire, they are never subjects of their own desire. Sex is something they are polluted by, not something they enjoy. “Decent” women, it is thought, only engage in sex as a duty to their husbands and in order to have children. Thus, lesbianism is inconceivable. (Alonso and Koreck 1989, 121)

### 5. Run-in quotation

Quotations of **fewer than forty words** are run in to the text, enclosed in double quotation marks. Convert any quotation marks within the passage to single quotes.

Alonso and Koreck (1989, 121) contend that women are objects of desire, but never subjects of their own desire. “Sex is something they are polluted by, not something they enjoy. ‘Decent’ women, it is thought, only engage in sex as a duty to their husbands. . . . Thus, lesbianism is inconceivable.”

### 6. Foreign-language quotations

Quotations in Spanish within English text are treated like quotations in English. They are set in roman type and are either run in or set as block quotations. A translation may follow the original or appear in an endnote.

Nicolás lives in Yautepec, a place where “la población toda habla español, pues se compone de razas mestizas” (the entire population speaks Spanish, as it is composed of mixed races) (1995, 4).

### 7. Quoted poetry or song lines run into the text

The lines are separated by a slash with a word space on either side.

He explained to a gay friend that “you had to walk / with an attitude” in order to deflect homophobic attention.

8. Dialogue from a script or interview  
Use small caps for the speakers' names.

DETECTIVE 1: Maria Salgado Ruiz?

MARIA: Who's asking?

### C. Illustrations

Illustrations consist of reproductions of photographs (both art photos and documentary photos), reproductions of artworks, and charts or graphs (line art). All are considered figures for the purpose of identifying them in the manuscript.

Instructions on preparing illustrations for submission are available at <https://www.chicano.ucla.edu/publications/resubmissions>.

1. Permission to reproduce an illustration

If an illustration has been published elsewhere, is under copyright, and/or is part of a personal or institutional collection, it is the author's responsibility to obtain permission for its use. The author must submit written permission from the rights holder to reproduce the material. Check with *Aztlán* staff.

2. Release to reproduce a person's likeness

If a photograph shows a recognizable person, the author may need to obtain a release from that person. Check with *Aztlán* staff.

3. Text reference for illustrations

Each figure must be "called out" by number in the text.

Gronk created an illustration titled *Cheap Construction* (fig. 70).

The initial studies for the Guadalupe series were made from copies of existing images (figs. 24–26).

The two measures were supported by a broad coalition of civic groups (figs. 40, 41).

Include the term *see* in the callout only when referring back to an illustration.

The main image of the fourth poster (fig. 15) is identical to the image in the first poster (see fig. 12), but the typeface is different.

4. Caption and credit line

Each illustration must be accompanied by a caption. Spell out *Figure*, followed by the figure number and a period. List captions in numerical order at the end of the essay proper.

The credit line follows the description of the illustration. Include the name of the person or institution that provided the image. Add the photographer's name if known. Institutions often specify wording (including copyright notice, accession number and date, funder's name, and so on) that must be followed.

*Art photographs and artworks*

The caption includes the name of artist or photographer who created the work, the title of the work (or a brief description if it has no title), and the

date(s) of creation; media and dimensions; and credit line. Additional information may follow.

#### *Documentary photographs*

The caption includes a description of what is shown, the location, and the date the photograph was taken. Persons should be identified by name if possible. Additional information may follow.

#### *Charts and graphs*

The caption should refer directly to the contents. If the figure has a title, it is in sentence style. Include date and location if relevant. See section 2, below.

#### *Examples*

Figure 1. Carrie Mae Weems, *You Became a Scientific Profile*, 1995–96. Chromogenic print and etched text on glass, 23½ x 19½ inches. Copyright Carrie Mae Weems. Image courtesy of the artist and Jack Shainman Gallery, New York.

Figure 2. Isis Rodriguez, *Virgen, LMA*, 1999. Acrylic on watercolor board, 30 x 40 inches. From the Little Miss Attitude Cartoon Stills series. Photography by Chon A. Noriega. Image courtesy of the artist.

Figure 3. Delilah Montoya, *El Sagrado Corazón/The Sacred Heart*, 1993. Collotype, 10 x 8½ inches. Originally a color print. Reproduced by permission of the artist.

Figure 4. “The Hub of Film Production, 1930.” The enlarged section (top right) locates stars’ homes in Beverly Hills. Reproduced by permission from *The Motion Picture Almanac* (Chicago: Quigley, 1930).

Figure 5. Frances Martínez playing the piano during a dance recital, 1946. Image courtesy of Corona Public Library and Frances Martínez.

Figure 6. Community garden preparation. La Cosecha Nuestra community, Escondido, California, 2003. Photography by John Caldwell.

Figure 7. Frank Romero’s *The Death of Rubén Salazar*. Serigraph edition © 1986 by Frank Romero. Reproduced courtesy of the Nicolas and Cristina Hernandez Art Trust, Pasadena, CA.

Figure 8. From left: Dora Barrios, Frances Silva, and Lorena Encinas. Herald-Examiner Collection, Los Angeles Public Library.

#### 5. Charts and graphs

Charts and graphs should be submitted only if necessary. If submitted, they should be simple and clear. Line art that is overly complex or poorly executed will be returned to the author for revision.

Charts and graphs must be able to stand alone: they must not rely on the text for interpretation.

Colors, shading, and so forth are often stripped out so that the editor and designer can work with the chart or graph.

Line art should not be submitted with an integrated title or integrated source information. Both appear in the caption. Captions for line art are listed at the end of the manuscript proper along with captions for photographs and artwork.

## D. Tables

Tables should be submitted only when necessary to summarize a large amount of data. Tables take up space, and text may be more reader-friendly. If submitted, tables should be simple and clear without extra formatting. Colors, shading, and so forth are stripped out before the editor and designer can work with them.

Tables that are overly complex or poorly executed will be returned to the author for revision.

### 1. Permission to republish

If a table has been published elsewhere, is under copyright, and/or is part of a personal or institutional collection, it is the author's responsibility to obtain permission for its use. Authors must submit written permission from the rights holder to reproduce the material. Check with *Aztlán* staff.

### 2. Number and title

Every table has a number and a title; titles should be no longer than ten words.

### 3. Text reference

Each table must be "called out" by number in the text.

There were 110 victims of serial and nonserial sexual femicide through December 2001 (table 1).

Table 3 shows the increase in the city's Latino population during the 1990s.

### 4. Notes and source information

Notes and sources for tables appears beneath the table proper.

*Example*

Table 1. Sexual Femicide in Ciudad Juárez, 1995–97

Year	Cases	Serial killings	Suspects arrested	Nonserial killings	Suspects arrested
1995	17	15	2 men	2	1 man
1996	19	16	1 man	3	2 men
1997	16	11		5	3 youths <sup>a</sup>

*Source:* Compiled by the author based on the Femicide 1993–2001 database at El Colegio de la Frontera Norte.

*Note:* An additional 43 cases were recorded between 1998 and 2001.

a. One offender is serving a sentence.

Source note: You may use an author-date citation if the table is reproduced from a source that is listed in Works Cited. In that case, you may need to obtain permission from the copyright holder. If you created the table or figure yourself, give all data sources.

General note: This is used for comments that apply to the whole table.

Specific notes: Notes on specific elements within the table should be numbered with superscript a, b, c, and so on.

## E. Documentation

*Aztlán* uses the **author-date** style of documentation. Sources are cited in the text with the author's last name and the year of publication in parentheses (Noriega 2000). We do not use the note style of documentation, although substantive endnotes may contain author-date citations embedded in the text.

Full facts of publication for every source cited should be provided on a reference list, called Works Cited. Only sources cited in the article should be listed. **All works cited in the text must be on the reference list. All works on the reference list must be cited in the text.**

Authors are responsible for ensuring that documentation is correct. Check documentation carefully, using online bibliographic databases if necessary. Each text citation—author spelling, author order, year—must match its corresponding entry in Works Cited. If the copyeditor finds numerous errors in the documentation, the article will be returned to the author.

Many books have a long publishing history. The edition listed in Works Cited should be the same edition consulted for the essay. Pagination may differ from one edition to the next, which may affect the page numbers for quoted material.

### **For works consulted online, see also section F**

#### 1. Text citations (in the body of the paper)

A text citation includes the surname of the author(s) or editor(s) of the work and the year of publication, plus a page number or range of pages if needed. There is no comma between author and date, but a comma separates the date and page number. The citation is in parentheses and goes inside the closing punctuation of the sentence, except in block quotes.

[Broadway had begun to turn to Latin America for narratives, music, and other material \(Roberts 1999, 44–60\).](#)

When the author has already been mentioned in the sentence, omit the name from the parenthetical citation.

[This “individual,” in Audre Lordes’s terms, is “white, thin, male, young, heterosexual, Christian, and financially secure” \(1990, 282–83\).](#)

If there is more than one citation inside the parentheses, separate them with semicolons. List citations in alphabetical order.

[A large proportion of these films had specifically Latin themes and protagonists \(Koszarski 1990; Robinson 1968\).](#)

If a text is cited repeatedly without the interruption of other references, provide only the page number on subsequent citations until another citation intervenes.

[Kirsten Silva Gruesz describes this moment as a contradictory unfolding event . . . that masks the historical significance of Latino culture in the United States \(2003, 55–56\). According to Gruesz, the Latino demographic surge was](#)

anticipated in the unfolding of a particular set of relations between the United States and Latin America before it materialized in the 2000 census (57).

For works with one, two, or three authors, include all the authors' surnames in the citation.

This research has provided behavioral scientists with acculturation scales that could be adapted as survey instruments for this population (Cuellar, Arnold, and Maldonado 1995).

For works with four or more authors, use the first author's surname plus *et al.*

The most competitive UC schools have had more limited success with race-neutral policies in admissions (Koretz et al. 2002).

When the author is an institution, an acronym can be used in place of the full name.

(ABA-LSAC 2003)

When the author is a newspaper or magazine, the title is italicized in the citation.

(Arizona Republic 2012)

When a footnote or endnote is cited, the note number follows the page directly.

Others say, "I think, therefore I am anxious" (Sayres 1984, 246 n. 4).

Parenthetical citations may occasionally contain other information.

(Russell 1993, 258, emphasis added).

An endnote may contain one or more author-date citations. When there is a list of such citations within an endnote, separate them with commas.

<sup>1</sup> For a range of related research, see Brookfield (2005, 67–79), Ladson-Billings (2005), Noddings (1999, 2005), and Sistare (2004).

## 2. Works Cited (reference list)

### *Order of entries*

Entries are alphabetized by the first word, usually the first author's surname. Ignore definite articles in English (a, the). When there is more than one work by the same author (or authors), list the entries from older to more recent. A 3-em dash replaces the name after the first listing.

Murguía, Alejandro. 1990.

Olguín, B. V. 1986.

———, ed. 2000.

———. 2002.

———. Forthcoming.

When there is more than one work by the same lead author with different co-authors, list them alphabetically by the second author's last name.

Cockcroft, Eva, and Holly Barnet-Sánchez. 1990.



Cockcroft, Eva, John Weber, and James Cockcroft. 1977.

When there is more than one work by the same author(s) with the same publication date, list them as “a” and “b.” These entries are alphabetized by title.

de León, Nephtalí. 1972a. *Chicanos: Our Background and Our Pride*. Lubbock, TX: Trucha.

———. 1972b. *Five Plays*. Denver: Totinem Books.

#### *Books: General*

Every book entry must include, at a minimum, the author(s) or editor(s), year of publication, title and subtitle (if any), place of publication, and publisher. Omit The, Inc., Ltd., Co., and Publishing in publisher names.

For place of publication, add the two-letter state abbreviation for lesser-known cities. Major cities and capitals of countries can stand alone. If the state is already included in the publisher’s name (as for a university press), do not repeat it.

Malden, MA: Blackwell

New York: Routledge

Berkeley: University of California Press

If a publisher has offices in several countries, it is sufficient to give only the US location.

New York: Cambridge University Press

Use English names for foreign cities if they are in common use. Do not translate the names of foreign publishers.

Mexico City: Siglo XXI

#### *Book: Single author or editor*

Gaspar de Alba, Alicia. 1998. *Chicano Art Inside/Outside the Master’s House: Cultural Politics and the CARA Exhibition*. Austin: University of Texas Press.

#### *Book: Multiple authors or editors*

Include the names of all authors or editors (given and surname) for every reference list entry. Do not use “et al.” on a reference list.

Bean, Frank D., Stephen J. Trejo, Randy Capps, and Michael Tyler. 2001. *The Latino Middle Class: Myth, Reality and Potential*. Claremont, CA: Tomás Rivera Policy Institute.

Griswold del Castillo, Richard, Teresa McKenna, and Yvonne Yarbro-Bejarano, eds. 1991. *Chicano Art: Resistance and Affirmation, 1965–1985*. Los Angeles: Wight Art Gallery, University of California.

Noriega, Chon A., and Wendy Belcher, eds. 2004. *I Am Aztlán: The Personal Essay in Chicano Studies*. Los Angeles: UCLA Chicano Studies Research Center Press.



*Book: Author plus editor or translator*

Anzaldúa, Gloria E. 2000b. *Interviews/Entrevistas*. Edited by AnaLouise Keating. New York: Routledge.

Paz, Octavio. 1985. *The Labyrinth of Solitude*. Translated by Lysander Kemp, Yara Milos, and Rachel Phillips Belash. New York: Grove Press.

*Book: Introduction, foreword, or other contribution by someone other than the main author*

Include inclusive pages for the cited contribution.

Leal, Luis, and Rodolfo J. Cortina. 1995. Introduction to *Jicoténcal*, by Félix Varela, vii–xlvii. Houston: Arte Público.

*Book: Institutional author or editor*

If an institutional publication has no named author, the name of the institution stands in for the author. If the name is long, use an acronym, with the expansion in parentheses. The text citation in the case below would be (ABA-LSAC 2003).

ABA-LSAC (American Bar Association–Law School Admissions Council). 2003. *Official Guide to ABA-Approved Law Schools*. Newton, PA: ABA-LSAC.

*Book: Unknown author or editor*

If the author or editor is unknown, the entry begins with the title.

*The Book of the Life of the Ancient Mexicans*. 1903. Florence.

*Book: Co-publication*

Sousa, Lisa, Stafford Poole, and James Lockhart, eds. 1998. *The Story of Guadalupe*. Stanford, CA: Stanford University Press; Los Angeles: UCLA Latin American Center.

*Book: Chapter in an edited volume*

Give the chapter author's name and chapter title first, followed by the volume title, editor(s), and inclusive page numbers for the chapter being cited.

Lucero, Helen. 2002. "Art of the Santera." In *Chicana Traditions: Continuity and Change*, edited by Norma E. Cantú and Olga Nájera-Ramírez, 35–55. Chicago: University of Illinois Press.

If two or more chapters in the same volume are cited, the book itself may also be listed on the reference list. The entries for the individual chapters can cross-refer to the book listing.

Cantú, Norma E., and Olga Nájera-Ramírez. 2002. *Chicana Traditions: Continuity and Change*. Chicago: University of Illinois Press.

Lucero, Helen. 2002. "Art of the Santera." In Cantú and Nájera-Ramírez 2002, 35–55.

*Book: Bilingual title*

Use a slash with spaces on either side to separate the two titles.

Gonzales, Rodolfo. 1972. *Yo Soy Joaquín / I Am Joaquín*. New York: Bantam Books.

*Book: Chapter originally published elsewhere*

Many chapters in edited volumes are previously published. If relevant to the author's argument, that information may be included.

Mekas, Jonas. 1982. "On the Baudelairean Cinema." In *The Baudelairean Cinema: A Trend within the American Avant-Garde*, edited by Carel Rowe, 36–49. Ann Arbor: UMI Research Press. First published in *Village Voice*, May 2, 1963.

*Book: Multivolume work, citing the work as a whole*

González Navarro, Moisés. 1993–94. *Los extranjeros en México y los mexicanos en el extranjero*. 3 vols. Mexico City: Colegio de México.

*Book: Multivolume work, citing a particular volume*

Knight, Alan. 1986. *The Mexican Revolution*. Vol. 1, *Porfirians, Liberals, and Peasants*. New York: Cambridge University Press.

Jáquez, Cándida F. 2003. "El Mariachi: Musical Repertoire as Sociocultural Investment." In *Musical Migrations*. Vol. 1, *Transnationalism and Cultural Hybridity in Latin/o America*, edited by Frances R. Aparicio and Cándida F. Jáquez, 161–82. New York: Palgrave Macmillan.

*Book: Edition*

The date is usually sufficient to indicate the edition that is being cited, but the edition number may be added.

Acuña, Rodolfo. 2003. *Occupied America: A History of Chicanos*. 5th ed. New York: Longman.

*Book: Reprint of older work*

If the original publication date has been consulted, list under the original date.

Ruiz de Burton, María Amparo. 1872. *Who Would Have Thought It?* Philadelphia: J. B. Lippincott & Co. Reprint, Houston: Arte Público, 1995.

When a more recent date has been consulted, list under the recent date.

Ruiz de Burton, María Amparo. 1995. *Who Would Have Thought It?* Houston: Arte Público. First published 1872.

Alternately, when the more recent date has been consulted, the date of the original, in brackets, may precede the date of the later edition.

Ruiz de Burton, María Amparo. [1872] 1995. *Who Would Have Thought It?* Houston: Arte Público.

*Book: Exhibition catalog*

Exhibition catalogs are treated as books but identified as catalogs.

Epstein, Rebecca, ed. 2017. *Laura Aguilar: Show and Tell*. Los Angeles: UCLA Chicano Studies Research Center Press. Exhibition catalog.

Zamudio-Taylor, Victor. 1988. "Contemporary Commentary." In *Ceremony of Memory*, exh. cat., 22–23. Santa Fe: Center for Contemporary Arts.

*Report, policy brief, working paper, etc.*

Title is italicized. If a series name and number is included, the series name is in roman type. It is followed by a comma and the number of the volume.

Rios-Bustamante, Antonio, and Pedro Castillo. 1986. *An Illustrated History of Mexican Los Angeles, 1781–1985*. Monograph Series, no. 12. Los Angeles: UCLA Chicano Studies Research Center.

Gómez-Quiñones, Juan. 1977. *On Culture*. Los Angeles: UCLA Chicano Studies Research Center.

González, Rita. 2003. *An Undocumented History: A Survey of Index Citations for Latino and Latina Artists*. CSRC Research Report, no. 2. Los Angeles: UCLA Chicano Studies Research Center.

Benavidez, Max. 2007. *Gronk. A Ver: Revisioning Art History*, vol. 1. Los Angeles: UCLA Chicano Studies Research Center Press.

Tienda, Marta, Kevin T. Leicht, Teresa Sullivan, Michael Maltese, and Kim Lloyd. 2003. *Closing the Gap? Admissions and Enrollments at the Texas Public Flagships Before and After Affirmative Action*. Princeton, NJ: Office of Population Research, Princeton University.

*Article: Journal*

Put quotes around the article title and italicize the journal name. Include the volume number, the issue number (use month or season only if issue number is absent), and inclusive pages. Volume and issue numbers should be in arabic numerals. Law journals frequently do not have an issue number.

García, Camille Rose. 2001. "Creepcakes Bakery." *Aztlán: A Journal of Chicano Studies* 26, no. 2: 225–28.

Malone, Michael P. 1989. "Beyond the Last Frontier: Toward a New Approach to Western American History." *Western Historical Quarterly* 20 (November): 409–27.

Moran, David A. 2002. "The New Fourth Amendment Vehicle Doctrine: Stop and Search Any Car Any Time." *Villanova Law Review* 47: 815–38.

Rival, Laura, Don Slater, and Daniel Miller. 1998. "Sex and Sociality: Comparative Ethnographies of Sexual Objectification." *Theory, Culture and Society* 15, nos. 3–4: 295–321.

*Article: Popular magazine*

Weekly or monthly magazines are usually cited by date only. The date is not enclosed in parentheses. A starting page number can be included but is not necessary.

Schama, Simon. 1998. "Gut Feelings: The Artist Who Turned Painting Inside Out." *New Yorker*, May 25, 112.

When there is no named author, the magazine name stands in for the author.

*Photoplay*. 1927. "The Latin Invasion." June.

*Article: Newspaper*

A newspaper article may be cited in the text or an endnote and omitted from the reference list.

A brief story under the heading "Seris" reported that Doña Dolores Casanova had died in captivity shortly after being kidnapped in February (*El Sonorense*, June 7, 1850).

If there are repeated citations to one newspaper or citations to several newspapers, it may be more convenient to cite them author-date style.

For local newspapers, add the city name in parentheses following the newspaper title. Spell out the month. Page numbers are not necessary.

Cain, Josh. 2023. "More Rain and Snow on the Way for California." *Press-Enterprise* (Riverside, CA), February 26.

Gamboa, Suzanne. 1995. "Selena's Death Leaves Void in Hispanic Culture." *Austin American-Statesman*, April 3.

When there is no named author, the name of the newspaper or wire service stands in.

*Las Vegas Sun*. 2001. "Mexicans Sending More Money Home." June 4.

Associated Press. 2002. "CIA Allowed to Kill Americans in al-Qaida: Citizens Overseas Can Be Targets, Officials Say." *Lansing State Journal*, December 4.

Editorials and letters to the editor are so noted.

*El Paso Times*. 2002. "Security Top Priority." Editorial. September 16.

Rebolledo, Tey Diana. 2001. Letter to the editor. *Albuquerque Journal*, March 30.

*Article: Review of a book, film, performance, or art exhibition*

List under the reviewer's name and include the headline if present. Include any other relevant information that would be helpful: author, performer, date, location, etc.

Samano, Miguel. 2022. Review of *In the Mean Time: Temporal Colonization and the Mexican American Literary Tradition*, by Erin Murrah-Mandrill. *Aztlán: A Journal of Chicano Studies* 47, no. 2: 249–54.

Costa, Eduardo. 1999. "Daring New Show." Review of *Meanwhile, the Girls Were Playing*, exhibition of work by María Magdalena Campos-Pons at List Visual Arts Center, Massachusetts Institute of Technology. *Art in America* 87, no. 4: 149.

*Article: Newsletter*

If a newsletter has volume and issue numbers, the entry can be treated as for a journal article. If it has only a date, follow the form for popular magazines. For little-known publications, add the name and location of the organization if it is not part of the newsletter title.

Hruska-Cortés, Elías. 1973. "Recuerdos." *La Calavera Chicana* (University of California, Berkeley), September.

*Dissertation or thesis*

Reynolds McKay, Robert. 1982. "Texas Mexican Repatriation during the Great Depression." PhD diss., University of Oklahoma, Norman.

Rojas, James. 1991. "The Enacted Environment: The Creation of 'Place' by Mexican and Mexican Americans in East Los Angeles." Master's thesis, Massachusetts Institute of Technology.

*Unpublished paper*

Check whether an unpublished paper was subsequently published. It is preferable to cite the published version.

Castañeda, Antonia. 2003. "Malinche, Califia y Toypurina: Of Myths, Monsters, and Embodied History." Unpublished paper.

*Unpublished paper read at a conference*

Del Castillo, Adelaida R. 1997. "Postnational Citizenship in Los Angeles." Paper presented at conference on Women and Migration in Latin America and the Caribbean, Princeton University, Princeton, NJ, March 1–2.

*Item in a collection*

A listing for a document in a collection should give the title or a description of the item, the name and location of the depository, and as much additional locating information as possible. Many depositories have online finding aids that include a preferred citation.

If you are listing multiple items from the same collection, give full details of the collection at first appearance and note an abbreviation, which is used thereafter.

Davila, Valida. Letter to Mr. Cullen, November 1, 1942. Box 4, folder 4, Sleepy Lagoon Defense Committee Records (Collection 107). UCLA Library Special Collections, Charles E. Young Research Library, University of California, Los Angeles (hereafter cited as SLDC Records).

Paredes, Américo. n.d. "El Pocho." Box 57, folder 7, Américo Paredes Papers. Nettie Lee Benson Latin American Collection, University of Texas Libraries, The University of Texas at Austin.

Vallejo, Salvador. 1874. "Notas históricas sobre California." MSS C-D 22: 133, Bancroft Library, University of California, Berkeley.

*Historical document reprinted in a publication*

When a document's origin is significant, that information can be included in the listing.

Macias, Ysidro Ramón. 1969. "Plan de Political Action for Chicano Campus Groups." Document produced at political action workshop at the University of California, Santa Barbara, April. Reprinted in *El Pocho Che*, April 1970.

*Government publication*

Documents issued by a government body are usually listed under the name of the agency. This name is not repeated as publisher. Individual author names should only be used if they are prominent in the original (e.g., on the cover). Listings for US House or Senate documents include the number of the Congress and session.

California State Department of Employment. 1941. *Handbook on Farm Labor Placement in California*. Sacramento.

US Census Bureau. 2002. *Annual Demographic Supplement, Current Population Survey, March 2002*. Washington, DC.

US Senate. Committee on Labor and Public Welfare. 1952. *Migratory Labor: Hearings before the Subcommittee on Labor and Labor-Management Relations of the Committee on Labor and Public Welfare*. 82nd Cong., 2nd sess.

Young, Beth Aronstamm, and Yupin Bae. 1997. *Degrees Earned by Foreign Graduate Students: Fields of Study and Plans after Graduation*. Washington, DC: Office of Educational Research, US Department of Education.

*Film, video, compact disk, or DVD*

Audiovisual resources cited as information sources can be listed like print publications.

Jewish Historical Society of Southern California. 1995. *Meet Me at Brooklyn and Soto*. Los Angeles. Videocassette.

Portillo, Lourdes. 2001. *Señorita extraviada*. San Francisco: Xochitl Films.

Commercially released feature films and music recordings usually are not listed in Works Cited. Instead, include the date in parentheses when the film or recording is first mentioned in the text.

*Pals First* (1926) marked Del Rio's first starring role and reviews.

If a movie needs to be listed, it can be done like this:

*Danzón*. 1991. Directed by María Novaro. IMCINE.

However, if a number of such items are discussed and a list of them would be helpful to the reader, they may be grouped together in Works Cited under

a subhead such as “Filmography” or “Discography.” For movies in a filmography, the title and date are sufficient, but the director and production company may also be given if available.

*The Bad One*. 1930.

*Bird of Paradise*. 1932.

Sound recordings in a discography are listed with the date following the producer.

*El Gran Silencio*. Super Riddim Internacional, vol. 1. EMI Latin, 2003.

Los Tigres del Norte. *Jefe de Jefes*. Fonovisa, 1997. Compact disk.

#### *Legal case*

A legal case is usually cited in an endnote and not put on the reference list. The case name is not italicized in an endnote.

<sup>1</sup> *Murillo v. Musegades*, 809 F. Supp. 487 (W. D. Tex. 1992).

When there are more than two legal cases, they may be listed separately at the end of Works Cited under the subhead “Cases Cited.” Case names are not italicized in such a list.

*Adarand Constructors, Inc. v. Peña*, 515 US 200 (1995).

*Gratz v. Bollinger*, 123 S. Ct. 2411 (2003).

*Hopwood v. Texas*, 78 F.3d 932 (5th Cir.), cert. denied sub nom., 518 US 1033 (1996).

#### *Interview*

Interviews are listed under the interviewee’s name. For a published or broadcast interview, give publication details, including the title, if any. For an unpublished interview, give the location and date where it was conducted. No location is needed for a telephone interview. If a transcript is available, note the location.

*Mesa-Bains, Amalia*. 2019. Telephone interview by Tomás Ybarro-Frausto. June.

*Osorio, Pepón*. 2011. Interview by Jennifer A. González. Williamstown, MA, February 3.

*López, Yolanda M.* 1993. “Artist Provocateur: An Interview with Yolanda López.” By Elizabeth Martínez. Oakland, CA, May.

*Valdez, Patssi*. 1999. Oral history interview by Jeffrey Rangel. Los Angeles, May 26. Transcript, Smithsonian Archives of American Art, Washington, DC.

#### *Personal communication*

Personal communications, such as letters, telephone conversations, and e-mails, are usually cited in endnotes and not included on the reference list unless they are part of a collection.

<sup>1</sup> *Caroline O’Connell*, e-mail to author, July 22, 2011.



## F. Documentation: Sources consulted online

For works published in print and electronic versions, cite the print version if possible. If the online version of a printed work is cited, a DOI or URL must be included. If only the printed version is consulted, do not include a link.

Access dates are not included unless a date of publication cannot be determined.

A period separates the publication information from the DOI or URL, and it is followed by a period. Do not insert hard returns or hyphens within the DOI or URL.

### 1. URLs and DOIs

Many publishers assign a DOI (digital object identifier) to journal articles and book chapters. If a document has been assigned a DOI, it is preferable to a URL. If a permalink or persistent URL is offered by the publisher, it is preferable to the URL that appears in the browser's address bar.

Berelowitz, Jo-Anne. 2005. "The Spaces of Home in Chicano and Latino Representations of the San Diego-Tijuana Borderlands (1968-2002)." *Environment and Planning D: Society and Space* 23, no. 3: 323-50. <https://doi.org/10.1068/d0503>.

It is the author's responsibility to check the viability of every URL directly before manuscript submission. If a site is no longer available, this information takes the place of a URL.

Thomas, Bryan. 2018. "The Epic Saga of Tito Larriva, the Plugz, and the St. Paddy's Day Massacre at the Elks Lodge." *All Music Guide* (blog). Site discontinued.

### 2. Sources in print but consulted online or in electronic format

Sources with a DOI or URL. Add the address to the source after full publication information (as described above) has been given.

Cantú, Norma E. 2020. "Banning of Ethnic Studies in the United States." In *Oxford Encyclopedia of Latina and Latino Literature*, edited by Louis G. Mendoza. 2 vols. New York: Oxford University Press. <https://doi.org/10.1093/acrefore/9780190201098.013.381>.

For an electronic edition of a book, specify the format.

Noriega, Chon A., Eric Avila, Karen Mary Davalos, Chela Sandoval, Rafael Pérez-Torres, eds. 2020. *The Chicano Studies Reader: An Anthology of Aztlán, 1970-2019*. 4th ed. Los Angeles: UCLA Chicano Studies Research Press. Kindle.

### 3. Sources that appear only online.

#### *Website content*

Titles of websites are set in roman, without quote marks. Titled pages, sections, or special content are quoted.

Lecardo, Lina. 2019. "Masque'd Memories: The Amazing Hollywood Punk Rock History that Lives Below World of Wonder's HQ." *The WOW Report* (World of Wonder), August 7. <https://worldofwonder.net/masqued->



[memories-the-amazing-hollywood-punk-rock-history-that-lives-below-world-of-wonders-hq/](#).

Rojas, James. 2016. "From the Eastside to Hollywood: Chicano Queer Trailblazers in 1970s L.A." KCET website, September 2.  
<https://www.kcet.org/shows/lost-la/from-the-eastside-to-hollywood-chicano-queer-trailblazers-in-1970s-l-a>.

### *Blog post*

Blog posts are styled like newspaper articles. Italicize the blog's title; if the word *blog* is not part of the title, add it in parentheses.

Duncan, Steve. 2020. "Former Agent Duncan: The Backstory of Gustavo Rivera aka El EPI and His Nexus with Other Players in Arellano-Felix Organization." *Borderland Beat* (blog), January 14.  
<http://www.borderlandbeat.com/2020/01/by-former-agent-duncan-backstory-of.html>.

### *Social media post*

For publicly available content, list: a) author (the author's real name, if known, precedes a screen name); b) text of the post, quoting up to the first 160 characters, following the capitalization in the original; c) social media service, plus description (*photo*, *video*, etc.) if relevant; d) month, day, and year; e) URL.

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>.

Private content, including a direct message, is treated as personal communication (see sec. E).

### *Online video*

Mister Cartoon. 2020. "Mr. Cartoon Talks about Chicano Culture and Roberto Clemente." Interview by Ozzie Guillen Jr. YouTube video, April 6.  
<https://youtu.be/huqs-tFpVfM>.

### *Source available only by subscription*

A URL that leads to information about the site or database may be included. Do not include a URL that leads to a login page.

## **G. Endnotes**

If a point is essential to the discussion, it should be in the main text, not in a note. Excessive annotation will distract readers from your text.

<sup>1</sup> I refer to Maricela Rodríguez Lozano by her maiden name as she was known by this name at the time of the walkout.

<sup>2</sup> This photograph is located in the Albert Davis Collection, Harry Ransom Center for the Humanities, University of Texas at Austin.

Place the endnote number at the end of a sentence, not in the middle. Don't attach more than one note to the same sentence.

A source or sources may be cited within a note, using the author-date system.

<sup>3</sup> See Berg (2002, 90–97) for further discussion of Velez and her career.

<sup>4</sup> For related discussions of transnationalism, see Gross (2000), Saldivar (1991, 1997), and Kaplan, Alarcón, and Moallem (1999).

Author’s acknowledgments, information about the epigraph, or general information about the research or writing of the piece goes into a first, unnumbered note.

I would like to thank Maggie Almazán, who showed me more than a thousand works by her late husband and who made the Almazán family archives available to me.

### III. Book reviews

#### A. Book information

Publication information is listed at the beginning of the review.

LATINOS AND THE LIBERAL CITY: POLITICS AND PROTEST IN SAN FRANCISCO. By Eduardo Contreras. Philadelphia: University of Pennsylvania Press, 2019. 315 pages. Cloth \$45.00.

#### B. Byline

Reviewer’s name and institution appears at the end of the review.

Patricia Zavella, University of California, Santa Cruz

#### C. Citations

If you mention a book (other than the book under review) by title in the text, include the publisher and year of publication in parentheses. For a journal article, provide the title, journal name, volume, number, and year.

Arlene Dávila’s ethnographic account of the Hispanic advertising industry in *Latinos, Inc.* (University of California Press, 2001) stands as an example.

This was supported by the guild structure for painters (“Masters of the Trade,” *Journal of the Society of Architectural Historians* 68, no. 1, 2009).

#### D. Quotations

Direct quotations from the book under review must be located by page.

More generally, Marez identifies alternative “visual and aural technologies by immigrants” (36) as politically resistant texts.

Quotations from other sources should be used sparingly. If included, follow the citation style above.

She points out in *José Montoya* (UCLA Chicano Studies Research Center Press) that Chicano military veterans “formed a vanguard of Chicano artists in the late 1950s” in the Bay Area (27).