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Media Design and Production
Leicester Media School

TECH3022

Advanced Social Media Production

Module Handbook 2016/17

TECH3022 Advanced Social Media Production 2016-17

Contents

TECH30222 Advanced Social Media Production 2015-16

1   Tutor:

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Working Hours: Monday – Friday 9am to 5pm

Office Hours: 11.00-11.40 Monday
                          11.00-11.40 Friday

2   Module Description

The production of meaningful content for social media has become essential as the development of network media, such as the internet and mobile smartphones, has grown phenomenally. The digitization of media, and its convergence with other forms of media distribution, has facilitated the coming together of traditional media, such as film and television, with the affordances of online technologies, to create new forms of participatory and social media culture.

Understanding this culture, and how people understand the products of digital media culture in meaningful ways, is essential if media producers are going to engage with communities with media content that people will find useful and aids their accomplishments.

By regarding social media as a sociological phenomenon it is possible to build a picture of social media communication in practice. The underlying principles of investigation used in this module are: online sociological investigation, netnography and symbolic interactionism. These methods of investigation form the essential methodological underpinning used to investigate the practice and culture of socially mediated lives.

For example, the rise of YouTube producers and vloggers who are able to share the revenue generated by the platform, offers new ways of collaborating and participating to make online television and film. New forms of communication, such as blogging and podcasting, and the use of Facebook and Twitter and other tools for new ways of communicating, sharing and participating in public and commercial services with social media production, are all areas demanding creative solutions, technical abilities and critical evaluation.

This module will give learners the opportunity to develop their social media production skills by designing and creating a social media project that utilises forms of media, such as online video, podcasts, blogs, social networks, transmedia and technical interactivity.

Using online platforms and media production skills and technologies, learners will design, create and manage a substantial package of social media content for specific uses as a form of digital activism and active citizenship. An emphasis is given to managing the social media production process using appropriate technologies, platforms, technical skills and creative solutions.

3   Key Words

Digital media, new media, the Web, Web 2.0, social web, digital literacies, new media literacies, social media production, attention, participation, collaboration, critical consumption, network smarts, participatory culture, transmedia, creativity, social capital.

If you wish to share and discuss ideas and topics covered in the module please use the hashtag **#tech3022**.

4   Attendance

A register will be kept of attendance at labs and attendance will be monitored. Non-attendance without good reason may lead to failure of the module. If you are ill or due to be away from the university due to an unavoidable or urgent matter, please email FOTAC fotadvicecentre@dmu.ac.uk who will inform your tutors, who will mark you as absent. The university may require you to provide evidence to corroborate your absence at some point in the future.

5   Study Hours :

5.1   Lecture: One Hour

The lecture will consist of an examination of ideas and concepts associated with the use and development of social media platforms and practices, netnographic data collection techniques, digital literacies and social media production techniques. The lectures run for no more than fifty minutes, and will start promptly on the hour and finish at ten minutes to the hour. Media examples will be given, along with suggested reading and links to other media.

5.2   Lab: Two Hours

Labs will take the form of a workshop in which learners will actively explore and produce content for their project, experimenting with different types of social media and applying problem solving and creative thinking techniques in order to get the best from them. The lab will cover:

- Discussing issues covered in lectures.
- Experimenting with different forms of social media.
- Setting up blogs and wiki pages.
- Writing blogs and wiki entries.
- Sharing content and ideas.
- Reflecting on feedback.
- Planning for future work.
- Sharing media content.

5.3   Personal Study: Seven Hours

As well as attending your classes learners are expected to spend time each week working on coursework, background reading, independent investigation, group work and getting to know different social media platforms. Typically, this might be divided into:

One Hour - Weekly social media planning & writing
Two Hours - Weekly social media production
One Hour - Media investigation
One Hour - Personal journal
Three Hours - Reading

5.4   Tutor Contact

Your module tutor will **not** answer queries and questions about coursework by email or any other forms of electronic communication. You are expected to make a note of your questions in your notebook and bring them to your weekly lab session, where time will always be given to answer any **ESSENTIAL** questions that you have. Your tutor has allocated time each week to see students in person if required. These are listed at the front of this handbook.

6   Social Learning

In this module emphasis will be placed on collaboration, sharing, discussion and participation. The idea is that learning is enhanced if it is shared and collectively developed. Each person has a responsibility to play their part in the activities and the tasks, and to encourage and support other learners as the module unfolds. As a community of learners and practitioners this approach recognises that there is more to be gained from a non-hierarchical approach and by spreading-out the tasks using social media tools that encourage everyone to participate and to share their ideas, thoughts and observations in a constructive, non-judgemental, and practical way.

6.1   Face-to-Face Interaction

While the subject of this module is social media, the primary approach of the tutor will be based on face-to-face interaction. This takes places in lectures, labs and arranged tutorials. A typical workshop session will consist of a short introduction presentation, the distribution of instructions via the tutor's blog site, and then short discussions with individuals and small groups throughout the remainder of the session. This takes an informal approach to interaction between the learner and the tutor.

6.2   Verbal Instructions

While many of the tasks and coursework assignments are specified in detail in this handbook, learners are encouraged to listen to the verbal instructions of the tutor, and to ask questions based on the notes that they take. Any questions that relate to the practical work, the reading work, or the assignments associated with this module should be noted by learners and asked during the practical sessions. This is why attendance is essential, and why good listening skills and a distraction-free environment are important. The assignments described here are starting points and are not prescriptive. Learners are encouraged to go-beyond the tasks and activities that are set here, and to investigate for themselves different ways that social media might be used.

6.3   Notetaking

Lecture notes and lab worksheets will be provided as PDF documents, with any essential information, links, diagrams, references and source material. However, learners are expected to keep notes for themselves, and to record information that is not given in the handouts. Note taking is an essential skill and it is important to develop the habit and routine practice of writing notes, sketching diagrams, doodling and so on. You never know when these notes might be useful.

7   Lecture & Workshop Notes

In addition to information provided in this handbook, information about the module, the assessment criteria, the submission instructions and dates, plus and notes, links, and recommendations from each of the lectures and the workshops will be posted to:
https://wiki.our.dmu.ac.uk/w/index.php/TECH3022_Advanced_Social_Media_Production

Additional media files and messages will be sent from Blackboard https://vle.dmu.ac.uk

8   Learning Outcomes

At the end of this module you will be able to:

1	Demonstrate a systematic understanding of the nature and role of social media.
2	Demonstrate an ability to deploy practices and ideas associated with social media so as to produce and share - responsibly and ethically - content and media products within a social network or group.
3	Demonstrate a conceptual understanding of the social, political and academic debates and policy decisions associated with social media literacies.
4	Demonstrate an appreciation of the demands and challenges of running and supporting social media networks and participants.
5	Demonstrate an ability to manage learning by applying advanced learning techniques that are independent, learner-centric, reflexive and self-evaluative.
6	Demonstrate an ability to apply concepts and techniques associated with social media through practical engagement in the production of social media content, products and services.
7	Demonstrate an ability to critically evaluate the process and the general concepts, ideas and policy debates associated with social media.
8	Demonstrate an ability to communicate to different audiences using different forms of visual, aural, written, interactive or social media.
9	Demonstrate an ability to use initiative and a high-degree of personal self-management and ethical responsibility.
10	Demonstrate an ability to apply systematic decision making evaluations and techniques in a timely and strategic manner.
11	Demonstrate an ability to learn independently, to reflect on that learning and to define learning goals and patterns of independent learning for future projects.

9   Teaching and Learning Programme

Week	LECTURE	LAB
Week 1	Processed Media	DMU Commons & Wiki Set-Up Personal Digital Literacies
Week 2	The Secrets of Sugar	Film: Food Inc
Week 3	Food Literacies	Film: That Sugar Film
Week 4	DIY Participation	Film: Chefs Table
Week 5	Thinking Sociologically	Film: Electronic Gaming
Week 6	**Enhancement Week [no lecture]**	**Enhancement Week [no lab]**
Week 7	Netnography	Research: Defining the Field
Week 8	Research Tools & Techniques – Data Collection	Research: Engaging with People
Week 9	Research Tools & Techniques: Recording & Journaling	Research: Interviewing
Week 10	Frameworks of Understanding - Symbolic Interaction	Research: Journals
Week 11	Research Tools & Techniques: Ethical Investigation	Research: Ethical Participation
Christmas Break: Monday 19th December 2016 - Friday 6th January 2017		

Week 12	Social Production Communities	Project Planning
Week 13	Community Media	Project Planning
Week 14	Network Smarts & Digital Affordances	Project Development
Week 15	YouTube & Peer Collaboration	Project Development
Week 16	Collective Intelligence	Project Development
Week 17	Spreadable Media	Project Implementation
Week 18	Digital Activism	Project Implementation
Week 19	**Enhancement Week [no lecture]**	**Enhancement Week [no lab]**
Week 20	Critical Literacies	**Mock Exam**
Week 21	Open Learning	Project Implementation
Week 22	Social Learning	**Mock Exam Feedback**
Week 23	Revision: Netnography	Review & Revision
Week 24	Revision: Social Media Production/Digital Literacies	Review & Revision

Easter Break: Monday 10th April - Friday 28th April 2017

Exams: Monday 1st May - Friday 16th June 2017

10   Plagiarism

Plagiarism is one of the academic offences that the University takes very seriously and the penalty could be expulsion from the University.

10.1   Definitions

The regulations define plagiarism as 'the significant use of other people's work and the submission of it as though it were one's own' in assessed coursework. This includes:

- Copying from another student's work
- Copying from a text without acknowledgement
- Downloading information and/or text from the Internet and using it without acknowledgement
- Paraphrasing source material without acknowledgement
- Submitting work that you claim to be your own when a group has produced it
- Submitting group work without acknowledging all contributors

10.2   Penalties

A number of penalties may be imposed depending on the seriousness of the offence and evidence in mitigation: Expulsion from the University with failed assessments during the academic session Failure of all assessments in the semester. Failure of the module to which the offence relates.

11   Assessment

Assessment on this module comes in two types, formative and summative. Formative is where feedback is given and there is an opportunity to make improvements to the work that you produce. This is generally called coursework, and tests your ability to apply the principles you are learning about in practice.

The other type is summative, where you will only receive a mark and no feedback on your performance. This tests your knowledge and your ability to explain complex ideas, communicate those ideas and to test your cognitive ability.

Coursework: 50% (formative, four components)
Examination: 50% (summative, must pass, two hours)

12   Key Module Competencies

Social media production requires basic production skills in areas such as web, video, audio, writing, image-making and design. As the module progresses, the students and tutors on the module will work together to develop ways of assessing and measuring success and competence in these areas. Social media production skills are among the module core competencies that are identified for assessment:

Module Core Competencies for Assessment
Subject knowledge and skills – know, understand and apply knowledge, be able to analyse and synthesise knowledge, and critically evaluate about media technology and production, especially social media technology and production.
Academic skills – basic knowledge and comprehension of information search, management, using secondary sources, referencing, written presentation standards, some primary research methods.
Digital literacy and self-reflection – knowing, understanding and applying technology for study and online literacy for production, participation and collaboration, demonstrate ability to evaluate and

reflect on own use of technology for study skills and production and the wider context of being and thriving online.

Social media production skills – knowing, understanding and applying social media technology for specific production projects or contexts, with reflection and evaluation of achievement, ability to work individually and collaboratively with others.

12.1 Subject knowledge:

Know, understand and apply knowledge, be able to analyse and synthesise knowledge, and critically evaluate about media technology, especially social media technology

Academic skills: basic knowledge and comprehension of information search, management, using secondary sources, referencing, written presentation standards

12.2 Digital literacy and Self-Reflection:

Knowing, understanding and applying technology for study and online literacy for production, participation and collaboration, demonstrate ability to evaluate and reflect on own use of technology for study skills and production and the wider context of being online.

12.3 Essential Digital Literacy Skills

Doug Belshaw has identified eight important skills that you will be asked to think about and demonstrate that you have some capability in using and working in social media:
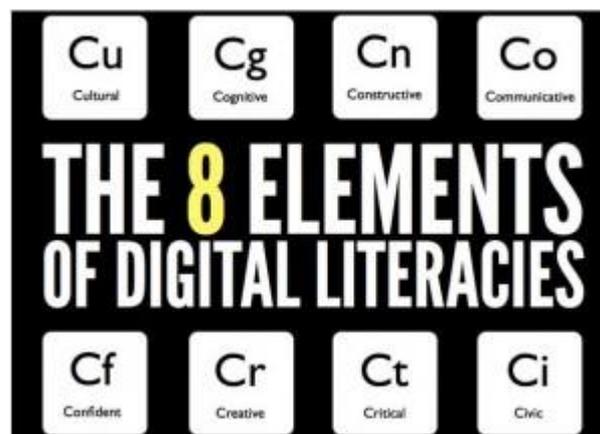
Cu -CULTURAL: Developing my cultural component of digital literacy means that I am able to move easily between different digital environments and use learning technologies in a variety of different contexts. For example I know how to distinguish between using Facebook for my personal and social connections, and using it for my academic course. I am also aware of the norms, values and codes that are specific to my subject and how these might impact on my use of learning technologies.

Cg - COGNITIVE: I need to master the 'how-to's of specific tools and technologies that are important for my development as a graduate, including those which are subject-specific as well as more general tools that will make me a more digitally literate person. I will develop my cognitive element by engaging with a wide range of operating systems, platforms, devices and software and looking for devlopmental and training opportunities that expose me to these tools.

Cn - CONSTRUCTIVE: To develop the Constructive element I need to understand and demonstrate how to take existing resources and content and re-use/remix it to create something new that benefits my learning. I also need to show awareness of the different ways I can license resources so that others can benefit from the content that I create.

Co - COMMUNICATIVE: I need to understand the importance of networks and communication and the important role they play in developing my digital literacy. This includes understanding the many different ways I can communicate with different devices, including mobile and other digital devices. I also need to develop an understanding of the particular norms, values, protocols and ethics that are appropriate to social networking and other web 2.0 technologies.

Cf - CONFIDENT: To be a confident user of digital technologies I need to understand and capitalise upon the differences between the analogue and digital worlds. I need to assess and review my own competence with digital technologies, manage my own digital personal learning environment, and develop a community of practice to help me progress my skills and attributes.

Cr - CREATIVE: To develop my Creative element I will use digital technologies to create new things which have value to myself and others. I need to be prepared to take risks and to value randomness and discovery when engaging with digital technologies. I will develop an understanding of the processes, procedures and systems that lie behind digital technologies rather than the specific elements of software/hardware involved.

Ct - CRITICAL: I need to be a critical user of digital technologies by becoming aware of the power structures and assumptions behind different digital tools and practices. For example I need to think about my audience and how they might interpret my digital texts in different ways. I also need to develop an understanding of online security, identity and data management in my own literacy practices.

Ci - CIVIC: I need to make use of digital technologies in order to prepare myself to participate as fully as possible in society. I will develop an awareness of how my digital environment can help me self-organise and foster links with local, national and global organisations. I will look for opportunities for public engagement, global citizenship and the enhancement of democracy through my use of digital technologies.
http://digilitpride.wordpress.com/2012/10/01/making-sense-of-the-8-elements-of-digital-literacy/

13   Anonymous Marking

The University has introduced the requirement to anonymously mark all assessment work. However, it recognises that, for some forms of assessment, anonymous marking is neither possible nor appropriate. Following prior consultation between students and staff, it has been agreed that coursework assessment for this module will not be marked anonymously as:

1. It comprises individually distinct practical work characterised by lab teaching, where your tutors will work closely with you to develop your work for submission. This submission cannot be marked anonymously as the work will be individually identifiable by your assessing tutor.

2. It comprises individual or group work which is presented to, or observed by, the assessing tutor. This work cannot be marked anonymously as the work will be individually identifiable by your assessing tutor.

3. It comprises individual or group work which is presented to, or observed by, your peers. This work cannot be marked anonymously as the work will be individually identifiable by your assessing tutor.

4. It comprises work individually negotiated and prescribed by your tutor and where there may be individual interaction with the tutor to acquire formative feedback. This work cannot be marked anonymously as the work will be individually identifiable by your assessing tutor.

5. It comprises practical work where the creator of the work features in the assessment. This work cannot be marked anonymously as you will be individually identifiable by your assessing tutor.

14   Assessments

14.1   Component One – YouTube Video (3 mins) (5%)

An assessment and overview of the module project subject (the consumption of sugar-based drinks) and what they mean to you personally. This presentation should be designed to illustrate something about the consumption of sugar drinks as you see them personally, what you understand about them, and how you make sense of them through your lived experience.

Minimum Work: A YouTube style vlog presentation uploaded to your DMU Commons Blog.
Deadline: Week Six, **10am Monday 7th November.**
Marking & Feedback: End of Week Seven.

14.2   Component Two - Social Media Research Journal (20%):

You will devise, develop and implement a social media research journal that collates and summarises research information about the project topic. This subject will examine how sugar-based drinks are understood in the culture of electronic gaming.

You will be expected to use a wide range of data gathering techniques that collect and note media content from different social media platforms, such as Twitter, Facebook, Google+, Blogs, Wikis, YouTube, Storyfi, Paperli, Flipbook, and so on.

You will also be expected to engage directly with participants in the groups and platforms you use, and to ethically and responsibly gather field data about the chosen topic. You should use as many different forms of data collection techniques, including video, audio, photographs, written blogs, screen-captures, and so on.

Minimum Work: Five weekly blog posts published from week 6 to Week 10.
Deadline: Week 11 (before Christmas break), **10am Monday 12th December.**
Marking & Feedback by: End of Week 12 (after Christmas break).

14.3   Component Three – Social Media Project Journal (25%):

An assessment of your blog and wiki pages in the form of a personal learning journal, in which you reflect on the skills, knowledge, and production tools explored in the development of the Social Media Project.

Reflecting on how these skills and ideas relate to your own contribution to the project. These blogs will relate to content that you post to your blog on the DMU Commons http://our.dmu.ac.uk, the module wiki, https://wiki.our.dmu.ac.uk/w/index.php/TECH3022_Advanced_Social_Media_Production

and other forms of social media that you use and integrate in your project. You should use as many different forms of data collection techniques, including video, audio, photographs, written blogs, screen-captures, and so on.

The final blog post will consist of a video presentation lasting no longer than three minutes, that reflects on what you have personally learnt about social media, how you have improved and developed in this module, and how this relates to the content that you will have posted to your own blog site and the module wiki. https://wiki.our.dmu.ac.uk/w/index.php/TECH3022_Learners

Minimum Work: Ten blog posts published each week 12 to Week 21.
Deadline: Week 22, **10am Monday 20th March.**
Marking & Feedback: Thursday 13th April 2017.

14.4   Component Four - Two Hour Unseen Exam (50%)

Unseen Two Hour Examination: an assessment of your knowledge of and ability to think critically about social media literacy skills, social media production skills and netnographic data collection techniques. It will contribute 50% of overall assessment. The examination period begins after the end of the formal teaching weeks, the week commencing 1st May 2017.

15   Assessment Criteria

15.1   Component One – YouTube Video Presentation (5%)

You will deliver a YouTube style presentation, giving an assessment and overview of the module project subject and what the subject of the project means to you. This presentation should be designed to illustrate something about the subject as you see it personally, what you understand about it, and how you make sense of it through your lived experience. The YouTube style presentation format will be strictly timed, lasting three minutes. There is a lot of scope for creativity in the visualisation and the storytelling style in the presentation.

15.1.1   Component One Marks Breakdown

Criteria	Satisfactory (40%)	Excellent (70%)
Content and Creativity (80)	The presentation provides minimal insight, understanding and reflective thought about the project subject. The presentation has some structure (beginning, middle, end) and relevant content, but minimal analysis, synthesis and evaluation.	The presentation gives comprehensive insight, understanding, and reflective thought about the project subject. The presentation is very well structured (beginning, middle, end) and demonstrates a high level of critical thinking such as through analysis, synthesis and evaluation.
Presentation Skills (10)	Presentation of a specific viewpoint but lack of supporting examples or illustrations and so does not enhance the information presented. The presentation is delivered with minimal clarity and with a limited or inappropriate range of supporting media.	Presentation of a focused and cohesive viewpoint that is substantiated by effective supporting examples or examples that enhance the information presented. The presentation is delivered effectively with appropriate presentational media tools or media.
Overall Effect (10)	The presentation shows basic understanding of the task that was set and fails to engage the audience.	The presentation shows a high degree of understanding of the task that was set and engages the audience to great effect.

15.2 Component Two - Social Media Research Journal (20%)

Entries will be posted to your blog each week and listed on your personal wiki profile page.

TECH3022_17 Social Media Research Journal		Mark:
Student Name:		
Blog Link:		
Wiki Profile:		
Blog Entry Feedback:		
Blog 1:	Date Posted: Comment:	
Blog 2:	Date Posted: Comment:	
Blog 3:	Date Posted: Comment:	
Blog 4:	Date Posted: Comment:	
Blog 5:	Date Posted: **[Reflexive Video Blog]** Comment:	
Wiki Project Page Feedback:		
Overall Comments:		
Total Mark:		0%

15.2.1 Component Two – Marks Breakdown
Adapted from Franker, K. (2012) A Rubric for Evaluating Student Blogs [WWW]. Available from: http://www2.uwstout.edu/content/profdev/rubrics/blogrubric.html [Accessed 17/09/12].

Criteria	Satisfactory (40%)	Excellent (70%)
Content and Creativity (50)		
Reflective & Critical Thinking	Posts provide minimal insight, understanding and reflective thought about the topic. Posts present a specific viewpoint but lack supporting examples or links to websites or documents and so do not enhance the information presented. Posts are brief and unimaginative with minimal effort to connect with the reader. Posts show knowledge and understanding, but minimal analysis, synthesis and evaluation.	Posts give comprehensive insight, understanding, and reflective thought about the topic such as by building a focused argument around a specific issue or asking a new related question or supported by personal experience or related research. Posts present a focused and cohesive viewpoint that is substantiated by effective supporting examples or links to relevant, up-to-date websites or documents that enhance the information presented. Posts are creatively and fluently written to stimulate dialogue and commentary. Posts demonstrate a high level of critical thinking such as

		through analysis, synthesis and evaluation.
Personal Voice	Posts are written in a style that does not fully consider the reader, and the author's voice is difficult to identify. Posts reflect almost no personality and little attempt is made to use effective word choices to bring the topic to life.	Posts are written in a style that is appealing and appropriate for the intended readership and a consistent voice is evident throughout. Posts reflect the author's unique personality through expressive and carefully selected word choices that bring the topic to life.
Timeliness & Quantity	Blog updated infrequently below the minimum weekly requirement or when reminded or posts lack clarity about when written and uploaded.	Blog updated as often or more often than required; all posts are clearly dated and the most recent posts are placed at the top of the page.
Relevance	Posts are mostly relevant to the module curriculum and subject area.	Posts are always engaged with the module curriculum and subject area
Presentation Skills (50)		
Text Layout, Use of Graphics and Multimedia	Selects and inserts many low-quality graphics and multimedia which do not enhance the content. Acknowledges only a few multimedia and image sources and uses incomplete captions or annotations.	Selects and inserts high quality graphics and multimedia when appropriate to enhance the content's visual appeal and increase readability.
Tags	Posts are mostly but not always categorized and tagged appropriately.	Acknowledges all image and multimedia sources with captions or annotations.
Citation and Referencing	Some of the images, media or text created by others does not display appropriate copyright permissions and does not include accurate, properly formatted citations using the Harvard system for in text citation and bibliographic references of sources.	Posts are always categorized and topics are tagged appropriately. All images, media and text created by others display appropriate copyright permissions and accurate citations using the Harvard system for in text citation and bibliographic references of sources.
Writing Quality	Written responses include some grammatical, spelling or punctuation errors or inconsistent use of presentational conventions that distract the reader and show a lack of care and attention to the writing (such as the lack of proof reading).	Written responses are free of grammatical, spelling or punctuation errors. The style of writing facilitates communication and shows care and attention to writing (such as through effective proof reading).

15.3 Component Three – Social Media Project Journal (25%)

You are being assessed on your ability to:
- Research information about the activity your project is based on.
- Share and collaborate as a group to develop your project.
- Present and manage information to users of your social media project.
- Reflect on the process of developing your social media project.
- Keep an individual reflective account of your social media project.

Your final Social Media Group Project Wiki page will include:
- A definition of what your project was.
- Examples of this type of media activity that have been undertaken elsewhere.
- Instructions and essential information about getting started.
- Examples of how your group tried-out the media activities.
- Video footage, photographs, audio capture, blog write-ups, links to Tweets, Facebook Groups, Google Groups, pages, and so on, that show how the media activity was undertaken.
- Comments from participants from beyond the group that have been drawn-in to join the group and participate in the media activity.

You are expected to keep a journal that records your involvement and level of participation through the process of developing your Social Media Group Project. Ten entries will be posted to your blog on a weekly basis, and listed on your personal wiki profile page.

TECH3022_17 Social Media Group Project		
Student Name:		
Group Members:		
Social Activity:		
Blog Link:		
Wiki Page Link:		
Group Project Wiki Page:		Mark (20%):
Project Definition:		
Activity Examples:		
Instructions:		
Try-Out:		
Captured Media:		
User Comments:		
Individual Blog Entry Feedback:		Mark (80%):
Blog 1:	Date Posted: Comment:	
Blog 2:	Date Posted: Comment:	
Blog 3:	Date Posted: Comment:	
Blog 4:	Date Posted: Comment:	
Blog 5:	Date Posted: Comment:	
Blog 6:	Date Posted: Comment:	
Blog 7:	Date Posted: Comment:	
Blog 8:	Date Posted: Comment:	
Blog 9:	Date Posted: Comment:	
Blog 10	Date Posted: **[Reflexive Video Blog]** Comment:	
Overall Comments:		
Total Mark:		0%

15.3.1 Social Media Project Journal Assessment Criteria

		Satisfactory (40%):	Excellent (70%):
1	Demonstrate a systematic understanding of the nature and role of social media.	Posts are mostly relevant to the module curriculum and subject area.	Posts are always engaged with the module curriculum and subject area.
2	Demonstrate an ability to deploy practices and ideas associated with social media so as to produce and share - responsibly and ethically - content and media products within a social network or group.	Posts present a specific viewpoint but lack supporting examples or links to websites or documents and so do not enhance the information presented.	Posts present a focused and cohesive viewpoint that is substantiated by effective supporting examples or links to relevant, up-to-date websites or documents that enhance the information presented.
3	Demonstrate a conceptual understanding of the social, political and academic debates and policy decisions associated with social media literacies.	Posts provide minimal insight, understanding and reflective thought about the topic	Posts give comprehensive insight, understanding, and reflective thought about the topic such as by building a focused argument around a specific issue or asking a new related question or supported by personal experience or related research.
4	Demonstrate an appreciation of the demands and challenges of running and supporting social media networks and participants.	Posts reflect almost no personality and little attempt is made to use effective word choices to bring the topic to life.	Posts are written in a style that is appealing and appropriate for the intended readership and a consistent voice is evident throughout.
5	Demonstrate an ability to manage learning by applying advanced learning techniques that are independent, learner-centric, reflexive and self-evaluative.	Blog updated infrequently below the minimum weekly requirement or when reminded or posts lack clarity about when written and uploaded.	Blog updated as often or more often than required; all posts are clearly dated and the most recent posts are placed at the top of the page.
6	Demonstrate an ability to apply concepts and techniques associated with social media through practical engagement in the production of social media content, products and services.	Acknowledges only a few multimedia and image sources and uses incomplete captions or annotations.	All images, media and text created by others display appropriate copyright permissions and accurate citations using the Harvard system for in text citation and bibliographic references of sources.
7	Demonstrate an ability to critically evaluate the process and the general concepts, ideas and policy debates associated with social media.	Posts show knowledge and understanding, but minimal analysis, synthesis and evaluation	Posts reflect the author's unique personality through expressive and carefully selected word choices that bring the topic to life.
8	Demonstrate an ability to communicate to different audiences using different forms of visual, aural, written, interactive or social media.	Some of the images, media or text created by others does not display appropriate copyright permissions and does not include accurate, properly formatted citations using the Harvard system for in text citation and bibliographic references of sources.	Selects and inserts high quality graphics and multimedia when appropriate to enhance the content's visual appeal and increase readability.
9	Demonstrate an ability to use initiative and a high-degree of	Written responses include some grammatical, spelling or	Written responses are free of grammatical, spelling or

	personal self-management and ethical responsibility.	punctuation errors or inconsistent use of presentational conventions that distract the reader and show a lack of care and attention to the writing (such as the lack of proof reading).	punctuation errors. The style of writing facilitates communication and shows care and attention to writing (such as through effective proof reading).
10	Demonstrate an ability to apply systematic decision making evaluations and techniques in a timely and strategic manner.	Posts are brief and unimaginative with minimal effort to connect with the reader.	Posts are creatively and fluently written to stimulate dialogue and commentary.
11	Demonstrate an ability to learn independently, to reflect on that learning and to define learning goals and patterns of independent learning for future projects.	Posts are written in a style that does not fully consider the reader, and the author's voice is difficult to identify.	Posts demonstrate a high level of critical thinking such as through analysis, synthesis and evaluation.

15.3.2   Presentation of Summary of Learning Assessment Criteria

Criteria	Satisfactory (40%)	Excellent (70%)
Content and Creativity (80)	The presentation provides minimal insight, understanding and reflective thought about personal learning on the module. The presentation has some structure (beginning, middle, end) and relevant content, but minimal analysis, synthesis and evaluation.	The presentation gives comprehensive insight, understanding, and reflective thought about personal learning on the module. The presentation is very well structured (beginning, middle, end) and demonstrates a high level of critical thinking such as through analysis, synthesis and evaluation.
Presentation Skills (10)	Presentation of a specific viewpoint but lack of supporting examples or illustrations and so does not enhance the information presented. The presentation is delivered with minimal clarity and with a limited or inappropriate range of supporting media.	Presentation of a focused and cohesive viewpoint that is substantiated by effective supporting examples or examples that enhance the information presented. The presentation is delivered effectively with appropriate presentational media tools or media.
Overall Effect (10)	The presentation shows basic understanding of the task that was set and fails to engage the audience.	The presentation shows a high degree of understanding of the task that was set and engages the audience to great effect.

15.4   Component Four - Two Hour Unseen Examination (50%)

An assessment of your knowledge of and ability to think critically about social media literacy skills, social media production skills and netnographic data collection techniques. It will contribute 50% of overall assessment. The examination period begins after the end of the formal teaching weeks, the week commencing 1st May 2017.

The exam will consist of **three** questions from which you **must** answer one question about Netnography, and choose one question from either Digital Literacies or Social Media Production. Each question is divided into sub-questions.

Past papers can be read on the DMU Library ExamNet site:
http://www.library.dmu.ac.uk/Resources/ExamNet/

16   Coursework Notes:

- All written work should demonstrate evidence of engagement with the module curriculum such as through reading and research and the use of appropriate academic conventions of presentation such as the use of references and bibliography. Consult the module handbook for further details.
- As a general guideline, each blog post should be in the region of 300-500 words.
- The minimum requirement is a weekly post, but greater frequency is encouraged.
- The blog posts should make use of the affordances of blogging such as hypertext links, tagging and embedded media.
- When writing the blog posts, think about:
- What is the topic area? (introduce it to your reader clearly)
- Why does this topic area matter?
- To you? (give an example)
- To the media or wider field of life in general? (give an example)
- Can you make connections to other areas of life/media?
- Do you have any arguments or conclusions about this topic that might be of value to others interested in this topic or issues?
- This is what some university staff think makes a good and not so good blog post – what do you think makes a good blog post?

17   Late Submission

Late submission of coursework will be processed in accordance with current University regulations which state "the time period during which a student may submit a piece of work late without authorisation and have the work capped at 40% if passed is 14 calendar days. Work submitted unauthorised more than 14 calendar days after the original submission date will receive a mark of 0%.

These regulations apply to a student's first attempt at coursework. Work submitted late without authorisation which constitutes reassessment of a previously failed piece of coursework will always receive a mark of 0%.
For information, the required undergraduate University regulation can be found at:
http://www.dmu.ac.uk/documents/about-dmu-documents/quality-management-and-policy/academic-quality/scheme-regulations/undergraduate-regulations.pdf

18   Resits:

Should you fail this module you will have the opportunity to undertake a resit of the component that you failed.

- The exam is an essential component and must be passed with a minimum of 40%.
- The coursework can be passed as an average, though should you not meet the 40% pass mark you may need to resit the component that you failed. The only opportunity you will have to resit the coursework necessary component will be during the summer of 2017.
- There will be no coursework 'catch-up' opportunities during the year.

- Students who fail the module will be contacted by the Faculty of Technology Office and will be asked to register for a resit attempt. This information will be sent to students in June 2017.
- The resit-coursework will be completed as described in this handbook, though students are advised to email the module tutor when they have submitted their wiki entries with a link to the page that specifies the required blogs, wiki posts or presentation.

19   DMU Commons Wordpress Blog

Your blog should be created using Wordpress on the DMU Commons or 'Our DMU'

https://our.dmu.ac.uk/

This is a blogging platform and social network that link together staff and students from across De Montfort University into one online community.

Your usual DMU login username and password should work on the DMU Commons. For further help, see the 'About' and 'Help' tabs on the Commons. The 'Building Your Site' page is particularly helpful

(https://our.dmu.ac.uk/administration/building-your-site/).

20 General Module Assessment Criteria

Mark range	
90-100%	Responds to all of the assessment criteria set for the task Displays exceptional degree of originality Exceptional analytical, problem-solving and/or creative skills No fault can be found with the use of sources or referencing other than minor errors such as typographical issues
80-89%	Responds to all of the assessment criteria set for the task Work of outstanding quality, evidenced by an ability to engage critically and analytically with source material Likely to exhibit independent lines of argument, used of media and concept production Highly original and/or creative responses Extremely wide range of relevant well-referenced sources used where appropriate
70-79%	Responds to all of the assessment criteria set for the task An extremely well developed response showing clear knowledge of media technology and the ability to interpret and/or apply that knowledge An authoritative grasp of the media technology subject with significant originality and insight Significant evidence of ability to sustain an argument, to think analytically, critically and/or creatively and to synthesize material Evidence of extensive study, appropriate to the task and high standards of referenced sources
60-69%	Responds to most of the assessment criteria set for the task An detailed response demonstrating a thorough grasp of theory, understanding concepts, principles, methodology and media technology content Clear evidence of insight and critical judgement in selecting, ordering and analysing content Demonstrates ability to be able to synthesize material, to construct responses and demonstrate creative skills which reveal insight and may offer some originality Draws on an appropriate range of properly referenced sources
50-59%	Responds to most of the assessment criteria set for the task An effective response demonstrating evidence of a clear grasp of relevant material, principles and key concepts An ability to construct and organize arguments Some degree of critical analysis, insight and creativity Demonstrates some conceptual ability, critical analysis and a degree of insight Accurate, clearly written/presented work
40-49%	Responds to some of the assessment criteria A response demonstrating an understanding of basic points and principles about media technology to show that some of the learning outcomes/assessment criteria have been achieved at a basic level Suitably organized work showing a reasonable level of understanding Covers the basic subject matter of media technology and is appropriately presented but is rather too derivative and insufficiently analytical Demonstrates limited conceptual ability, levels of evaluation and demonstration of creative skills Demonstrates adherence to the referencing conventions appropriate to the subject and/or task
30-39%	Overall insufficient response to the assessment criteria A weak response, which, while addressing some elements of the task, contains significant gaps and inaccuracies Indicates an answer that shows only weakly developed elements of understanding of media technology and/or critical thinking or academic skills May contain weaknesses in presentation that constitute a significant obstacle in communicating knowledge and ideas
20-29%	Overall insufficient response to the assessment criteria A poor response, which falls substantially short of achieving the learning outcomes Demonstrates little media technology knowledge and/or critical thinking or academic skills Little evidence of argument and/or coherent use of material
10-19%	Overall insufficient response to the assessment criteria A very poor response demonstrating few facts about media technology Displays only isolated or no media technology knowledge and/or critical thinking or academic skills Little adherence to the task set
0-9%	Overall insufficient response to the assessment criteria Displays virtually no media technology knowledge and/or critical thinking or academic skills Work is inappropriate to the assessment task given

21 Reading List

It is expected that students will read extensively and thoroughly from the essential reading list, to broaden and deepen understanding of the subject beyond the basic, and thus enhance performance in assessments. Students do not need to read all items on the recommended list; since many items listed may be alternative sources covering the same subject matter.

21.1 Essential Reading [The exam will be based on these books]

Boellstorf, T. (et al) (2012) Ethnography and Virtual Worlds – A Handbook of Method, Princeton University Press, Princeton.

Delwiche, A. & Henderson J.J. (eds.) (2013) *The Participatory Cultures Handbook*, Routledge, London.

Jenkins, H. (et al) (2013) *Spreadable Media – Creating Value and Meaning in a Networked Culture*, New York University Press, New York.

Kozinets, R. V. (2010). Netnography - Doing Ethnographic Research Online. London: Sage.

21.2 Ethnographic Research

Bauman, Z., & May, T. (2001). *Thinking Sociologically* (2nd ed.). Oxford: Blackwell.

Bazeley, P. & Jackson, K. (2013) Qualitative Data Analysis with Nvivo, Sage, London

Crang, M., & Cook, I. (2007). *Doing Ethnographies*. London: Sage.

Creswell, J. W. (1994). *Research Design: Qualitative and Quantative Approaches*. London: Sage.

Creswell, J. W. (1998). *Qualitative Inquiry and Research Design - Choosing Among Five Traditions*. London: Sage.

Davis, C. A. (1999). *Reflexive Ethnography*. London: Routledge.

Denzin, N. K. (1978). *The Research Act - A Theoretical Introduction to Sociological Methods* (2nd ed.). New York: McGraw-Hill.

Denzin, N. K., & Lincoln, Y. S. (2000). *Handbook of Qualitative Research*. London: Sage.

Denzin, N. K., & Lincoln, Y. S. (Eds.). (1998). *Collectng and Interpreting Qualitative Methods*. Lonfon: Sage.

Edhlund, B. M., & McDougall, A. G. (2012). *Nvivo 10 Essentials*. Stallarholmen: Form & Kunskap AB.

ESRC. (2010). Research Ethics Framework (REF). London: Economic and Social Research Council.

Flick, U. (2009). *An Introduction to Qualitative Research Design*. London: Sage.

Freeman, L. (2010). Digital Ethnography, Practice and Ethics. Retrieved 14th November 2010, from http://lukes.me/papers/digital-ethnography-practice-and-ethics/

Hannabuss, S. (1996). Research Interviews. *New Library World, 97*(1129), 22-30.

Hine, C. (Ed.). (2005). *Virtual Methods - Issues in social Research on the Internet*. Oxford: Berg.

Jenkins, H. (2009). *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*. Cambridge, MA: MIT Press.

Jenkins, H. (2013). The Guiding Spirit and the Powers That Be – A Response to Suzanne Scott. In A. D. J. J. Henderson (Ed.), *The Participatory Cultures Handbook* (pp. 53-58). London: Routledge.

Jenkins, H., Ford, S., & Green, J. (2013). *Spreadable Media*. New York: New York University Press.

Jenkins, H., Purushotma, R., Weigel, M., Clinton, K., & Robison, A. J. (2009). Confronting the Challenges of Participatory Culture: Media Education for the 21st Century. Cambridge, Massachusetts: John D. and Catherine T. MacArthur Foundation.

Kozinets, R. V. (2010). *Netnography - Doing Ethnogrphic Research Online*. London: Sage.

LeCompte, M. D., & Schensul, J. J. (2010). *Designing & Conducting Ethnographic Research - An Introduction*. Plymouth: Rowman & Littlefield.

Lincoln, Y. S., & Denzin, N. K. (Eds.). (2005). *The Sage Handbook of Qualitative Research* (3rd ed.). Thousand Oaks, CA: Sage.

Mack, N., Woodsong, C., MacQueen, K. M., Guest, G., & Namey, E. (2005). *Qualitative Research Methods: A Data Collector's Field Guide*. North Carolina: Family Health Internation.

Madison, D. S. (2005). *Critical Ethnography: Method, Ethics, and Performance*. London: Sage.

Markham, A. N., & Baym, N. K. (Eds.). (2009). *Internet Inquiry*. London: Sage.

Masten, D., & Plowman, T. M. P. (2003). Digital ethnography: The next wave in understanding the consumer experience. *Design Management, 14*(2).

McLellan, E., MacQueen, K. M., & Neidig, J. L. (2003). Beyond the Qualitative Interview: Data Preparation and Transcription. *Field Methods, 15*(1), 63-84. doi: 10.1177/1525822x02239573

Miller, G., & Dingwall, R. (Eds.). (1997). *Context & Method in Qualitative Research*. London: Sage.

Mills, C. W. (1959). *The Sociological Imagination*. Oxford: Oxford University Press.

Morgan, D. L. (1997). *Focus Groups as Qualitative Research*. London: Sage.

Murthy, D. (2008). Digital Ethnography: An Examination of the Use of New Technologies for Social Research. *Sociology, 42*(5), 837-855.

PAOC. (2014). Transcript Format Guideline. Retrieved 25th April 2014, 2014, from http://paoc.org/family/story/archives/academic-resources

Patton, M. Q. (2002). *Quaitative Research & Evaluation Methods* (3rd ed.). London: Sage.

Poynter, R. (2010). *The Handbook of Online and Social Media Research*. Chichester: Wiley.

Ragin, C. C. (1994). *Constructing Social Research*. London: Sage.

Schensul, S. L., Schensul, J. J., & LeCompte, M. D. (1999). *Essential Ethnographic Methods: Observations, Interviews, and Questionnaires*. Walnut Creek, CA: Altamira Press.

Scott, K. (2009). How to Do Digital Ethnography? Retrieved from http://digitalresearchers.blogspot.com/2009/07/how-to-do-digital-ethnography.html

Sierhuis, M. (1996). Selective Ethnographic Analysis: Qualitative Modeling for Work Place Ethnography. http://www.agentisolutions.com/documentation/papers/Aaa.pdf

Slater, D., Tacchi, J. A., & Lewis, P. A. (2002). Ethnographic monitoring and evaluation of community multimedia centres: A study of Kothmale community radio internet project, Sri Lanka. London: UNESCO.

Wesch, M. (2010). Digital Ethnography. Retrieved 14th November 2010, from http://mediatedcultures.net/ksudigg/

Williams, M., & Mason, B. (2004). *Online Ethnographic Research and Dissemination: Method, Ethics and Practice*. Paper presented at the Research Methods Workshop, University of Manchester. www.ccsr.ac.uk/methods/events/online2/documents/ethno.ppt

Willig, C. (2013). *Introducing Qualitative Research in Psychology* (3rd ed.). Maidenhead: Open University Press.

Willig, C., & Stainton-Rogers, W. (Eds.). (2008). *Qualitative Research in Psychology*. London: Sage.

Wolcott, H. F. (2001). *Writing Up Qualitative Research*. London: Sage.

Yanow, D., & Tsoukas, H. (2009). What is Reflection-In-Action? A Phenomenological Account. *Journal of Management Studies, 46*(8), 1339-1364. doi: 10.1111/j.1467-6486.2009.00859.x

21.3 Literacies

Belshaw, D. (2013). *Essential Elements of Digital Literacies* Retrieved from http://dougbelshaw.com/ebooks/digilit/

Freire, P. (1970). *Pedagogy of the Oppressed*. New York: Continuum.

Freire, P. (1996). *Pedagogy of the Oppressed*. London: Penguin.

Freire, P. (2013). *Education for Critical Consiousness*. London: Bloomsbury

Hoggart, R. (1957). The Uses of Literacy. London: Chatto & Windus.

Jenkins, H. (2006a). Convergence Culture. New York: New York University Press.

Jenkins, H. (2006b). Convergence Culture - Where Old and New Media Collide. New York: New York University Press.

Jenkins, H. (2009). *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*. Cambridge, MA: MIT Press.

Jenkins, H. (2013). The Guiding Spirit and the Powers That Be – A Response to Suzanne Scott. In A. D. J. J. Henderson (Ed.), *The Participatory Cultures Handbook* (pp. 53-58). London: Routledge.

Jenkins, H., Ford, S., & Green, J. (2013). *Spreadable Media*. New York: New York University Press.

Jenkins, H., Purushotma, R., Weigel, M., Clinton, K., & Robison, A. J. (2009). Confronting the Challenges of Participatory Culture: Media Education for the 21st Century. Cambridge, Massachusetts: John D. and Catherine T. MacArthur Foundation.

Leu, D. J., Kinzer, C. K., Coiro, J. L., & Cammack, D. W. (2004). Toward a Theory of New Literacies Emerging From the Internet and Other Information and Communication Technologies. In R. B. Ruddell & N. Unrau (Eds.), *Theoretical Models and Processes of Reading* (5th ed.). Newark, Delaware, USA: International Reading Association.

Lyotard, J.-F. (1984). *The Postmodern Condition - A Report on Knowledge* (G. Bennington & B. Massumi, Trans.). Manchester: Manchester University Press.

21.4   Social Media

Baym, N. K. (2010) *Personal Connections in the Digital Age*. Cambridge: Polity.

Benkler, Y. (2006) *The Wealth of Networks*. New Haven and London: Yale University Press.

Christakis, C. and Fowler, J. (2011) *Connected: The Amazing Power of Social Networks and How They Shape Our Lives*. London: Harper Press.

Creeber, G. and Martin, R. (Eds.) *Digital Cultures: Understanding New Media*, Maidenhead: Open University Press.

Flew, T. (2008) *New Media: an introduction* (3rd Edition). South Melbourne: Oxford University Press.

Gauntlett, D. (2011) *Making is Connecting: The Social Meaning of Creativity from DIY and Knitting to YouTube and Web 2.0*. Cambridge: Polity.

Hinton, S. and Hjorth, L. (2013) *Understanding Social Media*. Los Angeles, London, New Delhi, Singapore and Washington DC: Sage.

Ito, M. (et al.) (2010) *Hanging Out, Messing Around, and Geeking Out*. Cambridge, Mass.: MIT Press.

Jenkins, H. (2006) *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press.

Jones, R. and Hafner, C. (2012) Understanding Digital Literacies: A Practical Introduction. Abingdon and New York: Routledge.

Keen, A. (2007) *The Cult of the Amateur: How Today's Internet Is Killing Our Culture*. London: Nicholas Brealey.

Keen, A. (2012) *Digital Vertigo*. London: Constable.

Lanier, J. (2010) *You are Not a Gadget: A Manifesto*. London: Allen lane

Lax, S. (2009) *Media and Communication Technologies: A Critical Introduction*. Basingstoke: Palgrave Macmillan.

Leadbeater, C. (2008) *We-think: The Power of Mass Creativity*. London: Profile Books.

Lessig, L. (2004) *Free Culture: The Nature and Future of Creativity*. London: Penguin.

Lessig, L. (2008) *Remix: Making Art and Commerce Thrive in the Hybrid Economy*. London: Bloomsbury.

Lister, M. (et al.) (2009) *New Media: A Critical Introduction* (2nd Edition). London and New York: Routledge.

Mandiberg, M. (Ed.) (2012) *The Social Media Reader*. New York and London: New York University Press.

Marshall, P. D. (2004) *New Media Cultures*. London: Arnold.

McLuhan, M (1962) *The Gutenberg Galaxy: The Making of Typographic Man*, University of Toronto Press, Toronto

McLuhan, M (1964) *Understanding Media - The Extensions of Man*, Routledge, London

Murphie, J. and Potts, A. (2002) *Culture and Technology*. London: Palgrave and Macmillan.

Naughton, J. (2012) *From Gutenberg to Zuckerberg: What You Really Need to Know About the Internet*. London: Quercus.

Rheingold, H. (2012) *Net Smart: How to Thrive Online*. Cambridge Mass. and London: MIT Press.

Seel, P. B. (2012) *Digital Universe: The Global Telecommunication Revolution*. Chichester: Wiley-Blackwell.

Shirky, C. (2008) *Here Comes Everybody*. London: Allen Lane.

Shirky, C (2010) *Cognitive Surplus: Creativity and Generosity in a Connected Age*. London: Penguin.

Turkle, S (2011) *Alone Together: Why We Expect More from Technology and Less from Each Other*. New York: Basic Books.

Weinberger, D. (2003) *Small Pieces Loosely Joined: A Unified Theory of the Web*. New York: Basic Books.

Winston, Brian (1998) *Media Technology and Society - A History from the Telegraph to the Internet*, Routledge, London.

22   Presentation of Written Assignments and Harvard Referencing

All written work (including electronic text such as blog posts) must satisfy basic requirements:

Spelling, punctuation and grammar should be accurate.

- Proper use should be made of bibliographies and references.
- Evidence of reading and research is essential.

Good assignments are likely to demonstrate:

- The ability to organise a relevant response to the type and terms of the assignment set.
- The ability to evaluate and critically analyse material, to provide evidence of wide reading, and to display some personal insight.
- The ability to present evidence, construct arguments and draw conclusions.

22.1   Presentation

Lengthy quotations (over two lines) should be indented (block quoted) further than for a paragraph. Italicise titles of novels, films, plays, television programmes, computer games, magazines and art works, and so on. Thus: Jaws, The Royle Family, Tomb Raider, Empire. You can also add further information, such as year of production or 'authors' of films, videos and television programmes consulted, by listing Title (director and date), for instance, Taxi Driver (Martin Scorsese, 1976). Enclose in quotation marks the titles of journal articles, articles in newspapers and magazines, essays and chapters in books, songs, lectures and episodes of television programmes. Thus: 'I Can't Get You Out of My Head'.

If you refer to visual material (photographs, pictures, stills, etc) try to include it with the text. Acknowledge all the published material you have consulted in the preparation of the assignment using the Harvard reference system.

22.2   Bibliography and References

Each time a quotation, paraphrase or another direct reference to published material (including films, television programmes, websites, etc) is made, it should be referenced. References and bibliographies require a referencing system. There are many systems available, but the Harvard system is simple and used widely.

22.3   Harvard System for Referencing

Referencing is a standardised way of acknowledging the sources of information and ideas that you have used in your assignment. Referencing is necessary to avoid plagiarism, the use of other people's work as

your own. It also shows the reader where they can find the information to which you have been citing and referring. The ability to use a reference system is a basic requirement of scholarly activity.

There are many acceptable forms of referencing and different styles. The key point is that whatever system or style that you use it must be used consistently throughout the document. The advice for this module is to use the style and system adopted in the DMU Library publication on the Harvard system (http://www.library.dmu.ac.uk/Images/Selfstudy/Harvard.pdf).