

GEO3146

DIGITAL GEOGRAPHIES



WORKBOOK 2023/4

Key Information (KIS):

<http://geography.exeter.ac.uk/currentstudents/modules/description/index.php?moduleCode=GEO3146&ay=2023/4>

CONTENTS

CONTENTS	2
WHAT IS THE WORKBOOK?.....	4
WHERE WE ARE.....	4
EXPLORE	5
GENERATE SEVERAL IDEAS	5
STARTING POINTS.....	5
HYPOTHESIS GENERATION	5
‘CRAZY 8S’	6
CONCEPT SMASH (‘FORCED RELATIONSHIPS’).....	6
REFLECTION	7
EXPAND.....	8
I.G.O.....	8
REFLECTION	8
EVALUATE	9
ROSE, THORN, BUD.....	9
RESULT	9
FURTHER STEPS	10
ESSAY PLAN GUIDELINES	10
VIDEO STORYBOARD.....	10
ASSESSMENT BRIEFS	11
USE OF GENERATIVE AI	11
A. ESSAY BRIEF	12

WHAT YOU ARE BEING ASKED TO DO:..... 12
WORD LENGTH 12
GUIDELINES 12
WILL YOU GET ANY HELP PREPARING?..... 12
WHEN IS IT DUE? 12

B. VIDEO COURSEWORK BRIEF 13

WHAT YOU ARE BEING ASKED TO DO:..... 13
WHAT KINDS OF THINGS CAN YOU DO? ARE THERE ANY
EXAMPLES?..... 13
HOW WILL IT BE MARKED?..... 13
IS THERE A STRICT LIMIT IN TERMS OF THE LENGTH OF
THE VIDEO?..... 14
WILL YOU GET ANY HELP PREPARING?..... 14
WHEN IS IT DUE? HOW SHOULD I SUBMIT?..... 14

VIDEO MARKING CRITERIA 15

WHAT IS THE WORKBOOK?

In this part of the module, you are invited to begin to explore topics for the assessment through the activities in this 'workbook'. These are self-directed activities – you are asked to conduct them on your own and develop your individual ideas in preparation for the module assessments. The workbook is structured in three substantive steps: Explore; Expand; and Evaluate.

In the 'Explore' stage you are invited to rapidly develop potential areas of interest into ideas that can be taken forward for the assessments. This is a process of developing ideas that may possibly inform your assessment submissions. The activities are designed in a way that they can be rapidly iterated. You can 'try out' several different topics and/or use the same techniques to iteratively develop variations on a theme.

In the 'Expand' stage you are guided through a process for taking forward select ideas so that you can elaborate and expand upon them. This enables you to begin to consider the usefulness of ideas and examples. In this phase you can begin consider how an idea relates to your notes and literature.

In the 'Evaluate' stage you will consider which ideas can best work for you in relation to your interests and the requirements of the assessment.

Each of the following sections provide a set of instructions for undertaking the three phases of idea development. At the end of the workbook you will also find the assessment briefs, as outlined on ELE and in the module handbook.

WHERE WE ARE

In the first four weeks of *Digital Geographies* we have explored some of the key concepts that underlie a significant portion of contemporary research in the field. To map the field, we have begun to discuss some of the assumptions that are taken for granted in ordinary discourses of 'the digital'. We have grounded this exploration in seven key ideas or theories in relation to understandings of 'the digital': space and world; technology; maps and mapping; identities; community; innovation; and: work.

First, we discussed the assumptions and theories about space and spatial experience in relation to digital media. Central to this exploration is the use of spatial metaphors. Second, we considered the importance of theories of technology and the assumptions about what constitutes digital media to understandings of their role in contemporary life and digital geographies research. Third, we explored geography's own technology: maps and mapping practices and expressions of power with and through maps. Fourth, we looked at the ways identity is produced and performed with and through digital media. Fifth, we examined the ways in which community is assumed, proposed and performed in relation to digital media. We considered the ways in which ideas about 'community' relate to, or are different from, 'network' when thinking about communality performed using digital media. Sixth, we explored the ways in which stories about 'the digital' are often framed in relation to 'progress' and carry with them ideas about 'innovation'. We thought about the kinds of geographical imagination this constructs and considered how this relates to ideas about 'determinism'. Seventh, we looked at how work is understood and perhaps being reimagined in relation to digital media and the kinds of geographies thereby produced.

You can, and possibly should, run through the four phases described below for EACH of the assessment tasks. *Explore*, *Expand* and *Evaluate* for BOTH the essay AND the video.

EXPLORE

The first phase of workbook activities is to EXPLORE ideas. You may have your own techniques for generating ideas, please feel free to use them. In this section I outline some suggestions for techniques to rapidly generate ideas. One of the key sticking points for many of us is the 'blank page'. The techniques that follow are some ways of moving past concerns about finding 'the right idea'. There are many potential 'right' ideas and these tools will help you develop some. You should aim to spend no more than thirty minutes to one hour on this phase.

GENERATE SEVERAL IDEAS

The key element to this ideation process is to generate SEVERAL ideas and to do so quickly. The specific details of those ideas are less important at this stage than the process of developing a range of ideas that may possibly inform your essay and video. These activities are designed in a way that they can be rapidly iterated. I encourage you to 'try out' several different topics and/or use the same techniques to iteratively develop variations on a theme. Therefore, you may use one or all of these tactics more than once to identify where your interests lie.

STARTING POINTS

There are several ways of creating the 'seeds' for ideas – the starting points for our 'explorations'. You can do mind maps, write lists, draw diagrams or any other technique you find useful for pulling together a range of themes, ideas and thoughts.

FOR THE ESSAY

The essay question focuses on an argument about whether there is a difference between what is digitally mediated and what is apparently not, or whether there is ever a place truly 'offline'. You can focus your initial ideas generation on examples and topics relevant to this.

FOR THE VIDEO

If you are finding this hard you could start from one of the key concept lectures. Pick a theme from a lecture, such as 'identity' or 'work'. Try to map out elements of what you know so far that relate to the assessment tasks – where is the 'digital geography' in it?

HYPOTHESIS GENERATION

We all have assumptions or things we think we know about different topics. The aim of this activity is to take these assumptions and turn them into hypotheses that we can turn into arguments that respond to the assessment briefs.

PROBLEM

“How to turn assumptions into questions you may use to answer the assessment briefs”

PREPARATION

- Identify your area of interest – you may have notes, a mind map or a list. Review this and have it visible.
- Create a 10-minute timer on your phone

ACTIVITY

You have 10 minutes to write at least three hypothesis statements based on your identified areas of interest that are relevant to the essay or video assessment.

Examples of how to write your hypothesis:

I rarely think about [this spatial metaphor; this app, device or technology] **so it must be important to digital geography**

[Key concept from the lectures] **is often talked about in relation to** [this example; this device or app] **so it could also be related to** [another example]

Because many/some people assume [this spatial metaphor; this 'truth' about digital media] **is true, there must be** [a theory, some research] **that proves it**

Geographers don't discuss [this idea; this activity or pastime; this app or device] **in relation to** [key concept] **so there must be a gap in the literature**

'CRAZY 8S'

PROBLEM

"How to identify an area of interest relevant to answering the essay and the wider module"

AND

"How to identify an area of interest relevant to the video brief and the wider module"

PREPARATION

- Identify your area of interest – you may have notes, a mind map or a list. Review this and have it visible.
- Take a piece of paper (A4 minimum), or create a large blank document in a note-taking app.
- Divide your paper into 8 (if its physical just fold into 1/4s and then once more)
- Create a 1-minute countdown timer on your phone

ACTIVITY

You have 8 minutes to generate 8 ideas for how to study your interest area/topic

- Start the 1-minute timer
- Come up with a (very) brief description of an essay theme or video idea from your notes – write it in one of the boxes. It doesn't matter how strange the idea is.
- When the 1-minute lapses move on, don't worry!
- Go again til you have eight ideas.

CONCEPT SMASH ('FORCED RELATIONSHIPS')

Sometimes we have to experiment with putting together seemingly unrelated, or unsuitable, ideas to see if and how they might work together.

PROBLEM

"How to identify areas of interest to the assessment by combining ideas"

PREPARATION

- Identify your area of interest – you may have notes, a mind map or a list. Review this and have it visible.
- Have two pieces of paper.

- Take one piece of paper (A4 minimum), or create a large blank document in a note-taking app.
- Divide your document/paper into 6 (if its physical just fold in half lengthways and then into thirds)
- Create a 5-minute timer on your phone

ACTIVITY

- Write a significant idea, concept, example or topic from your notes in each of the six 'boxes'
- In five minutes, create a list of as many pairs of as you can between the six boxes
- Reset your 5-minute timer, in another five minutes write as many arguments or idea statements from the list of pairs as you can.

REFLECTION

You have generated several ideas. In no more than 10 minutes:

- Consider which bits of the ideas are potentially 'do-able' as a 2000-word essay or 5-minute video.
- Rank them. Think about: can you find out more about them, are they interesting (enough), do they fit within the themes of the module
- Rewrite the best bits, or simply copy the top ones, so that you have at least a top two.

Turn your top two into one sentence arguments or statements that respond to the essay question/video brief.

EXPAND

The second phase of workbook activities is to take forwards and EXPAND your most promising ideas. In this section I suggest a simple model for constructing a rudimentary plan to address the assessment based on the ideas you have generated. You will need to conduct this step at least twice, once for the essay and once for the video. If you have more than one possible idea for each assessment then you can experiment with completing this phase for each of those possible ideas. You should aim to spend no more than one hour on this phase.

I.G.O

The model is based on the mnemonic 'IGO', which stands for 'Ideas, Grouped and Ordered'. The aim of this model is to move from a single sentence idea towards a skeleton plan of how that idea might be structured into an argument or narrative. It works in three steps.

IDEAS

Firstly, as with the EXPLORE phase, we need to generate our list of ideas. Based on your one sentence argument or statement—using a brainstorm, spider diagram, or any other technique—write out a list of the key points or ideas that relate to that argument or story you can tell about it. Try to generate a list of at least ten points that could feature in an essay or video that articulates your idea. You may need to search your notes or readings to generate your list.

GROUPED

Second, we need to begin to think about structure. Some ideas relate to one another better than others. Where you see commonalities between the 'ideas' in the list group them. One strategy here is to take your list of ideas and number them. Then write grouped lists of number. Another strategy would be to copy and paste ideas into grouped lists in a second document. Give each group a title.

ORDERED

Third we need to begin to discriminate: what's (not) going to be in the essay or video and in what order. Here we need to begin to home in on what are the most important points. Which points will best tell the story you want to tell? Which points best help you answer the essay question? Think about which order the groups of ideas will work in. Do they logically flow from one to another?

REFLECTION

Once you have completed the final stage of the I.G.O activity you have generated the outline of an argument for one of the assessments. You should ensure that you have at least one of these outlines for each of the assessments. This will be important for your ongoing work towards submission.

EVALUATE

The third and final phase of the workbook is to begin to EVALUATE the idea plans you have generated for the assessments. Evaluation is an important element of reflection in how we both generate and then use ideas and arguments, not only for education assessments, but more broadly in our work.

In this phase of the workbook, you will reflect upon the practicality and relevance of your ideas and arguments for the assessments. This step will allow you to hone your ideas and, hopefully, gain confidence in them. You should aim to spend no more than one hour on this phase.

ROSE, THORN, BUD

This activity should be completed for each idea or argument plan. You will likely run through this activity at least twice. You should aim to complete each iteration of this activity within a maximum of 30 minutes.

PREPARATION

- Create a copy of your idea plan, print it out, or write it out – so that you can annotate it.
- Create a second document, or prepare another piece of paper, with three columns or rows, labelled: ‘Pros’, ‘Cons’ and ‘Possibilities’ (in other contexts these are called ‘Rose’, ‘Thorn’ & ‘Bud’).

ACTIVITY

(For each idea or argument plan)

Taking each point or group of points on your plan in turn, consider:

1. does it address the assessment brief in a productive way?
2. Perhaps it doesn't address the assessment brief?
3. Are there possible points of extension or additional ideas that stem from this point?

Write the results of these evaluations of each point on both/either your copy of the plan, or in the relevant column on your second document/paper.

Systematically work through all of your points until you have a clear sense of where the strengths of your plans are and where you might need to either remove or rethink points. You may wish to return to previous phases of the workbook to refine your ideas, or you may simply adjust your plans.

RESULT

As a result of these three phases of the workbook you should now have at least two draft outline plans for each of the assessments – a plan for the essay and a plan for the video. These are not definitive, but they mark a good starting point for future work.

FURTHER STEPS

Thank you for engaging in the workbook activities for Digital Geographies. I hope that they proved useful. These are starting points. We will take these plans forwards in the coming weeks.

You may wish to develop your plans into more formal structures. In week 7, we will look at developing more formal essay plans based on the ideas you have generated through the workbook activities. We will also explore how to develop the ideas you may have for videos into 'storyboards' – visual outlines for planning films and videos.

ESSAY PLAN GUIDELINES

PREPARE AN ESSAY PLAN OF NO MORE THAN TWO PAGES

You may individually prepare an essay plan to help prepare for the essay assessment. The exercise is an opportunity to refine your ideas for the essay assessment in advance of submission.

WHAT IS THE FORMAT?

A (maximum) two-page essay plan, to be presented and submitted electronically. This should include:

- An abstract or summary of the argument
- Either:
 - A paragraph plan of two or three sentences per paragraph. Signal the key ideas or sources and try to show how the paragraphs fit together – why the argument is in the order presented.
 - A section plan of a summary paragraph per section, highlighting key aspects of the argument or key ideas or sources and how each section flows from the next.

WHAT SUPPORT IS THERE?

Please make use of the essay surgeries, my office hours and the ELE forum to pose questions about this assignment.

VIDEO STORYBOARD

In the coming weeks we will develop a strategy for taking forwards your ideas for the video coursework. This will centre around constructing a visual plan for the video called a 'storyboard'. If you are interested in exploring this in advance of our timetabled discussions, you can find further information on the Assessment Support page of the website.

ASSESSMENT BRIEFS

USE OF GENERATIVE AI

We recognise, especially on this module, that Generative AI and Large Language Models tools, such as ChatGPT, are interesting and relevant. These tools are potentially valuable for helping you develop your learning but they are **tools** and do not automate learning as such. On this module they are not a replacement for your learning and so we have prepared the following guidance.

Permitted uses:

- ✓ Transparent and critically informed use of LLM is permitted to:
- ✓ Brainstorm formative and summative assessment ideas at the planning stage. LLM can quickly summarise a set of ideas or arguments (though can of course be misleading too).
- ✓ Help you to develop a clear structure in your responses to course questions and for your assessments (again, beware, as the outputs may well be misleading, and send you away from the course context and content. Like any other form of reading, you need to judge what is and isn't helpful).

Not permitted:

- ✗ Do not submit text generated in an LLM in your assessment, doing so may result in cases of academic misconduct.

Advisories:

- LLMs will not generate the kinds of text that will help you achieve good marks in this module. They are useful in providing a partial scan of available materials, but they are likely to contain errors and take you away from the course content (Digital Geographies has a generic title but is a unique module, many of the ideas are drawn from disparate areas and you will find LLMs tend to take you down more generic and sometimes doctrinal routes that the module questions).
- Originality is a key criterion for coursework – LLMs will not deliver this, it comes through your ability to synthesise and critically engage with materials.
- LLMs tend to have been trained on existing content (with a historical cut off, for example with ChatGPT3 it is 2021) - they will not draw your attention to recently published literature or ideas and are likely to miss dissenting, heterodox or more marginal content. So, using LLMs to find information is ill-advised. They can help you in finding out how a problem or issue is often structured, but you need to add value and critical content to this to produce good quality work.
- ChatGPT (3) in particular, and possibly other LLMs, are unreliable and/or inconsistent in providing rigorous evidence for arguments there are multiple documented examples of ChatGPT fabricating quotes and references. For example, in version 3 and earlier of ChatGPT this was for over 50% of any references it generated. For peer-reviewed research addressing this specifically see, for example: Bhattacharyya et al. (2023), Gravel et al. (2023) and Walters and Wilder (2023).
- If you use LLMs to check grammar or proofread your essays, it is better to use non-generative AI (for example Grammarly) in producing final versions of your work.

A. ESSAY BRIEF

WHAT YOU ARE BEING ASKED TO DO:

A 2000-word essay responding to a set question:

Where is the digital? Answer with examples or a case study.

This essay is geared towards addressing specific aspects from the full breadth of the course. Essays will need to be submitted in accordance with the usual conventions.

WORD LENGTH

Maximum word length is 2000 words. Any assignments over 2000 words will receive an automatic penalty.

GUIDELINES

- This assignment brings together the ideas we have explored throughout the module and the wide range of interests you each bring. It is possible for the task to seem rather abstract, but it doesn't need to be. So, some examples might include:
 - Exploring the ways in which mapping apps and platforms affect even remote areas through debates concerning 'spatial media'.
 - Examining the growth of 'surveillance capitalism' in relation to tracking systems, such as Path Intelligence, in shopping centres.
 - Looking at social media use in 'private' spaces and ideas about 'public intimacy'.
- It is absolutely fine to offer a strongly theoretical account, if that's your thing, but you should try to ensure that your case study retains the overall focus.
- Try to avoid directly reiterating an established argument and case study, such as code/space and airports. Answer the question with reference to relevant literature, ideas and/or theories and illustrate this with an example/case study that you feel helps draw out your points.
- Please bear in mind that you need to avoid potential cross-over with other assessed material (turnitin **will** pick up duplication). If, for example, your dissertation is in this area, you should ensure your essay is sufficiently different. You also need to avoid potential conflict with material submitted in other modules. If in doubt, please discuss with me.

WILL YOU GET ANY HELP PREPARING?

Yes. There will be **coursework surgeries** in weeks 5 and 7 with **individual bookable appointments**, advertised via ELE/the website. You will also have the opportunity for feedback on an essay plan.

WHEN IS IT DUE?

PLEASE SEE THE ELE PAGE.

B. VIDEO COURSEWORK BRIEF

“A digital geography of...”

WHAT YOU ARE BEING ASKED TO DO:

A 5-7 minute video that explores a particular digital geography, such as: a concept or idea; a particular case study; or an argument. You are being marked for your argument and ideas, not for how good you are at making videos.

The key here is to **explore one topic in a clear and understandable way**. Just as with an essay, you need to provide a clear structure and narrative to the video. Begin by introducing and then explaining to the viewer the topic and purpose of the video, what will be addressed and in what order and then follow that structure. In a 5-7 minute video this structure can be simple – there may only be a few substantive points you make. When you conclude your video you should also offer a brief overview and leave the viewer with the key point you would like them to take away from watching.

WHAT KINDS OF THINGS CAN YOU DO? ARE THERE ANY EXAMPLES?

The key to the task is simplicity – explore something that interests you in a clear and understandable way. You may focus on a key concept or idea from the philosophy of technology or from important work in geography that addresses technology. You might focus on a key example, either from literature, or of your own devising. For example, you might look at contactless payment (RFID) technologies and how they create different kinds of spaces of retail or how video games construct spaces of play between the player and the screen. Similarly, you might address a particular controversy around technology, either from academic literature or taken from media reports. For example, you might look at the ways the Terms and Conditions of mobile apps get ‘quietly’ changed to grant app owners permission to harvest more data and the reactions from users and in the media.

This is the fourth year the module has run so there are only a few examples from former students, you can find a small selection of these linked from the module ELE page. However, there are plenty of examples of the kinds and styles of video you might emulate in your assignment. Here are some videos made for another university course, in the US, run by the online education expert Michael Wesch. They mostly concern the medium of online video itself (the course is about YouTube), but they show how cutting together talking to camera, images, other peoples’ videos and music can create a compelling narrative:

<https://www.youtube.com/watch?v=vROZGNo1P9Q>

<https://www.youtube.com/watch?v=XWt5oswXarE>

<https://www.youtube.com/watch?v=bMMRYyl2Q3Y>

HOW WILL IT BE MARKED?

Marks will be awarded for your argument/ideas and *not* for production values — you are not expected to become a video production expert. The focus is on how clearly and effectively you have conveyed an argument/idea in a way that demonstrates critical reflection and independent learning.

The marking criteria that will be used to mark your videos are adapted from those used for poster presentations, with less emphasis on presentation. These are included at the end of this document.

You still need to ‘reference’, but there is some flexibility — one thing to note from the mark scheme is that ‘reference to academic debates’ doesn’t necessarily mean you need to put references as text on the screen when you discuss a concept or an idea – but it does mean that you should acknowledge where ideas come from. So, you may signpost that an idea comes from a particular person or a book in the narrative, either in spoken or written words, and you should include a list of key references as part of the ‘credits’ at the end of the video. If you use a clip from another video to drive the narrative of your own you should include this in a second video sources list, following the reference list. You do not need to list every video you use, only those that make a contribution to your narrative.

IS THERE A STRICT LIMIT IN TERMS OF THE LENGTH OF THE VIDEO?

Yes. **The videos should be no longer than seven minutes.** However, this requirement applies only to the main part of the video. As with essays with regard to word counts, the credits/references are not included in the time limit. Nevertheless, there should be nothing material to the argument presented alongside the credits/references.

WILL YOU GET ANY HELP PREPARING?

There will be **coursework surgeries** in weeks 7, 10, 11 and 12 with **individual bookable appointments**, advertised via ELE/the website.

In **week 7** there will be a **video coursework workshop**. This will be an opportunity for us to work through the planning and storyboarding of a video, in the style expected for the assessment. The aim here is to offer hands-on help and to demystify what is expected.

WHEN IS IT DUE? HOW SHOULD I SUBMIT?

DEADLINE: SEE THE ELE PAGE.

Follow each stage of the following instructions to submit your coursework.

1. First create the video as an easily shareable format, e.g. MP4.
2. Then upload the video file to a YouTube account, save it as ‘unlisted’. This means your video is available to anyone with the link but will not feature in search results.
3. Copy the link to the YouTube video and insert it into a PDF for submission. **PLEASE: copy and paste the text of the full link, e.g. ‘https://www.youtube.com ...’, so that I can copy and paste the link.**
4. In the PDF you **MUST** include your student number.
5. Upload your work to the correct ELE assessment task.

Sam will mark the video from the link in the document.

Please note:

You must ‘export’ a video file (in recognisable format, e.g. a .avi .mov .mp4 .wmv file) from your video editing software. The ‘project’ file (e.g. a .wlmf file) is *not* the video. If you are concerned about this, please consult Sam in advance of the deadline.

VIDEO MARKING CRITERIA

BAND	DESCRIPTORS	MARK
1 st	An outstanding video which demonstrates wide-ranging insight into the topic, and supported by original materials which are presented in a very clear way with original and innovative arguments with reference to relevant academic debates.	95,100
	An exceptional video with superior insight into the topic as shown by well-developed, original arguments supported by clearly explained audio-visual materials. All materials used are put into a wider context with reference to relevant academic debates. An innovative way of presenting an argument that is compelling and clear.	82,85,88
	An excellent video showing insight into the topic with well-developed arguments, well-structured presented with clear, appropriate and consistent audio-visual and textual materials. The narrative is supported by good use of academic material, used together with other materials in an integrated way.	72,75,78
2.1	A very good video showing secure knowledge of the topic, clearly structured with academic debates discussed appropriately. The narrative is clearly articulated but may. Analysis is good but may be limited.	68
	A good video that shows a firm understanding of the topic and some limited effort to put it in a wider context. The discussion of materials is sufficient but limited. There may be some errors of interpretation.	65
	Presentation and narrative may be patchy.	62
2.2	A competent video . Competent, reasonable understanding of the brief. The video is satisfactory with some examples used but some elements may be missed. Should be able to distinguish between relevant and irrelevant content.	58
	An adequate video . Generally sound, adequate or routine knowledge of subject may be elements missing, limited evidence of independent thought or further reading, some things may be misunderstood.	55
		52
3 rd	A weak video . Material is largely relevant, but muddled, poorly argued, lacking focus, lacking depth of understanding or some important elements missing (e.g. discussion, use of case studies). May be significant errors of understanding or analysis.	48
	A very weak video . Some relevant material, few or no relevant examples, little evidence for reading beyond course material. May have unclear narrative structure, naïve thought and/or regurgitation of basic course material.	45
		42
FAIL	A poor video . Some evidence for comprehension but many basic misunderstandings or misinterpretations of facts or the context of the video brief, no evidence of reading beyond the course material, poorly written and structured, may be overly brief.	38
	An unsatisfactory video . Unsatisfactory, lacking evidence of preparation, evaluation or reflective skills. Largely irrelevant to the video brief, factual material may be very thin or incorrect.	35
		32
FAIL	A very poor fail . Unsatisfactory, little or no evidence of preparation. Hastily thrown together, presentation poor, expression/style extremely poor, may not relate to the video brief.	25
FAIL	An incompetent video . Brief, irrelevant, confused, incomplete. No evidence of understanding of the material.	15, 5, 0

REFERENCES

Bhattacharyya, M., Miller, V. M., Bhattacharyya, D., & Miller, L. E. (2023). High Rates of Fabricated and Inaccurate References in ChatGPT-Generated Medical Content. *Cureus*, 15(5), e39238. <https://doi.org/10.7759/cureus.39238>

Gravel, J., D'Amours-Gravel, M., and Osmanliu, E. (2023) Learning to Fake It: Limited Responses and Fabricated References Provided by ChatGPT for Medical Questions. *Mayo Clinic Proceedings: Digital Health* 1(3): 226-234. <https://doi.org/10.1016/j.mcpdig.2023.05.004>

Walters, W.H. and Wilder, E.I. (2023) Fabrication and errors in the bibliographic citations generated by ChatGPT. *Nature: Scientific Reports* 13, 14045. <https://doi.org/10.1038/s41598-023-41032-5>