

UNIVERSITY OF BRITISH COLUMBIA

Masters of Educational Technology

Fall 2012

ETEC 531 (64A): Cultural and New Media Studies

Course Designers: Dr. Stephen Petrina & Dr. Franc Feng

Instructor: Dr. Franc Feng

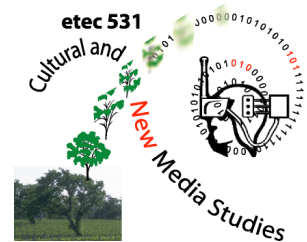
Phone: 604-822-5279

Email: feng@interchange.ubc.ca

Office: 2122 Scarfe Hall

Office Hours: By appointment

WWW: <http://met.ubc.ca/>, <https://www.elearning.ubc.ca>, <http://edcp.educ.ubc.ca/>



Course Description:

This course explores convergences, intensifications and transformations of culture, nature and technology. Cultural and new media studies developed in anticipation of, and response to, ways in which culture, nature and technology converge to intensify and transform everyday life. In addition to understanding culture, media and the process of meaning-making, cultural and new media studies also focus on making and managing media across formats, creative expression, and civic engagement. Drawing on various methods and theories, this course provides a forum for exploring cybercultural and technocultural issues such as cyborgs and hybridity, digital property, cyberpunk fiction, the posthuman, AI and A_EI, information warfare, virtual reality, third nature, and religion. The course is organized around nine modules that correspond to the chapters and themes in the text, *Culture and Technology*.

Texts (Required):

1. Murphie, A. and Potts, J. (2003). *Culture and technology*. New York: Palgrave Macmillan.

Valued Ends of the Course:

Our intention is to help you develop a framework for understanding the convergences, intensifications and transformations of culture, nature and technology. The overall goal is to provide a forum for "exploring" and "doing" cultural and new media studies. One major effort will be in helping you explore the interrelationships among culture, nature and technology. A second effort is to help you develop a critical interdisciplinary literacy to grapple with controversial issues pertaining to culture, nature and technology. A third effort encourages you to explore provocative challenges to ontology and epistemology as well as class, disability, gender, race and sexuality, offered by new media technologies.

Vista Structure:

This course is taught online through Vista and structured around nine modules that not only summarize each chapter but also act as exemplary pieces to extend the chapter themes. The Learning Management System and social software provide the means for both self-directed studies and group collaboration. The schedule below details the logistics, pace and sequence of the course. You are expected to dedicate about **6-8 hours per week** to the course, including assignments.

- ❑ **Academic Honesty and Standards, and Academic Freedom:** *UBC Calendar*
- ❑ **Policies and Regulations (Selected):** <http://www.students.ubc.ca/calendar>
- ❑ **Academic Accommodation for Students with Disabilities:** Students with a disability who wish to have an academic accommodation should contact the Disability Resource Centre without delay (see UBC Policy #73 www.universitycounsel.ubc.ca/policies/policy73.pdf).

The course proceeds in a linear approach from week 1 to week 11 with online synchronous forums scheduled weekly to correspond with modules and chapters. However, the entire course, including all modules, is immediately accessible.

Course Schedule for ETEC 531 Fall 2012 (Section 64A)

Week	Module	Contents	Live Forum	Chapter & Topics
Week 1 4-9 Sep	#1	Intro		Course introduction, articulations, connections
Week 2 10-16 Sep	#1	Introduction + Chapter 1	Wednesday 6:00-7:00 PST (optional)	Theoretical Frameworks , Mapping cultural and new media studies, Definitions, Theories of technology
Week 3 17-23 Sep	#2	Chapter 2	Wednesday 6:00-7:00 PST (optional)	Art and Technology , Modernism, Postmodernism, Music
e-Portfolios Initiated by 30 Sept				
Week 4 24-30 Sep	#3	Chapter 3	Wednesday 6:00-7:00 PST (optional)	Digital Aesthetics: Cultural Effects of New Media Technologies , Digital property, Censorship
Week 5 1-7 Oct	#4	Chapter 4	Wednesday 6:00-7:00 PST (optional)	Science Fictions , Frankenstein, Robots, the Posthuman, Cyberpunk fiction, The Matrix
ETEC 531 Student Needs Survey completed by 15 Oct				
Week 6 8-14 Oct	#5	Chapter 5	Wednesday 6:00-7:00 PST (optional)	Cyborgs: The Body, Information and Technology , Privacy, Cyberculture, Human-Computer Interaction
Week 7 15-21 Oct	#6	Chapter 6	Wednesday 6:00-7:00 PST (optional)	Technology, Thought and Consciousness , Virtual Reality, AI & Artificial Life, Heidegger, Ontology, HCI
First Media Production Due 31 Oct				
Study Break 22- 28 Oct				
Week 9 20 Oct-4 Nov	#7	Chapter 7	Wednesday 6:00-7:00 PST (optional)	Getting Wired: War, Commerce and Nation State , Sovereignty, Networking, Complexity, Territorialism, Postcolonialism
Week 10 5-11 Nov	#8	Chapter 8	Wednesday 6:00-7:00 PST (optional)	Living with the Virtual , Third nature, Cyberdemocracy
Week 11 12-18 Nov	#9	Module 9	Wednesday 6:00-7:00 PST (optional)	Technology and Religion: The Flesh is Willing, but the (Virtual) Spirit is Weak
Digital Module Due 15 Dec				

Text and Readings

The required textbook for the course, *Culture and Technology*, frames the weekly modules. Each module has a number of supplementary readings in pdf format. As a graduate student, you are expected to complete all of the readings and modules for the week. Although I do not expect you to read the entire contents of websites to which you are directed within the modules, I do expect you to browse the sites and familiarize yourself with the content. The weekly live forums and discussion boards are two effective media for you to communicate your feelings, questions, responses and understandings of the readings. Please take advantage of these media, which in turn can be cut and pasted into your e-Portfolio.

Assessment (for details, see below):

Deadline:

1. Thematic Media Production (35%)	31 Oct
2. Digital Module (36%)	15 Dec
3. Total Participation (29%)	
<input type="checkbox"/> Instructor-evaluated participation (20%): <input type="checkbox"/> Peer-evaluated participation (9%): CPPA due on (Please see details below, for clarification)	Ongoing 15 Dec

1. Thematic Media Production (35%): Produce one media production that responds to one post-test question from the nine modules. This assignment tests your media design skills and challenges you to experiment with non-print or rich media. Prepare mediated responses that indicate your thoughtful engagement with the content. The media should be thorough and designed to inspire dialogue in the LMS forums.

2. Digital Module (36%): Contribute a module to a course (Moodle) created by ETEC 531 peers. Choose a topic that a) is coordinated with your peers; b) is appropriate, appealing, and relevant to students at either the grades 4-7 or 11-12 levels; c) addresses key concepts in cultural and new media studies / media education. The section should be written for 4-7 or 11-12 students and include the elements of the module format outlined below (Groups of 3-5)

The module addresses one of the themes or topics in cultural and new media studies / media education. This assignment tests your instructional design skills and challenges you to make cultural and new media studies accessible to grade 4-12 students. *This is a group project (groups of 3-5). You will have to assign roles within your group. For example, one of you may be the designer, one the content specialist, one the trouble-shooter and resource archivist. Ideally, your digital module will include media from your thematic media production.

3. Total participation (29%)

3a. Instructor-evaluated participation (20%): We refer to your *scholarly* level of participation as academic conversation, entailing a range of actions including academic conversation, articulation and presentation. Participation is interdependent with preparation for each module, which involves reading (highlighting, pagination post-its, margin notes, comments & questions, etc.), writing (posting to discussions, note-taking, outlining, questioning, defining, mapping, framing, summarizing, journaling, blogging, podcasting, exposition, etc.), organizing (documenting, labeling, ordering, archiving, filing, sequencing events, chronicling, etc.), reflecting (rethinking, reincorporating, remapping, analyzing, synthesizing, etc.), and speaking (podcasting, corresponding with peers, chat, etc.). One goal of preparation is to sustain increasingly sophisticated academic conversations or engagement with the readings, course and peers. A second goal is to develop systematic approaches for engaging with the readings and your peers (i.e., developing reading, speaking, writing, organizing, and reflection form(at)s and styles that are effective). **Read for Meaning along with Purpose...**

3b. Peer-evaluated participation (9%): **You** will be evaluating the 9% (of the total, 29%) allocated for evaluation of cybergroup peer participation, contributing towards the development of DM, with the **Cybergroup Peer Participation Assessment (CPPA)** rubric, on page 8.

General Assessment Criteria for Final Marks

<p>A+ (90-100) A (85-89) A- (80-84)</p>	<p>Outstanding in all aspects of course. Excellent coverage of requirements for assignments. The assignments are coherent and comprehensive. Great examples are used to supplement ideas. Communication and presentation are of a high standard— the assignments look professional and are clean (nearly free of typos, few digital file problems, etc.). The formats followed adhere to the formats provided. Public work is posted on an accessible e-Portfolio site and all links are functional. Participation in chats and bulletin boards is outstanding.</p>
<p>B+ (76-78) B (72-75) B- (68-71)</p>	<p>Very good in nearly all aspects of course. Semi-comprehensive coverage of required content. Assignments are drawn from a range of sources, are coherent but not entirely comprehensive. Good examples are used to supplement ideas. Communication and presentation are good— the materials look semi-professional and are nearly clean (nearly free of typos, digital file problems, etc.). The formats followed adhere somewhat to the formats provided. Public work is posted on an accessible e-Portfolio site and most links are functional. Participation in chats and bulletin boards is of a high level.</p>
<p>C+ (64-67) C (60-63) C- (55-59)</p>	<p>Average in nearly all aspects of course. Shoddy coverage of required content. Assignments are somewhat incoherent and not very comprehensive. Few examples are provided. Communication and presentation are ok— the materials look amateurish and have typos, digital file problems, etc.). The format used does not adhere to the format provided. Some work is posted on an accessible e-Portfolio site and some links are functional. Participation in chats and bulletin boards is ok.</p>
<p>D (50-54)</p>	<p>A barely adequate performance. Limited coverage of requirements. Limited number of examples. Little attempt at being comprehensive. Format and presentation minimal. Poor communication and presentation. Few attempts to participate or perform.</p>
<p>F (0-49)</p>	<p>An inadequate and incomplete performance. Patchy coverage of criteria with omissions in certain areas. No attempt at meeting requirements.</p>

Assignments

Please remember that in an online graduate course, you have a responsibility to do the readings, complete the modules, and participate in online discussions, both synchronous and asynchronous. Many activities and assignments, other than the readings, will deal with non-print media. The module and thematic analysis assignments are intended to help you develop skills and knowledge in the design and production of new media. These assignments ought to be progressively sophisticated in audio and video media.

Assignment submissions: Please submit all assignments via the *Assignment Dropbox* in Vista.

1. Thematic Media Production (35%)

Media productions are the hallmark of cyberspace— Communication and participation are blends or convergences of image, text and sound. Certainly, students of new media technologies ought to be conversant in all of these modalities. This assignment challenges you to creatively express yourself as well as apply your technical skills. Produce one media production that thematically responds to one or more post-test questions from any modules (out of nine) of your choice. Prepare mediated responses that indicate your thoughtful engagement with the content. The media should be thorough and designed to inspire dialogue in the LMS forums.

A number of options are available for producing your thematic media productions. You could produce a media production with power point, Java slide show (export ppt file as html), animation (use formats such as .avi, .gif or .swf), or a video camera. The media production can be in compressed formats such as .avi, .mov, .mpg, .qt, .rm, flv, etc. and should be about 5 minutes in length (Examples are provided). An approach might be to script an interview of yourself in front of a video camera. When submitting, please include your *name* in your file and indicate *versions*. For universality of access and ease of marking, include an *iPod-compatible* file (e.g., (H-264, mpeg4), in addition to your source file format. Please see me, if you are interesting in interviewing a peer or participant (UBC Research Ethics Board implications). Please consult the *Technology Guide* for details, and complete the basic MP Workshop Module below, in week three, which scaffolds the assignment.

MP Workshop Module (scaffolding with examples)

To prepare you for posting and exchanging feedback with your assignment, you will be working through a *structural scaffold for learning*, our 3-part MP workshop module, where the idea is to :

- (1) Practice posting, peer reviewing with example, (2) repeating process with media production you create for practice, (3) before exchanging peer reviews with your assignment, by
- *selecting* and *posting* an example from our repository into forum, *peer reviewing* these selections posted by learning community- when ready, *posting* your “I am/am not an artist” (or an approved topic) to *practice peer reviewing*, this time with your media assignment.
- Completing the MP Workshop Module also dovetails with course participation.

Thematic Media Submissions:

When ready, simply submit your media production via *Assignment Dropbox*. Please ensure dropbox contains the *latest* version of your media production.

Assessment Criteria for Individual Media Productions

	Low-----	Avg-----	High
Addressed key concept(s) in modules	1-----	3-----	5
Synthesized with theory (and theorists)	1-----	5.5-----	10
Sufficient examples are provided	1-----	5.5-----	10
Communication and media are professional in format— Style is clean and coherent	1-----	3-----	5
Media takes advantage of a range of technologies	1-----	3-----	5
Total:	_____/35		

Media Production

2. Digital Module (36%)

Modules are *free-standing*, self-contained and comprehensive instructional packages, meaning that basically everything that the student needs is in the module. Whereas a unit is directed by the teacher and may involve the use of modules, a module provides for self-direction, or self-paced learning of a realm of content. In the late 1980s and through the 1990s, modules became immensely popular in England and Scotland in a context of "flexible learning," educators' response to flexible economics. One proponent of modularity referred to this proliferation in higher education as "The Container Revolution," reflected in the 700+ modules at Oxford Polytechnic. Modules are currently a world-wide phenomenon and the preferred containers for distance education *via* the world wide web. Instructional designers established the basic form of modules was in the 1970s (Figure 1). Modules are extremely important for anyone interested in the development of digital learning resources and online education. Most schools are moving toward mixed modes of teaching, which invariably involves the use of digital modules. The details of a digital module format are provided in the box below. The modules in ETEC 531 follow this format.

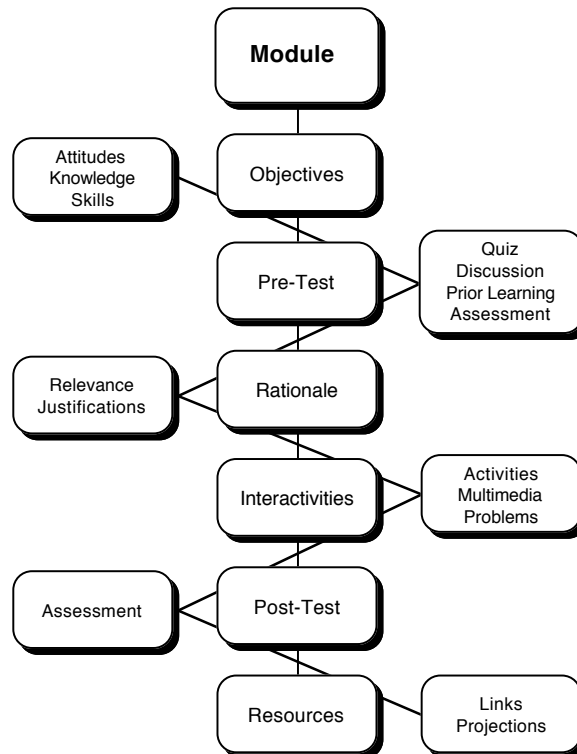


Figure 1. Schematic of Module

Digital Module

Design a module to introduce grade 11-12 students or young adults (17-30) to a theme or topic in cultural and new media studies. Design the module specifically for grades 4-7 or 11-12. A module is a free-standing, self-contained and comprehensive instructional package, meaning that basically everything that the student needs is in the module. The module should last 5 one-hour days and should encompass attitudinal, skill and cognitive dimensions. In other words, the module should involve ecological-natural, ethical-personal, existential-spiritual, socio-political and technical-empirical dimensions of technology. This is a group project (3 students per team).

Module Format: *Length: 20-30 pages of digital copy (if pages were printed)

1. **Objectives-** State what the students will learn from the module (attitudes, knowledge and skills).
2. **Pre-test-** Provide a quiz for the students to create dissonance between what they know, do not know and will learn in the module.
3. **Rationale-** Provide a clear statement on why this module is important and relevant.
4. **Interactivities-** Create audiovisual, hypertextual or rich media pathways for the students to complete the module.
5. **Post-test-** Provide a quiz for the students to test whether they learned what was in the module.
6. **Resources-** Provide a list and description of resources for students to explore the topic in more depth.

Digital Module Submission

When the cybergroup is ready to submit the Digital Module, simply assign a group member to post a note, with a backup of your Digital Module, through the *dropbox*. Remember to annotate all of your links with an image of the destination URL; include a maximum of 12-15 links per module.

Digital Module

<i>Substance and Media sophistication...</i>	
1. Content: Is the module substantial? Is it sufficiently "critical"? Is it sufficiently descriptive? Are conceptual frameworks used with sufficient depth?	_____ (10)
2. Comprehensiveness: Is the topic covered in a comprehensive way? Is there more to it than the sum of the parts? Are effective and sufficient examples provided?	_____ (5)
3. Communication Structure: Is a conceptual framework in the module evident? How well do sound, text and images work together? How effectively does the media communicate? Is there a theme? Is there a message to the media?	_____ (5)
4. Media Convergence: Does the production take advantage of a range of media technologies? Are media (image, text, sound) integrated? Is essential form and substance obscured by other features?	_____ (4)
5. Interactivity: How "interactive" is the module? Are navigational aids and options made clear? Is the module easy to "get around" from one point to another, and back to points of origin? How device "independent" is the module? Are pages kept to a manageable length?	_____ (4)
6. Hypermedia or multimedia: Does the module take advantage of available navigational and multimedia? Are tables and sub-headings used where appropriate? Is essential information obscured by "bells and whistles" or other features? Do pages load quickly?	_____ (4)
7. Visual Impact: Does the module raise questions? Was there some risk-taking in content? Is there something left to work with, after it's all said and done? Visual Style: Is the composition of the media based on principles of audio and visual design? Is the style sharp, clean and together? Is the style consistent across the duration but within a range of possibilities? Was there some risk-taking in the module overall?	_____ (4) (36)

3. Total participation (29%)

3a. Instructor-evaluated participation (20%):

Participation will be evaluated across *quantitative* and *qualitative* dimensions, on *frequency* and *volume*, and *substance* of your contributions. This means assessing frequency, volume and substance of contributions to the course; substance of your contributions will be evaluated on *quality* (see above) across discussions and course engagement (e.g. eP reflections). Quantitative assessment includes frequencies of discussion posts, etc.

Participation		
Low-----	Avg-----	High
Substantive Engagement with Content		
Appropriately and accurately articulates key constructs and themes in readings, etc. and reveals an attempt to synthesize knowledge		
1-----5.5-----10		
Advances collective knowledge and consciousness by engaging with community, and theorists/theory in the course		
1-----3-----5		
Frequently posts in discussions, etc. and engages with digital community		
1-----3-----5		
Total: xx / 20		

3b. Peer-evaluated participation (9%):

Cybergroup Peer Participation Assessment, based upon peer evaluation, seeks your input, in assessing *quality* and *quantity* of peer contributions towards completion of Digital Module. CPPA are *independently* completed, due with submission of your Digital Module.

Cybergroup Peer Participation Assessment (CPPA)	
Quality / Nature of contributions	1-----2-----3
Degree / Frequency of contributions	1-----2-----3
Overall participation	1-----2-----3
Total: xx / 9	
Comments (optional)	

CPPA Submission: Simply submit a CPPA for each colleague in your cybergroup, via the *Cybergroup Peer Participation Assessment Assignment* Dropbox (both these forms and the CPPA Dropbox will also be selectively released).

Resources

Journals in Cultural Studies and New Media Studies

1. *Bad Subjects*
2. *Communication Research*
3. *Communication Review*
4. *Convergence*
5. *Cultural Dynamics*
6. *Culture Machine (On-line)*
7. *Cultural Studies*
8. *Cultural Studies <=> Critical Methodologies*
9. *Cultural Studies from Birmingham*
10. *Cultural Trends*
11. *differences: A Journal of Feminist Cultural Studies*
12. *Journal of Popular Culture*
13. *Journal of Urban and Cultural Studies*
14. *M/C (On-line)*
15. *Postmodern Culture (On-line)*
16. *Public Culture*
17. *Social Text*
18. *American Film*
19. *Block*
20. *Camera Obscura*
21. *Canadian Journal of Communication*
22. *Canadian Journal of Film Studies*
23. *Cinema Canada*
24. *Critical Musicology*
25. *Educational Screen*
26. *Feminist Media Studies*
27. *Film Criticism*
28. *Film History*
29. *Film Quarterly*
30. *Historical Journal of Film, Radio and Television*
31. *Journal of Communication*
32. *Journal of Film and Video*
33. *Journal of Popular Film*
34. *Journal of University Film*
35. *Media Culture and Society*
36. *Mediamatic (On-line)*
37. *Media Ecology (On-line)*
38. *Media Studies Journal (On-line)*
39. *Media History*
40. *Music Analysis*
41. *New Media & Society*
42. *New Media Age*
43. *New Media Creative*
44. *New Media Markets*
45. *New Media Week*
46. *Parallax*
47. *Perspectives of New Music*
48. *Semiotica*
49. *Screen*
50. *Screen Sight and Sound*
51. *24 Images*
52. *Wide Angle*

Journals in Cognition, Learning and Technology

1. *ACM Transactions on Computer-Human Interaction*
2. *Information Technology and Behavior*
3. *British Journal of Educational Technology*
4. *Computers and Education*
5. *Computers in the School*
6. *Digital Creativity*
7. *Educational Media International*
8. *Educational Technology & Society*
9. *Educational Technology Research & Development*
10. *Ethics and Information Technology*
11. *Journal of Computer information Systems*
12. *Journal of Computing in Childhood Education*
13. *Human-Computer Interaction*
14. *Information Technology in Childhood Annual*
15. *Interactive Learning Environments*
16. *International Journal of Cognition and Technology*
17. *International Journal of Human-Computer Interaction*
18. *International Journal of Human-Computer Studies*
19. *Journal of Educational Computing Research*
20. *Journal of Educational Technology Systems*
21. *Journal of Research on Computing in Education*
22. *Journal of the Learning Sciences*
23. *Leonardo*
24. *Mind, Culture and Activity*
25. *New Technologies, Work and Employment*
26. *Technology, Instruction, Cognition and Learning*

Journals in Technology and Education

1. [*American Journal of Distance Education, The*](#)
2. [*Asynchronous Learning Networks Magazine*](#)
(electronic) (see also Journal of ALN)
3. [*Australian Journal of Educational Technology*](#)
4. [*British Journal of Educational Technology*](#)
5. [*Canadian Journal of Learning Technology*](#)
6. [*Canadian of Science, Math and Technology Education*](#)
7. [*College & University Media Review: A Look at Practices, Trends, & Research*](#)
8. [*Computers & Education*](#)
9. [*Computers and Composition*](#)
10. [*Computers in Human Behavior*](#)
11. [*Computers in Libraries*](#)
12. [*Contemporary Issues in Technology & Teacher Education*](#) (electronic)
13. [*Currents in Electronic Literacy*](#)
14. [*Education and Information Technologies*](#)
15. [*Educational Media International*](#)
16. [*Educational Technology Magazine*](#)
17. [*Educational Technology Research and Development*](#)
18. [*Educational Technology Review*](#)
19. [*Educational Technology Review*](#) (electronic)
20. [*EDUCAUSE Quarterly*](#)
21. [*EDUCAUSE Review*](#)
22. [*Electronic Journal for the Integration of Technology in Education*](#)
23. [*Human-Computer Interaction: A Journal of Theoretical, Empirical, & Methodological Issues of User Science and of System Design*](#)
24. [*Information Society, The: An International Journal*](#)
25. [*Information Technology in Childhood Education Annual*](#)
26. [*Information Technology and Disability*](#)
27. [*Information Technology, Education and Society*](#)
28. [*Innovations in Education & Teaching International*](#)
29. [*Instructional Science*](#)
30. [*Interactive Multimedia Electronic Journal of Computer-Enhanced Learning*](#) (electronic)
31. [*International Journal of AI in Education*](#)
32. [*International Journal of Technology and Design Education*](#)
33. [*International Journal of Educational Technology*](#)
34. [*International Journal of Instructional Media*](#)
35. [*International Journal on E-Learning*](#)
36. [*International Review of Research in Open and Distance Education*](#)
37. [*Internet and Higher Education, The*](#)
38. [*Internet TESL Journal, The*](#)(electronic)
39. [*Journal of Asynchronous Learning Networks*](#)
(electronic) (see also ALN Magazine)
40. [*Journal of Computer Assisted Learning*](#)
41. [*Journal of Computer Based Instruction*](#)
42. [*Interpersonal Computing and Technology Journal*](#) (electronic)
43. [*IT Journal Online*](#)
44. [*Journal of Computing in Higher Education*](#)
45. [*Journal of Computing Research*](#)
46. [*Journal of Distance Education*](#)
47. [*Journal of Educational Computing Research*](#)
48. [*Journal of Educational Media*](#)
49. [*Journal of Educational Multimedia and Hypermedia*](#)
50. [*Journal of Educational Technology Systems*](#)
51. [*Journal of IT Education*](#)
52. [*Journal of Information Technology for Teacher Education*](#)
53. [*Journal of Interactive Learning Research*](#)
54. [*Journal of Interactive Media in Education*](#)
(electronic)
55. [*Interactive Multimedia Electronic Journal of Computer-Enhanced Learning*](#)
56. [*JOE: The Journal of Online Education*](#)
57. [*Journal of Research on Computing in Education*](#)
58. [*Journal of Science and Educational Technology*](#)
59. [*Journal of Special Education Technology*](#)
60. [*Journal of Technology and Teacher Education*](#)
61. [*Journal of Technology Education*](#)
62. [*Journal of Technology Studies*](#)
63. [*Learning & Leading with Technology*](#)
64. [*Learning Environments Research*](#)
65. [*Learning With Technology*](#)
66. [*Learning Technology*](#)
67. [*Mathematics and Computer Education*](#)
68. [*Media and Methods*](#)
69. [*Meridian: A Middle School Computer Technologies Journal*](#)
70. [*MultiMedia Schools*](#)
71. [*Online Chronicle of Distance Education & Communication*](#)
72. [*Open Learning: The Journal of Open & Distance Learning*](#)
73. [*Quarterly Review of Distance Education, The*](#)
74. [*Syllabus*](#)
75. [*T.H.E. Journal*](#)
76. [*Teaching English with Technology: A Journal for Teachers of English*](#) (electronic)
77. [*Technology and Children*](#)
78. [*Technology & Learning*](#)
79. [*Technology, Pedagogy and Education*](#)
80. [*Technos*](#)
81. [*TechTrends*](#)
82. [*WebNet Journal*](#)

Journals in Science and Technology Studies

1. *Appropriate Technology*
2. *Appropriate Technology Journal*
3. *Alternatives: Technology and Ecology*
4. *Antipode*
5. *Architecture*
6. *Architecture Digest*
7. *Architecture and Ideas*
8. *Architecture and Planning*
9. *Architectural History*
10. *British Journal for the Philosophy of Science*
11. *Business History Review*
12. *Computers and Society*
13. *Design Issues*
14. *Design Studies*
15. *Environmental Science and Technology*
16. *Enterprise and Society*
17. *Ethics and Information Technology*
18. *Futurist*
19. *History and Technology*
20. *Humanities and Technology Review*
21. *IEEE Annals of the History of Computing*
22. *Information and Behavior*
23. *Information, Communication and Society*
24. *Information Polity*
25. *Information Society*
26. *Iterations*
27. *Journal of Cultural Geography*
28. *Journal of Design History*
29. *Journal of Historical Geography*
30. *Journal of Material Culture*
31. *Journal of the Society of Architectural Historians*
32. *Journal of Urban Technology*
33. *Invention and Technology (American Heritage)*
34. *ISIS*
35. *Labor History*
36. *Labor's Heritage*
37. *Labor Studies Journal*
38. *Osiris*
39. *Perspectives on Science*
40. *Philosophy of Science*
41. *Public Understanding of Science*
42. *Science and Society*
43. *Science and Technology Studies*
44. *Science as Culture*
45. *Science, Technology and Human Values*
46. *Science and Culture*
47. *Science and Public Policy*
48. *Science in Context*
49. *Social Studies of Science*
50. *Studies in History and Philosophy of Biological and Biomedical Sciences*
51. *Studies in History and Philosophy of Science*
52. *Technology and Society*
53. *Technology in Society*
54. *Technology Studies*
55. *Techne*
56. *Technology and Culture*
57. *Technology and Society Magazine (IEEE)*
58. *Transactions of the Newcomen Society*