



PROCEEDINGS

from the

Nineteenth Annual Conference

**Living and Learning: The Dynamic Interplay
Between Life Experience and Learning**

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Anne Arundel Community College

Arnold, Maryland

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Librarian/Faculty Collaboration: Strategies for Providing Library Services and Resources in Online Courses

Vicki Cone, Ken Jarvis, Sandra King

Anne Arundel Community College

In this session Vicki will begin by talking about what the Anne Arundel Community College (AACC) Library has done to support online courses, and then Ken and Sandy will describe some of the ways that the two of them have worked with the library to support their online students.

Librarian/Faculty Collaboration:
Strategies for Providing
Library Services and Resources
in Online Courses



Presented to AFACCT
January 9, 2009

Vicki Cone
Ken Jarvis
Sandra King

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Experience, Religion, and Violence in the History Classroom

Neil Dhingra

Carroll Community College

Why do students have a difficult time interpreting the history of violence and religion? Students frequently suppose that violence is an aberration in history and has no real significance for “normal life.” They dismiss it as primitive and pathological, likely to be surpassed by the advance of “civilization,” or to continue existing as an uncomfortable remnant. Likewise, they believe that religion is also alien to ordinary human experience, meant for either immediate acceptance or rejection, but not learned reflection. Furthermore, some students believe that religious experience possesses an unquestionable authority and cannot be discussed. How can we relate historical episodes of religion and violence to the “normal” life experiences of students? How can we help students interrogate their experiences?

For, if we cannot teach about religion and violence, we presently cannot maintain a commitment to civic education. Furthermore, out of desperation, we might turn to a content-based approach, which actually has negative consequences, since it conveys to students that knowledge consists of “pure” information that exists without interpretation or context. This paper suggests that community college instructors can use the thought of René Girard to teach about religion and violence. Girard’s thought consists of a few central concepts with real integrative capacity.

The first is Girard’s claim that desire is mimetic: A desires B because C has desired it first. This means that A is quite likely to become a rival of C, whether over a desired object or the perceived “being” of C. Second, Girard claims that widespread rivalry leads to destructive societal disorder that is only prevented through acts of unanimous collective violence directed against a scapegoat, a figure that can serve as an object of hatred but whose death will not lead to reprisals. Third, Girard suggests that the Jewish and Christian Scriptures serve as an auto-critique of both mimetic rivalry and the scapegoat mechanism.

Girard’s theory relates historical (and literary) episodes to violence to “normal life” (one rather obvious example would be the occurrence of romantic triangles). His theory can also help students interrogate their own experiences, especially since he has written against the “Romantic Lie,” which insists on the autonomy of the human self and the innocence of natural desire. As mentioned, the theory also has a remarkable integrative capacity, and Girard even sought to explain 9/11 as “a form of mimetic rivalry on a planetary scale,” noting that the hijackers, in their knowledge and training, were “at least somewhat American.”

One example of the use of Girard in the community college classroom is in the teaching of Greek tragedy. Often textbooks present a good deal of information about Greek tragedy, but suggest that its significance is confined to the context of the polis or that tragedy presents universal and obvious moral lessons. Girard’s thought allows us to present Greek tragedy in a comparative mode, as students can explore contrasting it to the supposed auto-critique in the Judeo-Christian tradition.

Oedipus and the figure of David from the Hebrew Bible share many similarities. They are associated with herds, they later gravitate to court, unexpectedly defeat enemies, and both flee a physically stronger king. Their stories are marked by rivalry. Oedipus is caught up in rivalry with Laius and Tiresias and Creon. David is caught up in rivalry with Uriah over Bathsheba. But there is a difference between their stories. As Joel Hodge writes, “While Sophocles is giving us an insight into the violent world of the ancient king and his kingdom (shown in Oedipus’ fate and the behavior of the main characters), he ultimately upholds that world, while the biblical text seems to reveal the struggle against scapegoating and the struggle for alternatives.”

After all, in Oedipus the sacred order is upheld. The plot is carried on by divine action or the seemingly inevitability of human nature. The expulsion of Oedipus is seen as justified, and Oedipus subsequently is revered as the restorer of order, like a god. On the other hand, David’s actions are the result of clearly disordered desire, and the prophet Nathan shows David’s error. The death of David’s son, Absalom, is not a successful ritual killing of a scapegoat; it is the obvious murder of a helpless man because of an explicitly cruel logic, “It is the death of only one man you are seeking; then all the people will be at peace” (2 Samuel 17:3). There is no ritual mystique to violence in the Hebrew Bible.

Girard also contrasts Oedipus to Christ. Sophocles, as mentioned, presents Oedipus as deserving his fate and clearly marked out, as a cripple, as a possible scapegoat. But Jesus is portrayed by the Christian Gospels as without sin – the mob’s violence is unjustifiable, without cause, even if it should bring social peace between Caiaphas and Pilate.

Obviously, none of this should be presented to students as dogmatically true. Alternate readings, particularly that of Aristotle, must be considered. But the reading of Greek tragedy through a Girardian lens forces our students to think critically about accounts of violence. What is the Oedipus cycle about? Do the Jewish and Christian Scriptures unmask mimetic rivalry and scapegoating? And, since Girard's theories also illuminate experiences from contemporary politics and the students' own lives and interrogate their experience, this form of critical thinking cannot be easily dismissed as impossible or lacking real significance.

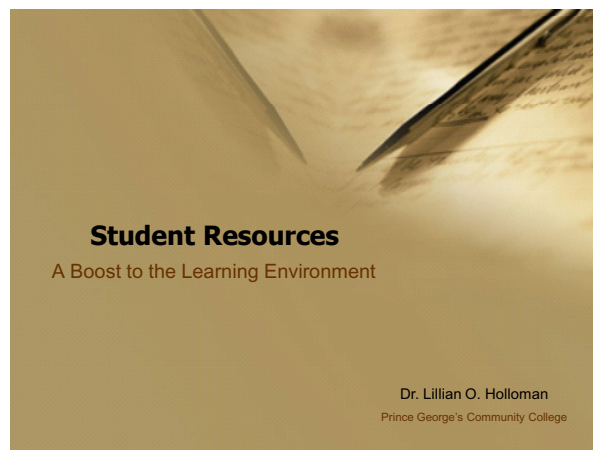
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Student Resources: A Boost to the Learning Environment

Dr. Lillian O. Holloman

Prince George's Community College

Because of Prince George's Community College's proximity to Washington, D.C. and because of the great variety of cultures represented on campus, PGCC is a microcosm of the world as it is truly a global community. Students need to comprehend the meaning of co-existing and interaction in such a campus community and its implication for the future-professionally and socially.



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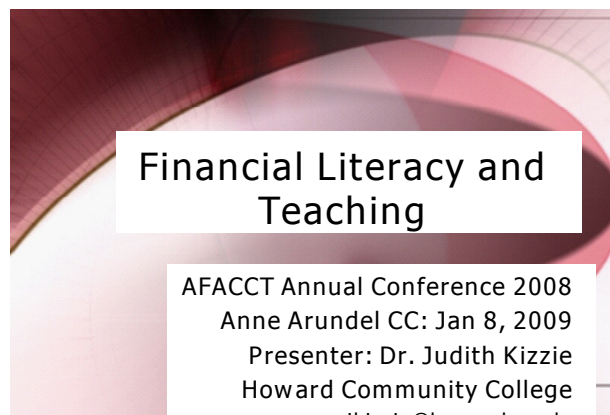
Financial Literacy and Teaching: Do You Know Where Your Money Is?

Dr. Judith Kizzie, Associate Professor of Business

Howard Community College

Personal finance is such a complex, individual, and emotion-laden topic, even without the intense stress of the current global financial crisis, that this session began with a brief talk about my overall teaching approach to this subject. I mentioned beginning in the classroom with low-risk, easy activities based upon a student's own opinion, such as: asking them to first write then describe orally their reason for taking the course, and then, their own greatest/or most common financial concern/fear about the course. I visually record and collate their remarks (on the whiteboard)—which does two things: gives them a sense of empowerment, and helps their classmates and me, learn more about them. Future presentations plumb their current knowledge (ie, who is Bernie Madoff?) and increase their personal involvement (locate/evaluate a relevant blog—student's choice of crisis topic and report back). I proceed at the pace of the students in each class, which as most of us have learned, is always different from semester to semester....

In the AFACCT session itself, I also demonstrated my face-to-face and online course activities and sites; engaged my participants in a quirky online longevity quiz (to much laughter and comments); played an 8-minute blog video "Did you know?" that demo'ed global interconnectedness; distributed ~ 6-8 pages of financial literacy resources for everything from foreclosure to how to ensure the safety of your money; displayed the two texts that I use: *Personal Finance: Skills for Life*, by Bajtelsmit, pub: Jwiley & Focus on *Personal Finance: An active approach to help you develop successful financial skills*, 2nd ed., by Kapoor, Dlabay, & Hughes, pub: McGraw-Hill Irwin, plus the supplemental paperback *The money book for the Young, Fabulous, and Broke*, by Suze Orman; and, finally emailed a brief post-event survey to each participant, both as an example of a simple and free program (SurveyMonkey) and to gather more session feedback.



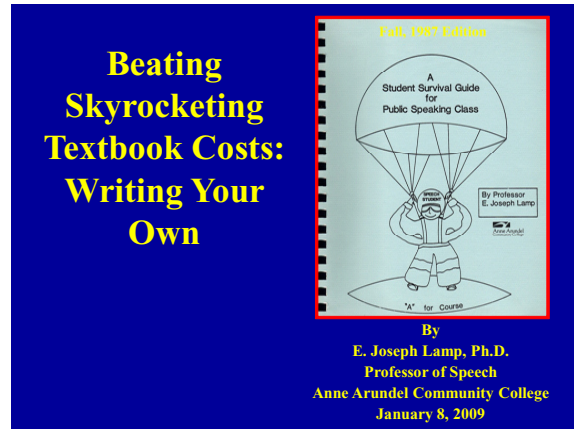
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Beating Skyrocketing Textbook Costs: Writing Your Own

E. Joseph Lamp, Ph.D., Professor of Speech

Anne Arundel Community College



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Calling as Career: The Intersection of Life and Learning in the Performing Arts

Janaea Rose Lyn

Cecil College

In the twenty-first century, a professional life in the performing arts requires not only excellent discipline training, but also an accurate perception of oneself as a person, foundational knowledge of related disciplines, and practical skills for self-promotion and theatrical production. *Calling as Career* encourages a pro-active approach to bringing individual gifts to the marketplace, creating, not just seeking employment opportunities. I integrate my own personal and professional experiences as performer, choreographer, director, and arts administrator throughout the practical course material as a teaching tool.

My experiences as a professional artist have informed my work as an educator in terms of style, curricula and program development. Conversely, stories and input from the students continues to inform my own pedagogy and contribute to having a learning relationship that is rich and reciprocal.

Storytelling is an integral part of my work as an educator. Hearing how their instructors handled a range of situations in their professional lives is invaluable to student learning as it deepens their awareness in a personal and immediate way. Stories teach resilience and cultivate student's ability to "leave their life in the dressing room," underscoring the importance of consistency in attaining professional status.

Theory

Calling as Career is an on-going process of developing a pedagogy that creates a framework based upon a practical understanding of what is involved in building a career in the arts. Students learn related arts, pedagogy, production, and administration so they are able to assist other artists and organizations with their artistic, promotional and administrative work, even as they develop their own careers. They become versed in the skills required to write a proper biography, resume, promotional materials, marketing grant writing and event planning. A deeper understanding of the vagaries of the marketplaces coupled with a creative approach enables artists to present themselves effectively when meeting with potential employers or funders in a range of class and power circles.

This comprehensive and foundational approach provides skills that will serve the budding artist in their chosen careers, but also introduces students to areas they may find additional interest in, and can provide alternate means for supporting oneself in a parallel yet related arts field. While technical theatre can be an area that many students will have some exposure to that may serve as a parallel source of income, arts administration, marketing and promotion are other parallel areas often overlooked in traditional arts curricula.

Exposure to all aspects of a life in the performing arts through the lens of faculty experiences as professional artists provides potent insight to these emerging artists. These classroom processes strengthen self-esteem, enabling students to understand themselves more fully and able to make considered choices to shape their artistic and personal lives.

Pedagogical Strategies

Because of the inclusive nature of the community college mission to reach a broad spectrum of their community's educational needs, performing arts students in a single course are often admitted without an audition and have a range of training, class and cultural backgrounds. Such a complex student body requires a broad pedagogical palette, allowing for innovative programming and educational approaches, such as blending work-force development with the primary skills of technique and performance.

Cecil College's associate's degree program was designed to serve as a blue print to provide a unified approach to prepare students for a life in the performing arts. This is accomplished generally through the overall program design and more in depth in a course entitled Performance Skills. The program as a whole reflects the core standards and structure of any liberal arts institution's performing arts program – quality training in technique and mentored performing opportunities balanced with general education courses. By utilizing an interdisciplinary approach to the student performing company, Station Players, students learn basic skills in related arts fields, perform together, and also received mentored training in creating collaborative work.

Performance Skills provides all third semester majors with a course that is part self analysis and part practical career skills designed to provide personal and pragmatic tools which can be reviewed at different life/career stages. I incorporate stories from each juncture of my career to illustrate the self-awareness and discipline I am trying to instill, and as a way of making concrete and personal the complex choices that all artists must make

throughout their lives and careers. Sharing my own experiences in areas such as rejection, overcoming adversity, and the show must go on also serve as an invitation for the students to feel more comfortable with sharing and valuing their own experiences as teaching tools.

The course begins by defining and distinguishing a “calling” and a “career.” Empowered with ways to thoughtfully address their very real and personal need to be in the arts, or the “calling” of being an artist, students are then ready to tackle the “career” aspect. A clear perception of themselves and how others see them is the next area of exploration as students choose from a range of adjectives and descriptors which they feel best describe their aesthetic, their personality and their work. They write three statements, distilling their personal definitions of vision, mission and success. The vision statement is for their grand artistic aspirations. Having the fullest possible dream and naming it is vital to their making a commitment to themselves. The mission statement defines short term goals as steps that move towards that vision. The notions of success require students to clarify the elements that are important to their personal, emotional and psychological well being. It is here that the issues of relationships, family, environment, financial stability, travel, fame, solitude, social relevance, life style, work habits, and personal idiosyncrasies all come into the mix in a more specific way. Put together, these statements serve the student as a way to craft a conscious life as a person and an artist.

The conceptual aspects of self-identity and an assessment of strengths and weaknesses provide the building blocks from which students create promotional kits complete with their own letterhead, cards, biography, resume, headshot, supplemental materials, and letters of recommendation. They additionally gain knowledge of techniques for networking and researching employment opportunities and funding, how to create press and marketing materials for their student productions, production schedules, budgets, contracts and objective critical written and spoken language skills. The course culminates in a mock audition in preparation for a specific school or opportunity which the student has researched and is intending to audition for. They concurrently serve as adjudicators for each other’s auditions and give constructive feedback afterwards. Providing young artists with the opportunity to audition and to serve as adjudicators is both informative and empowering.

Outcomes

With knowledge of self, the related arts, and an understanding of promotion, production, and finance, the emerging artist will be more skillful and effective in communicating with others in a range of work related situations, and to effectively navigate the important aspects of administrating, promoting and producing their career. Coupled with knowledge of the technologically and globally changing marketplace, students will better understand how to present themselves skillfully in competitive and critical situations, think proactively and create opportunities. The ability to assess and make selective career choices enables each artist to craft a balance of calling and career that is right for them at each stage of life.

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Carroll Community College Addresses Substance Abuse Using An Innovative Model of Art and Addiction Exhibitions

Margaret Dowell, PhD

*Carroll Community College
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Patricia Santora, PhD

Deputy Director, National Program Office
Innovators Combating Substance Abuse

Assistant Professor of Psychiatry
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Carroll Community College

Addiction to alcohol, tobacco, illicit or prescription drugs can happen to anyone. Addiction is one of our nation's most significant health problems, accounting for 1 in 5 deaths and costing several hundred billion dollars annually. Substance abuse and addiction have reached epidemic status and demand vigorous action as an urgent public health problem.

To highlight the pressing need for addiction prevention and treatment, Carroll Community College collaborated with addiction scientists at Johns Hopkins in an innovative visual arts program that strives to change the way America views substance abuse and addiction from being seen as a "moral failing" or "criminal act" to being accepted as a chronic medical illness requiring treatment. The Innovators Combating Substance Abuse Program at the Johns Hopkins University School of Medicine, a National Program of The Robert Wood Johnson Foundation, holds the view that creativity and artistic expression can play a significant role in both recovery and in raising awareness of the personal toll caused by substance abuse and addiction.

Carroll Community College collaborated with the Innovators Program with the goal of educating the broader community about preventing and treating addiction using the Innovator's model of addiction art exhibitions previously held at national and international substance abuse conferences. Carroll expanded the addiction art initiative and, for the first time, took it to a wider audience of the general public. Carroll organized an addiction art program that featured addiction art exhibitions, lectures and a film forum for a six-week period from November 2 through December 12, 2008. According to College President Dr. Faye Pappalardo, "the goal of these events was that the general public would not only find the art engaging, but would begin to understand addiction in a new light – as a chronic medical illness requiring treatment, similar to the way other chronic illnesses such as diabetes or asthma are treated."

The artworks on display were created by professional artists, high school and college students. Each artwork was accompanied by the artist's written statement which provided additional insight about the work. The shows were juried based on a regional "Call to Artists" organized by Maggie Ball, chair of Carroll's Visual Art Department.

Response to Carroll's exhibitions on addiction art resulted in a tremendous groundswell of interest from the community. The college experienced unprecedented crowds, constant media interest, and diverse community groups (high schools, substance abuse groups, juvenile justice system) visiting the campus on a daily basis to see the addiction art exhibitions during the six week period. The local newspapers published six feature articles about the exhibitions. And, Maggie Ball, Carroll's gallery director, stated that the Art and Addiction Exhibition was the most popular art exhibition in the college's history. The exhibition's organizers attributed success to its local focus; the community college hosted the events, invitations and announcements were sent to local health agencies, and local and regional artists (including members of Carroll's art faculty) were featured as were art students from the college and neighboring high schools.

Several Community Colleges in Maryland have expressed interest in using Carroll's model to organize their own addiction art show. Maryland's community college network has a unique opportunity to take the lead in addressing substance abuse in our communities, a major public health problem that is often ignored by universities. A definitive booklet describing this successful model of addiction art exhibitions, Guidelines for Organizing Art Exhibitions on Addiction and Recovery, is being published by the Innovators Program. The booklet will be available in the Spring of 2009 for those interested in preventing and controlling substance abuse in our families and communities. Interested individuals may request a copy of the Guidelines by visiting the Innovator's website (innovatorsawards.org) or by contacting Maggie Ball (mball@carrollcc.edu).

In summary, addiction art teaches. The educational component of addiction art complements addiction science. Addiction art exhibitions present riveting stories and stamp lasting images on audiences of all ages. When people learn addiction is a medical illness, it can then be treated and prevented.



Opening Day Crowd at Carroll's Student Art and Addiction Exhibition

Diagnostic Tests and Student Outcomes: How Important is a Good Chemistry Foundation for General Chemistry?

Abner Mintz

Assistant Professor

Montgomery College

With many thanks to Bob Coley, Bob Breneman, Ken Weiner and the patient professors at Montgomery College who have collected data every semester.

Summary: We wrote and tested a diagnostic test for first-semester general chemistry students. Despite the initial results looking promising, the project was declared to be a failure and abandoned. Later collection and analysis of data showed that the diagnostic test was actually quite valuable. Why were such different conclusions reached and where should we go from here?

Ancient History

1. Bob Coley originated diagnostic test.
2. The test was designed to assess chemistry background of students for possible placement into CH 100.
3. Some example questions.
4. Test consists of 27 simple multiple choice questions, total of 42 possible points.
Periodic table, information sheet, and calculator are provided.
Test is arranged in sections by topic.
5. Initial results for test looked promising.
6. Analysis found no correlation between scores and success, so the project was abandoned.
7. The Rockville campus found an alternative use for the diagnostic test.
8. Report form for students indicated number of students wrong for each topic so they knew which subjects needed further review.

Modern History

1. I noticed an apparent correlation between scores and success.
2. Several other professors had also seen a correlation and were using the diagnostic test for advising purposes.
3. The usual score where they became worried about a student was around 25 out of 42.
4. I collected data and did an informal analysis.
5. Results of analysis, despite a small sample size, showed correlation:

8 sections, 238 students:

Score	11-15	16-20	21-25	26-30	31-35	36-40	41-42	
%A-C	8%	4%	39%	31%	63%	74%		100%
%A-C (sans W)		20%	7%	54%	50%	71%	84%	100%
Overall chance of A-C for all ranges:								41.2%
Overall chance of A-C for 31-42 range:								68.8%
Overall chance of A-C for 21-30 range:								34.9%
Overall chance of A-C for 11-20 range:								5.4%

6. These results convinced Bob Brenneman (department chair) and Ken Weiner (Outcomes Assessment) to approve a more formal project for the entire department.

7. Results for 1560 students:

Score	%A-C	%A-D	%F	%W		# students
38-42	66%	72%	10%	18%		145
33-37	68%	73%	11%	15%		236
28-32	47%	59%	14%	26%		414
23-27	34%	48%	19%	33%		363
18-22	29%	40%	17%	43%		280
13-17	22%	26%	12%	62%	102	
0-12	0%	5%	15%	80%	20	
33-42 range:	67%	73%	11%	16%		381
23-32 range:	41%	54%	16%	29%		777
0-22 range:	26%	35%	16%	50%		402
All:	44%	53%	15%	31%		1560

8. These results match 50% rule of thumb for retention rate in first-year chemistry classes.
9. These results show a clear correlation between diagnostic test score and success.
10. Score of 25 turned out to be reasonable estimate of where students had high risk of failure.
11. No students with a 12 or lower have ever gotten an A-C in the class.

Incompatible Results

1. Results of our analysis do not agree with results of previous analysis.
2. Previous analysis is not available for comparison (data and analysis are both lost forever).
3. Most likely reason for previous results: %F does not vary with diagnostic score.
4. Most students in trouble apparently withdraw before drop deadline rather than proceed and get F.
5. The diagnostic test does predict odds of successful result (A-C or A-D) or unsuccessful (W or F).
6. Relationship between clustered diagnostic scores and failure rates are nearly linear (R^2 for % W+F = 0.9505).
7. If I had ignored W's I would have missed correlation.
8. Anova by Bob Brenneman shows that diagnostic test predicts 89% of variation in A-C and 79% of variation in W. The odds of data correlation with A-C being chance are $7.75 \times 10^{-16}\%$.
9. The effect is real and the diagnostic test is fairly useful for predicting student success.

The Future Imperfect (Where Do We Go From Here?)

1. Can we convince people that the old results were in error?
2. Should we fine-tune the diagnostic test, assess other tests, or use what we already have?
3. Does score on the diagnostic test depend on the student population?
4. What scores should be used as cut-offs in advising students?

5. Results of using various ranges as a dividing point:

Range	%A-C	%A-D	%F	%W	# students
16-42 range:	45%	56%	15%	30%	1483
0-15 range:	12%	14%	12%	62%	77 (5%)
18-42 range:	46%	56%	15%	29%	1438
0-17 range:	18%	23%	12%	65%	122 (8%)
21-42 range:	48%	59%	14%	27%	1304
0-20 range:	19%	27%	17%	56%	256 (16%)
23-42 range:	50%	60%	15%	25%	1158
0-22 range:	26%	35%	16%	50%	402 (26%)

6. Which way does a student waste more time? (CH 100 then CH 101 vs. failing CH 101 and taking it again.)

7. Using a lower score means more students wasting their time in CH 101 when not prepared. Using a higher score

means more students losing time in CH 100 when they could have handled CH 101. Where is best balance?

8. Can we give the diagnostic test before they register for classes instead of on the first day?

9. What would be the effect of using the test as a placement test instead of a diagnostic test? Would it help students?

Would it result in lost enrollment?

10. What do you think?

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Building Leaders: Engaging Students Through Linkages to Professional Organizations

Marlene Welch, Carole Williamson, Loretta Grieves

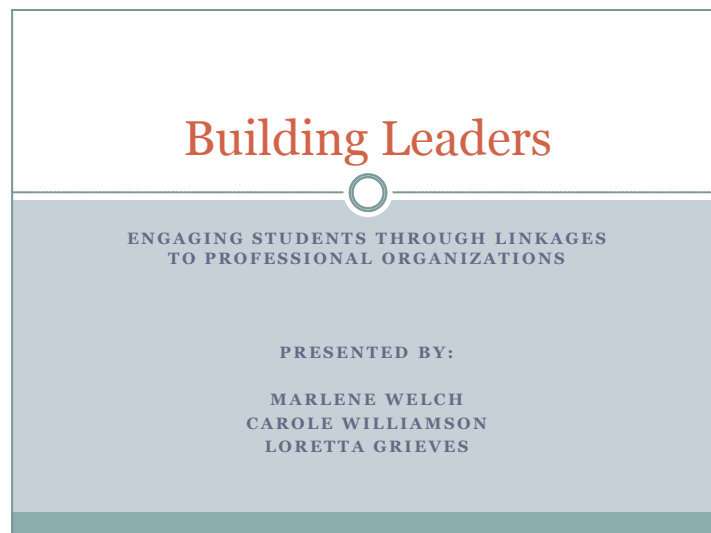
Carroll Community College

This presentation follows the inception and development of a college club that is sponsored by the Maryland State Association for the Education of Young Children. By using this professional organization as a springboard, club leaders were able to introduce students to professional organizations that inspire leadership, advocacy and social awareness and involvement.

Several considerations were necessary in preparing for a new college club. The sponsoring organization (MDAEYC) was helpful in mentoring the club, but ultimately the requirements for a student club were based on the parameters set forth by the college.

Once the club had met all the college criteria, recruitment became paramount and this was done by careful grooming of student leaders. Instructors and club advisors encouraged students to become active and guided leader candidates into taking on more responsibility for their club.

In keeping with the mission and goals of the club, several outreach projects are shown. Students participate in at least two community events per year and have been annual presenters at a college sponsored child care training day which takes place each spring. Students prepare and present a workshop to over 100 participants based on what they have learned in their child development, curriculum and special education classes. Through their involvement in and attachment to a professional organization (NAEYC), the early childhood education students at Carroll Community College are able to transfer what they are learning in their classes to real world application, thereby better preparing them for life beyond college.



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Supervisor Evaluations of Online Courses and Their Instructors

Dr. Jennifer Kilbourne

Ms. Christine Mirbaha

Community College of Baltimore County Dundalk

Evaluating instructors in the online environment can be a daunting task, especially when the supervisor has not taught in this setting. Although the number of online distance course offerings has increased dramatically in recent years, little has been done to effectively train supervisors to evaluate online instruction. In this session, we examined some of the various aspects of online class evaluation that are currently in practice and discussed student trends that affect online instruction.

Based on sound online pedagogy and their observations, they have developed a checklist of components that they believe an online faculty observation/evaluation tool for supervisors should contain. Their checklist was derived based on their research and personal observations, as well as their training in the Quality Matters rubric. Items included in the checklist are:

1. The presence of essential introductory documents that are understandable by students
2. Course navigation that is easy to follow and user-friendly
3. Content that is accurate, understandable, timely in presentation, readily available to the students, presented in a non-threatening manner, and clearly aligned with the course objectives
4. Assessment components that are appropriate with regard to level, content, alignment with course objectives, and varied whenever possible
5. Instructor activity level, including timely and appropriate responses to emails and discussion board postings, and posting of grades, assignments, deadlines, announcements, etc.
6. Appropriate use of technology and course upkeep, along with full ADA compliance.

With CCBC's institution of a revised annual faculty evaluation system, the need for formal observations of instructors within the online environment will become necessary.

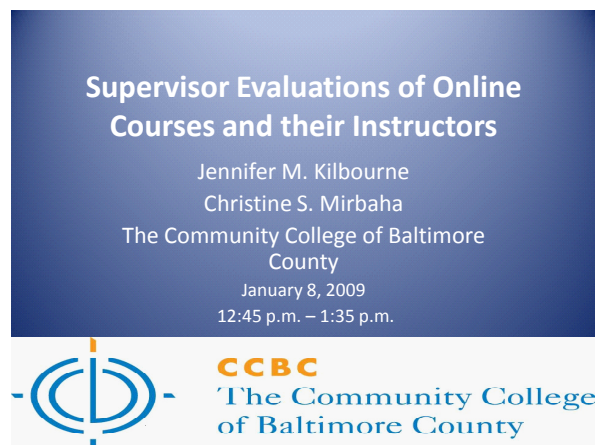
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Resources Used

1. The California State University, Chico website – <http://www.csuchico.edu/celt/roi/index.html>
2. The MarylandOnline In. website – <http://qualitymatters.org/>
3. WebCT Impact 2003: 5th Annual WebCT user Conference website (link no longer active) – http://www.csuchico.edu/lseiderberg/presentations/webct-conf-03_ls.html
4. “Seven Principles for Good Practice in Undergraduate Education” by Arthur W. Chickering and Zelda F. Gamson (reprint from The American Association for Higher Education Bulletin, March 1987) (link no longer active) – <http://Honolulu.hawaii.edu/intranet/committees/FACDevCom/guidebk/teachtip/7princip.htm> “
5. “Tomorrow’s Teaching and Learning – Learner- Centered Theory and Practice in Distance Education: Cases from Higher Education” website -- www.csuchico.edu/~lseiderberg/eoi/l-c_article.htm www.thefreelibrary.com/Student+expectations+for+distance+education.-a0159921078



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