

DePaul University
School of Continuing and Professional Studies ~ Undergraduate Programs
AI 285/CCA 285 – Work, Play, Rest: Navigating Complexities of Adult Life
Fall Quarter 2019: September 17 – November 26, 2019

This course is conducted in a "hybrid" format: on-campus/Zoom/and asynchronous D2L

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SCPS BAIFA/BAC/BAGB Competencies: → L7, A3X, A5, H3X, FX (up to two)
SCPS BAPS/BADA: → Course#: CCA 16504

Faculty

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See Faculty Biography section below for further information

Course Dates & Location

Tuesdays: September 17 – November 26, 2019 – 5:45-9:00pm

Loop Campus – **Daley 412**

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Course meets on campus on these dates: 9/17, 10/1, 10/15, 10/29, 11/19

Course meets via Zoom on these dates: 9/24, 10/8, 10/22, 11/5

Course meets asynchronously on D2L over these dates: 11/19, 11/26

Course Description

Adult life has become complex. We are increasingly bombarded with more and more expectations – from family to school, at work, at home, and online. In our modern lives, we strive to maintain work, play and rest in separate realms, within which we work hard, play hard, and even rest hard, all in the hope of finding balance. Work can invade play, and we might find ourselves sacrificing rest for either one. How can we shift the paradigm of separateness we have sought to maintain, and find better ways to navigate these complexities? In this course, students will explore how stress is held in the body through engagement in easy and creative movement/storytelling expressive practices. Through individual and collaborative work and a study of mind-body approaches, students will also be guided toward cultivating practices for gaining/regaining balance and wellbeing. The goal is for students to emerge with new and self-directed models for navigating the complexities of adult life that they can carry forward beyond the class.

Learning Modalities – On Campus, Zoom, Asynchronous D2L, etc.

Learning will occur in several modalities, so interaction and practice in live and virtual settings can occur. This is key, so that learners can practice how to navigate in different settings with others, and each arena will enhance the other. In the on campus and Zoom classes, experientially-based guided movement, storytelling and vocal activities facilitated in each class session combined with a reflective component will occur (no experience necessary). Asynchronous D2L

sessions will be an opportunity to reflect and synthesize learning. The study and discussion of literature (articles, books, websites and videos) concerning mind-body awareness will occur across all classes and assignments.

On campus weeks – we meet on campus starting in WEEK 1 and a full orientation to the schedule will be provided. See dates above for on campus weeks.

Zoom class weeks – Zoom is a virtual meeting technology that is much like Skype or GoToMeeting. Students will need to connect from a device or computer at class time. In advance of the class, you may wish to download the free app for Zoom for iPhone/iPad or Android (not required). Further information on Zoom can be found here: <https://zoom.us>. Complete information and guidance will be provided for registered students about the Zoom classes, the first one being in WEEK 2. See dates above for Zoom weeks.

Asynchronous D2L weeks – complete information and guidance will be provided for registered students, as we approach these sessions. See dates above for D2L weeks.

In-Class Experiential Play Practice – we will engage in an easy and relaxing movement and storytelling activities. This will be introduced in an incremental way, with no prior experience necessary. The focus will be on both individual expression and collaborative possibilities, and personal as well as community and organizational applications will be explored. As we enhance this practice with literature about mind-body awareness, class discussions and written assignments, students will explore the application of concepts in conjunction with the experiential practices facilitated in each class session.

Special Notes on Engaging in This Class – In contrast to many of your other classes, you will not be sitting in your seat the whole time! Our class contains opportunities for experiential activities, reflection, and synthesis of defined concepts and models. Students will be asked to come to this class as willing participants and identify what methods and systems are applicable to their own lives, and what – from their unique vantage point – could constitute elements toward a new model of health and wholeness for their lives.

Among other modalities for somatic awareness and expression, practices from the InterPlay® system will be drawn on. InterPlay® is an established improvisational practice with leaders in the US and many other countries. I encourage you to review the InterPlay website and its variety of resources: <http://interplay.org/>

Course Learning Goals & Outcomes

This course is designed so that when you complete it you will have begun your journey in being able to:

- Understand the nuances of complexity that adults face in modern life in the western world, and especially in the United States
- Grasp and articulate the kinds of complexities you are personally navigating in your own adult life
- Understand different modalities for managing complexities and stress offered by various thinkers, practitioners, models and approaches to health and wellbeing
- Identify what/when/where your own adult-life challenges come into play, and cultivate tools to help you manage these complexities
- Have an experientially-based understanding of mind-body and somatic practices and their value in navigating complexities of adult life
- Understand the significance of the stressors existing in our modern world in relation to technological advances and their impact on humans
- Understand the value of collaboration and community in relation to mitigating stress and navigating complexity
- Find applications of your learning in this class to home, school, family, work, and in your digital connections and communities

SCPS-BA in Professional Studies (BAPS) and SCPS-BA in Decision Analytics (BADA) Students

For SCPS-BA in Professional Studies (BAPS) students, this course can fill 4 credit hours of "Arts and Ideas" or "Human Community" credit or 4 credit hours of open electives. For SCPS-BA in Decision Analytics (BADA) students, this course can fill 4 credit hours of Liberal Learning credits that are mapped toward the "Arts and Ideas" or "Human Community" credits.

These students should refer to the Course Learning Goals & Outcomes stated above while engaging in the class and completing their assignments.

Competences & Learning Outcomes for SCPS-BAIFA Students

SCPS-BAIFA students should refer to stated competence outcomes below for the competences they have registered for.

L-7: Can learn collaboratively and examine the skills, knowledge, and values that contribute to such learning.

1. Participates in a learning project with others.
2. Applies collaborative learning skills, such as communication skills, skills of group dynamics, etc.
3. Reflects on one's ability to contribute to the collaborative learning process as characterized in at least one model or theory.

Students demonstrate this competence by working with others to develop common understandings around a shared agenda that leads to an assessable outcome. Collaborative learning is characterized by a willingness to explore the ideas and insights of others in an atmosphere of mutual respect, encouragement, and challenge. Essential to this competence is

understanding the distinctions among collaboration, cooperation, and strategies of group dynamics.

In this course, student participation in the in-class experiential play practice is essential to fulfillment of this competence, and this practice will constitute our practical model and shared agenda. The practice is based on collaboration, developing a common understanding of terms and improvisational forms, and willingness to engage in the activities as well as with others in the class. In this way we will form a community of learners based on respect, encouragement, challenge, cooperation, and cultivate an exploration of group dynamics within our shared agenda.

A-3-X: Can understand approaches to the mind-body connection and kinesthetic awareness, and can articulate applications of meaning and value from these approaches to one's own experiences.

1. Researches at least three significant thinkers, practitioners, models, or approaches to the mind-body connection and kinesthetic awareness.
2. Reflects individually and collaboratively on the value of these thinkers, practitioners, models, or approaches (through in-class activities and individual sharing).
3. Articulates applications of meaning and value from these thinkers, practitioners, models, or approaches to one's own experience, through in-class writing, written assignments, discussion forums.

OR, you may feel free to tweak this X competence and the criteria as written above for your own goals, as long as it is related to the course outcomes – please do so by WEEK 3, in consultation with the instructor.

In this course, student participation in the in-class experiential play practice is essential to fulfillment of this competence, as the activities, forms and connections with others are where meaning, purpose and value are explored. Additionally, completion of assigned written work is where students will synthesize their understanding of the mind-body connection, kinesthetic awareness, familiarity with significant thinkers and practitioners' approaches to these modalities, and where students will express/articulate applications to their own experiences.

A-5: Can define and analyze a creative process.

1. Can define the concept of creativity.
2. Can identify, analyze, and describe the components of a creative process in one or more fields of human endeavor.
3. Can explain how engaging in a creative process affects one's perception of the world.

Creativity is often associated with forms of human expression in the literary, fine, and applied arts. Because it involves the development of innovative ideas and fresh approaches to problems, however, the practice of creativity is no less integral a component of the social, physical, and technological sciences. In any field of human endeavor, the creative process requires ability to question accepted and “acceptable” ways of perceiving and thinking, as well as a willingness to forge connections and refine knowledge through doubt, curiosity, and imagination. Through engagement, reflection, and analysis, this competence invites the student to understand how a creative process is born, how it functions, and how it changes our perception and experience of the world. Such insights may develop, for example, by analyzing the creative process in the writing of a poem, the production of a visual narrative, the planning of a city, the design of a web site, or the development of an innovative way of perceiving and explaining a natural phenomenon.

In this course, student participation in the in-class experiential play practice is essential to fulfillment of this competence, as this is a creative practice about self-expression with particular relationship to the social and physical arenas noted above, using voice, movement, storytelling, stillness, contact with others in a shared expressive experience. Students will be asked to attempt a definition of creativity, and to define their learning in the in-class experiential play practice as a creative process (definitions will differ from student to student). In fulfilling the A-5 competence, students should also demonstrate how the in-class experiential play practice enhances their imagination and ability to innovate and approach issues with a fresh perspective; how the in-class experiential play practice helps them to question accepted and “acceptable” ways of perceiving and thinking; and how engaging in the forms that are facilitated changes their perception and experience of the world.

Subcategory H-3: Individual Development

Knowledge of self is critical as one strives to function effectively in the world. Self-awareness is an important factor in personal growth and change, and is a prerequisite for understanding and interacting with other people. This section focuses on comprehension of the dynamics of individual behavior and development, independent of and in relationship to others.

H-3-X: Can understand how one’s individual holistic health supports being an optimal contributor to society.

1. Defines one's own health in holistic terms, comprised of intellectual, psychological, and spiritual as well as physical components.
2. Articulates how an individual's intellectual, psychological, spiritual or physical health impacts relationships to others and communities.
3. Understands how maintaining one's own intellectual, psychological,

spiritual or physical health (one's personal combination) can support being an optimal contributor to society.

Students demonstrate this competence by understanding how intellectual functioning and psychological, spiritual, and physical health interact and contribute to the ability to one being an optimal contributor to society (relationships with others and communities). Students must apply their knowledge to an example/examples from their own lives.

In this course, student participation in the in-class experiential play practice as well as completion of assigned written work is essential to fulfillment of this competence. Within the practice in class as well as in their written work students should demonstrate their understanding of the interrelationships that contribute to an understanding of their own holistic health (comprised of intellectual, psychological, spiritual and physical components). Students should also explore throughout the course one or more examples of this dynamic at work in their lives and identify how this knowledge and its applications can support being an optimal contributor to society.

Subcategory F-X: Focus Area

The F-X competence allows students who see this class as a fit for their BAIFA Focus Area to create Focus Area competence statements that meet their specific learning needs as related to their focus of study.

F-X: Written by the student in consultation with the course instructor and (if necessary) an SCPS academic advisor.

In this course – to keep in mind for an F-X competence, as student participation in the in-class experiential play practice is a core element to the class, students should seek to make connections to the practice as they construct their F-X statement in relation to their focus area. Students can also review the weekly themes, course description, and learning resources to consider relevance and applications. The instructor is available for email feedback, discussion and consultation on this.

The F-X competence statement should be finalized by WEEK 4 of the class.

SCPS Graduate Students – Possibilities for MAEA and MAAPS Students

- *This course may also be taken by SNL graduate students as a Graduate Guided Independent Study – “GGIS” (MAEA) or may be considered as a Learning Activity as part of your MAAPS program. **This is not a given, it must be discussed with your faculty mentor and the Graduate Program administration PRIOR to registering.***

Learning Strategies & Resources

Learning Strategies Applicable to All Students

In-class (which means on campus or via Zoom) participation in the in-class experiential play practice (which contains collaborative as well as individual learning); class discussion; in-class writing; class review of videos; weekly readings from assigned articles/essays; Easy Focus Learning Plan; Learning Storybook assignments; interview with a “grace maker” assignment; posting in D2L forums during two asynchronous D2L weeks (required for attendance); Integrating Ideas Showcase (midterm); Integrating Ideas Project (final).

Readings and Media for This Course

There is no textbook to purchase...

Required readings and media (videos and podcasts) for the course will be provided on our course e-reserves and through D2L...the e-reserves can be accessed when you enter our D2L site (No password needed if accessed through D2L); some readings/media will be linked directly in D2L.

Suggested readings... will be listed and amplified on our D2L site, based on student interests expressed as we move through the course. Additionally, I encourage student contributions to our suggested reading list – as you discover appropriate texts, please email me the information.

Learning Deliverables for All Students

**For specific due dates of these assignments, refer to the Course Schedule below*

Reading Expectations, Written Assignments & Projects

1. Weekly readings and media will be assigned, (see above note on how to access). *Students should demonstrate they have engaged with the assigned material through class discussions, in-class writing, and any assigned D2L forum posts.*
2. In-class writings – we will have occasional in-class expository writing work related to reading material, concepts and ideas about the experiential/embodied expressive practices, and videos or other media presented in class.
3. Four D2L forums – near the end of class we have two asynchronous D2L weeks; each D2L week will contain two required forums where you will make your content post in each forum and respond to others
4. Easy Focus Learning Plan – a learning plan you will create for what you hope to get out of this class (discussed/assigned Week 1; due Week 2)
5. Work, Play, Rest Learning Storybook – six “snapshots”/brief assignments on what you are learning and applying, cumulative throughout the quarter (detailed instructions on content and format will be provided)

6. Interview with a “grace maker” – an out-of-class interview assignment (detailed instructions will be provided)
7. Integrating Ideas Showcase – this is a midterm in-class presentation drawing on the improvisational forms you have learned, presented in WEEK 5; depending on the direction you choose, you may incorporate a written component (detailed instructions will be provided)
8. Integrating Ideas Project – this is your final project in this class which will involve written work and researched sources presented in some form (minimum 8 sources), which may be a traditional paper, PowerPoint, annotated bibliography supporting a research question, Poster Presentation, or another format for presenting your research (the option will be yours, and detailed instructions will be provided) – *NOTE: graduate students taking this course will plan the specifics of their project based on these guidelines.*

Relationship of Learning Strategies to Competences (for BAIFA students)

NOTE: Detailed guidelines will be provided for all assignments

- In-class engagement with the in-class experiential play practice – related to all competences (see specifics under the **Competences & Learning Outcomes** section above)
- Easy Focus Learning Plan – you will relate this to the competence(s) you've registered for (which can be up to two)
- Weekly readings and class discussions – will focus on the range of competences, so all competences are covered and interrelationships will be explored
- Work, Play, Rest Learning Storybook – minimum three of these assignments must be related to your elected course competence(s) (if more than one competence, 2 per competence) – the weekly instructions will provide options for entries related to your competence(s)
- Interview with a “grace-maker” assignment – related to all competences
- Integrating Ideas Showcase (midterm) – an in-class showcase that will use the experiential play practice to showcase the representative competences among students (details on how this will work will be provided)
- Integrating Ideas Project (final) – both a research project as well as an in-class presentation component related to the experiential play practice (detailed options for format will be provided)

Assessment of Student Learning

In-class participation in improvisational practice –

The main criteria for this aspect of the class is SHOWING UP to class and being a willing participant! There is no grading scale for how “well” you improvise, *nor should there be*. If you come to class with a willing intention to participate and do so to the best of your ability on that day, you will meet this course requirement. We will discuss fully what this means in class sessions.

Criteria for written work –

NOTES: Generally, follow the guide below for your written work. Rubrics will be provided for each assignment so that expectations are fully understandable; some journal assignments will have exceptions to the ‘thesis’ rule – this will be covered in rubrics.

A= designates work of high quality; reflects thorough and comprehensive understanding of the issues at hand; reflects a clearly identifiable thesis and argument that demonstrates cogent and creative development and support of ideas.

B= designates work of good quality; reflects clearly organized and comprehensive understanding of issues at hand; presents substantive thesis and argument with evident development and support of ideas.

C= designates work which minimally meets requirements set forward in assignment; reflects some organization and development of ideas but develops argument in superficial or simplistic manner; may only address part of the assignment or be otherwise incomplete.

D= designates work of poor quality which does not meet minimum requirements set forth in the assignment; demonstrates poor organization of ideas and/or inattention to development of ideas, grammar, and spelling; treatment of material is superficial and/or simplistic; may indicate that student has not done reading assignments thoroughly.

SCPS BAPS, BADA Students – Assessment of Learning

With regard to assessing your grasp of the learning, I will consider the following in relation to each of the learning goals and outcomes:

Learning Goal/Outcome	Assessment Criteria/Considerations
Understand the nuances of complexity that adults face in modern life in the western world, and especially in the United States	How has the student expressed an understanding of these complexities verbally in class activities, and written through assignments and D2L posts?

Grasp and articulate the kinds of complexities you are personally navigating in your own adult life	How has the student expressed an understanding of these complexities verbally in class activities, and written through assignments and D2L posts?
Understand different modalities for managing complexities and stress offered by various thinkers, practitioners, models and approaches to health and wellbeing	How has the student expressed an understanding of these modalities verbally in class activities, and written through assignments and D2L posts?
Identify what/when/where your own adult-life challenges come into play, and cultivate tools to help you manage these complexities	How has the student identified an understanding of these challenges verbally in class activities, and written through assignments and D2L posts? In what ways has the student cultivated tools to help manage these complexities?
Have an experientially-based understanding of mind-body and somatic practices and their value in navigating complexities of adult life	Has the student been a full participant in the experiential play practices in class? Has the student exhibited an understanding of the value of collaboration, through completion of assigned Storybook/written work and class participation/reflection, and as a component of their midterm and final presentations?
Understand the significance of the stressors existing in our modern world in relation to technological advances and their impact on humans	Has the student exhibited an understanding of the significance of the stressors existing in our modern world in relation to technological advances and their impact on humans through expressions in class, and through completion of assigned Storybook/written work and class participation/reflection, and as a component of their midterm and final presentations?
Understand the value of collaboration and community in relation to mitigating stress and navigating complexity	Has the student been a full participant in the collaborative experiential play practices in class, and have they made connections to the value of community? Has the student exhibited an understanding of how such practices help to mitigate stress and help to navigate complexity through completion of assigned Storybook/written work and class participation/reflection, and as a component of their midterm and final presentations?
Find applications of your learning in this class to home, school, family, work, and in your digital connections and communities	Has the student drawn conclusions for potential applications of learning to home, school, family and work complexities via verbal or written (D2L forum) expressions in class, or through assigned

	Storybook/written work and class participation/reflection, and as a component of their midterm and final presentations?
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SCPS-BAIFA Students – Assessment of the BAIFA Competence Criteria

With regard to assessing your achieving the learning in your SCPS BAIFA competences, I will assess your work and participation based on the following criteria in relation to each of the competences you have registered for:

L-7 – Has the student been a full participant in the collaborative experiential play practices in class? Has the student exhibited an understanding of the value of collaboration, through completion of assigned Storybook/written work and class participation/reflection, and as a component of their midterm and final presentations?

A-3-X – Has the student been a full participant in the in-class experiential play practice sessions? Does s/he have a grasp of the practice's forms and inherent connections with others as routes to explore meaning, purpose and values? Has the student demonstrated an understanding of the mind-body connection and kinesthetic awareness through completion of assigned Storybook/written work and as a component of their midterm and final presentations? Has the student expressed/articulated applications of the in-class experiential practice and other materials to their own experiences?

A-5 – Has the student been a full participant in the collaborative experiential play practices in class, and through that does s/he have a grasp of the practice's forms as a creative process? How has this grasp been demonstrated (in class, in assignments)? Through the practice and Storybook/written work, has the student attempted a definition of creativity? Has the student expressed/articulated how engaging in experiential play practices have helped him/her to approach issues with a fresh perspective, question accepted and "acceptable" ways of perceiving and thinking? Has the student demonstrated (through the in-class practice and written work) how engaging in the forms changes their perception and experience of the world?

H-3-X – Has the student participated fully in the in-class experiential play practice and within that exhibited (through in-the-moment participation, reflection, discussion, team work) awareness of the interrelationships that contribute to an understanding of their own holistic health (comprised of intellectual, psychological, spiritual and physical components)? Has the student explored – through completion of assigned Storybook/written work and as a component of their midterm and final presentations – one or more examples of this dynamic at work in their lives? Throughout the course, has the student identified how this knowledge and its applications can support being an optimal contributor to society?

F-X – Student and instructor will collaborate on defining appropriate outcomes for the F-X competence, in connection with the student's learning goals and Focus Area. **NOTE: these outcomes must be determined by WEEK 4 of the course.**

For Graduate Guided Independent Study – “GGIS” students (MAEA) or MAAPS students:

Your assessment criteria will be based on the assignments/learning outcomes of the course and worked out between you, myself and your faculty mentor in writing via the GGIS or other contract (in the case of MAAPS); all written agreements should be finalized no later than WEEK 4 of the course.

Grading Criteria & Scale

Attendance/Participation (includes participation in in-class experiential sessions, all in-class work & Easy Focus Learning Plan; asynchronous D2L week **IS** counted toward attendance)	50%
Work, Play, Rest Learning Storybook	20%
Interview with a “grace maker”	5%
Integrating Ideas Showcase	10%
Integrating Ideas Project (or equivalent for graduate students)	15%



Course Schedule – Fall 2019

NOTE: Schedule will be updated according to needs/interests of class

Class Meeting Format – Your Guide:

- On campus/Loop classroom meeting weeks are not shaded.
- Zoom weeks are shaded like this.
- D2L weeks are shaded like this.

Assigned Reading and Media materials:

Articles/book excerpts will be located on our e-reserve, which can be accessed most easily through our D2L site through a link under the “Content” section, OR linked in D2L directly (see Content → “Assignments Due WEEK X” for specific directions).

NOTE – Content sections, “Assignments Due WEEK X” in D2L will contain the most up-to-date assignments for the following week! I am always searching for the most relevant and current material, so expect that some

readings will shift. The syllabus is just your starting point and will *NOT* be revised after the course begins.

All Assignment Details/Guidelines Beyond this Basic Schedule:

Housed in D2L under "Content."

Changes/Updates:

The Course Schedule (including assigned readings) may be modified as we progress, in conjunction with the needs/interests of the class, or unforeseen events.

Week/Date	Class Learning Focus	Readings & Assignments for Next Week
<u>WEEK 1</u> September 17 --- Meet on campus	Navigating complexities of adult life... ~ Introduction to the course, assignments and expectations, experiential play and expressive arts	<u>Readings/Media</u> -Marr, "Why Too Much Data is Stressing Us Out" -Dokoupil, "Is the Onslaught Making Us Crazy?" -Carr, "Is Google Making Us Stupid?" - Additional readings announced in D2L Content, "Assignments for WEEK 2" ~ 1. Storybook Assignment #1 2. Easy Focus Learning Plan <u>Submit both via dropbox in D2L</u>
<u>WEEK 2</u> September 24 --- Meet via Zoom	Aliveness: The spectrum of human expression and essential ingredients for thriving...	<u>Readings/Media</u> -Blakeslee, "Cells That Read Minds" -Gray, "The Play Deficit" -Pink, "Introduction to the Six Senses" - Additional readings announced in D2L Content, "Assignments for WEEK 3" ~ Storybook Assignment #2 <u>Submit via dropbox in D2L</u>
<u>WEEK 3</u> October 1	Speed: Navigating work, play and rest in the pace of our world...	<u>Readings/Media</u> -Porter, "Incrementality"

		<p>-Porter, "Exformation: The Antidote for the Information Age"</p> <p>-Sheets-Johnson, "Thinking in Movement"</p> <p>-</p> <p>Additional readings announced in D2L Content, "Assignments for WEEK 4"</p> <p>~</p> <p>Storybook Assignment #3 <i>Submit via dropbox in D2L</i></p>
<p><u>WEEK 4</u> October 8 --- <i>Meet via Zoom</i></p>	<p>The Body: The human experience is a physical experience...</p>	<p><u>Readings/Media</u></p> <p>-Totten, "Bodies in an Embodied World"</p> <p>-Porter, "Physicality is Basic"</p> <p>-Chatterjee, Wroth, "WHO Redefines Burnout..."</p> <p>-</p> <p>Additional readings announced in D2L Content, "Assignments for WEEK 5"</p> <p>~</p> <p>Storybook Assignment #4 <i>Submit via dropbox in D2L</i></p> <p>Interview a "grace maker" – assigned/instructions provided (due in WEEK 9)</p> <p>Prepare for Integrating Ideas Showcase (details provided)</p>
<p><u>WEEK 5</u> October 15</p>	<p>Integrating Ideas Showcase – demonstrating integration of learning through a community showcase...</p> <p>~</p> <p>Learning Storybook review/reflections</p>	<p><u>Readings/Media</u></p> <p>-Barron, "Letter of Recommendation: Segmented Sleep..."</p> <p>-Van Tuyl, "Re-Guard Your Wholeness First"</p> <p>-Snowber, "Dance as a Way of Knowing"</p> <p>-</p> <p>Additional readings announced in D2L Content, "Assignments for WEEK 6"</p>

		~ Scroll to the assignments further out – get a head start!
<u>WEEK 6</u> October 22 --- Meet via Zoom	Choices: Finding balance in an overloaded world, part 1...	<u>Readings/Media</u> -Simmons, "Bill Gates, Warren Buffett, and Oprah..." -Wright, "Neuroplasticity and the Critical Practice of Speaking More Kindly to Yourself" -Coutu, "How Resilience Works" - Additional readings announced in D2L Content, "Assignments for WEEK 7" ~ Storybook Assignment #6 <u>Submit via dropbox in D2L</u>
<u>WEEK 7</u> October 29	Practices: Finding balance in an overloaded world, part 2... ~ Workshopping Integrating Ideas Projects	<u>Readings/Media</u> -Ungar, "Put Down the Self-Help Books..." -LaMothe, "The Dancing Species..." -Blackwell, "Why People of Color Need Spaces Without White People" - Additional readings announced in D2L Content, "Assignments for WEEK 8"
<u>WEEK 8</u> November 5 --- Meet via Zoom	Support: Finding balance in an overloaded world, part 3...	<u>Readings/Media</u> -Palmer, "The Grace of Great Things..." - Additional readings announced in D2L Content, "Assignments for WEEK 9" *and* media will be linked in the discussion forums ~ Complete Interview with a "grace maker" – present in D2L next week (Forum #1)

		<p>Complete Integrating Ideas Project & prepare for presentation in WEEK 10 <u>See D2L assignments section for submission instructions</u></p> <p>D2L posts in Forums #1 and #2 – initial posts due by November 13, 11:59PM; responses to others due by November 17, 11:59PM</p>
<p><u>WEEK 9</u> November 12</p>	<p>Synthesis, Part 1: Cultivating grace and ease... ~ This week's class will take place via two asynchronous discussion forums in D2L, and <u>we will not be meeting on campus/nor via Zoom</u> – you will be writing/uploading the following to forums on:</p> <ul style="list-style-type: none"> - Sharing your interview with a "grace maker" virtually/responding to others - Discussing your Integrating Ideas Project <u>process</u>/offering ideas and support to others <p><u>FOR BOTH forums:</u> -- Upload your initial post by November 13, 11:59PM -- Respond to at least three classmates by November 17, 11:59PM</p> <p><i>Detailed instructions will be provided at the forums!</i></p>	<p>Complete your Integrating Ideas Project!</p> <p>D2L posts in WEEK 9/Forums #1 and #2 – initial posts due by November 13, 11:59PM; responses to others due by November 17, 11:59PM</p> <p>Learning Storybook review next week – bring to class your complete Storybook</p>
<p><u>WEEK 10</u> November 19</p>	<p>Integrating Ideas Projects – demonstrate and celebrate synthesis of learning ~ Work, Play, Rest Learning Storybooks – sharing our stories</p>	<p><u>Readings/Media</u> Final media for review (videos or podcasts, no readings) TBD based on class interests – announced in D2L Content, "Assignments for WEEK 11" - <u>Heads up</u> – "Turning on Your Work, Play, Rest GPS" – you will be provided options for an</p>

		<p>"activity choice" that you will need to *do* – details TBA</p> <p>D2L posts in WEEK 11/Forums #1 and #2 – initial posts due by November 26, 11:59PM; responses to others due by November 30, 11:59PM</p>
<p><u>WEEK 11</u> November 26</p>	<p>Synthesis, Part 2: Working, playing, and resting it forward... ~ Our wrap-up class week will take place via two asynchronous discussion forums in D2L, and we will not be meeting on campus/nor via Zoom – you will be writing/uploading the following to forums on:</p> <ul style="list-style-type: none"> - "Turning on Your Work, Play, Rest GPS" – activity reports in forum/responding to others - Final class reflection/responding to others <p><u>FOR BOTH forums:</u> -- Upload your initial post by November 26, 11:59PM -- Respond to at least three classmates by November 30, 11:59PM</p>	<p><i>Celebrate – go forth renewed into your working, playing and resting! ☺</i></p>

Course Policies

Attendance and Participation Policies

Attendance and participation are essential in this class, in particular as related to participation in the in-class experiential play practice – this happens "in the moment" and you will miss the direct learning experience of the class session.

Note that this constitutes 50% of your overall grade in this class.** In the event of an absence that cannot be avoided, it is imperative that you: (1) let me know ahead of time, (2) follow the guidelines under **Attendance Make-up and Late Work Policies** below, and 3) always consult the current Course Schedule for weekly readings, and our D2L site for handouts, assignments, and any updates to the syllabus.

**** Students missing more than two classes of the ten weeks of the “on ground” meetings of the course OR not contributing in the D2L week (which counts as attendance) may not be able to meet the requirements for a passing grade – always communicate with the instructor regarding extenuating circumstances if you find yourself in this situation.**

**** Students who miss two classes early on should pay special attention to the late withdrawal date for the quarter, found at the “Course Withdrawal Guidelines” link below under University Policies, as this may be an important option to consider. Personal/medical concerns should be navigated through the Dean of Students Office (see link below).**

Attendance Make-Up Policies

Remember that the maximum number of absences is two – see Attendance and Participation Policies section above. You do not HAVE to make these up, but you should be aware of how the absence will affect your grade; you have the option of making up two absences via the options below:

Missing the in-class experiential portion of the class –

If you miss a class – and thus miss the in-class experiential play practice – you can make this up in one of the following ways:

1. Meet with another student in the class, practice the forms covered in class together, and write a 1-page paper reflecting on your experience – *in the best circumstances, you would contact someone before the class you are missing begins, so that they can pay special attention to how they might share the practice with you.*
2. Attend an InterPlay workshop – these are available in the Chicago or suburban area, in other locations across the nation, OR see about joining a session offered online. For information on InterPlay classes and events in Illinois and worldwide, see: <http://interplay.org/index.cfm/go/events:home/>. Write a 1-page paper reflecting on your experience of the session and submit it to the designated dropbox for make-up papers.
3. Attend another workshop that involves an experiential play practice that you feel will give you an equivalent experience to our class sessions – run the details by the instructor first before attending. Write a 1-page paper reflecting on your experience of the session and submit it to the designated dropbox for make-up papers.

Missing the other in-class activities –

- Assignments for the following week (additional readings, journal assignments, any additional items) will always be posted on our D2L site.
- You can post questions on the D2L site on assignments and the instructor will respond.
- You will be responsible for any in-class writings missed – email the instructor for the details.
- It's also a good idea to talk to a classmate to get their overview of what we covered in class.
- Integrating Ideas Showcase/Integrating Ideas Project – communicate with the instructor for how to work this out – *note that if you have exceeded your maximum number of absences and then you miss one of these presentation days, this may jeopardize your ability to pass the class.*

Late Work

Late assignments will be marked down by 2% per day.

Pass/Fail Option

Undergraduate SCPS students in all programs have the option of taking all SCPS undergraduate courses as Pass/Fail even if a class is initially structured for a letter grade assessment. In these cases a Pass is awarded when competence is demonstrated at a level that would otherwise earn a grade of C- or higher.

In deciding to select Pass/Fail grading, students should be aware that a "Pass" (PA) assessment in a course will earn credit hours toward degree completion but will not be included in computing grade point averages. However, a "Fail" (F) assessment will not only be recorded as credit hours attempted but will also be included in computing a student's grade point average.

If you intend to change your grading criteria to the Pass/Fail option, you must inform the instructor of this within the first two weeks of the course. Once you commit to taking the course Pass/Fail, you cannot switch back to a letter grade.

Criteria for Incompletes in This Course (see also link below for University policy)

In order for a student to have an incomplete (IN) grade granted in this course, there must be a significant extenuating circumstance evidenced by the student (e.g., medical and/or significant personal issues). Generally, students must have attended class and completed three-fourths of the assigned work – equaling 75% of attendance/work – incompletes cannot be considered if there has been no attendance and no work submitted. The student will need to **first contact the instructor for approval, and then** initiate and file an SCPS Incomplete grade contract **before** the final session of the course to receive an incomplete grade.

Students are strongly advised to review the university deadlines for withdrawal without tuition refund and the implications for financial aid and grades.

The SCPS student who wishes to receive the grade of IN must formally request in writing that the instructor issue this grade. This request must be first discussed with the instructor for approval, and then made in writing before the end of the quarter in which the student is enrolled in a course.

College & University Policies

This course includes and adheres to the college and university policies described in the links below:

[Academic Integrity Policy](#) (UGRAD)

[Incomplete Policy](#)

[Course Withdrawal Timelines and Grade/Fee Consequences](#)

[Accommodations Based on the Impact of a Disability](#)

[Protection of Human Research Participants](#)

Course Resources

Writing Assistance in This Course

This course contains the following writing components:

1. In-class expository/reflective writing
2. Easy Focus Learning Plan
3. Work, Play, Rest Learning Storybook
4. Interview with a “grace maker”
5. Integrating Ideas Project

While assessments 1 – 4 are a different kind of writing than 5 (where the expectation of any researched writing should be accurately documented and properly edited), the instructor may direct you to the Writing Center for assistance if the in-class writing, Storybook reflective writing, Easy Focus Learning Plan, and/or interview writing could be enhanced by assistance and tutoring. *It should be understood that this recommendation will benefit your writing in this course as well as any future course at SNL.* However, students should feel free to consult the Writing Guide for SNL Students and/or contact the Writing Center on their own for assistance at any time – see below.

Writing Help/Tutoring at DePaul

For help with organizing your ideas, grammar, citing sources, avoiding plagiarism, sample SCPS assignments and much more, see the SCPS Writing Guide here: <https://scps.depaul.edu/student-resources/writing/Pages/default.aspx>. For on-campus and online tutoring, see the [DePaul University Writing Centers](#) website.

Dean of Students Office – “Recognize, Respond, Resolve, Reassure...”

“The Dean of Students Office is an invaluable resource, advocate and support for providing and identifying resources and services for students. The office helps individuals in navigating the university, particularly during difficult situations, as in personal, medical, mental health, and/or family crises. The Dean of Students Office is also responsible for overseeing the Code of Student Responsibility and managing the Student Conduct Process.

The Dean of Students Office at DePaul University promotes student learning, health, wellness, and ethical decision making in an inclusive and validating environment.” See: <http://offices.depaul.edu/student-affairs/about/departments/Pages/dos.aspx>

Faculty Biography

Caroline M. Kiesel is an Associate Professor in DePaul University's School of Continuing Studies (SCPS). She holds an M.A. in Interdisciplinary Arts (Columbia College Chicago), an M.Res. in Humanities and Cultural Studies (Birkbeck College, University of London), and a Ph.D. in Literature (University of Essex, UK). Her background includes work in the fields of immigration law, training and development, creative writing, and improvisational storytelling and movement. Integrating the arts with workplace, cultural, and identity concerns, she aims to cultivate onsite and online classrooms that enable adult learners to express themselves deeply and authentically. Dr. Kiesel conducts scholarly research connecting concepts of play and experiential play practices to Transformative Learning theory, Narrative Inquiry, and Leisure Studies. Current collaborations (2019) include: development of the InterPlay Educators' Track, which offers a series of trainings in applicable InterPlay tools for educators (with Diane Rawlinson, MFA); examining the role of leisure and play in the dynamics of biracial Black/white families (research collaboration with Dan Hibbler, Ph.D.); contributing to a scholarly collection on embodiment with a chapter on play, embodiment and adult learning (forthcoming, 2019); and in 2017 as a part of the *InterPlay Online Expert Series* she offered an online webinar for educators, “The Student Body: Considering InterPlay Applications in University Classrooms” (info here:

http://www.interplay.org/index.cfm/go/events:event/happening_id/2554/returnEvent/byDate/rht/0/)

A practitioner in the InterPlay® improvisation practice for over twenty years, she has been a Certified InterPlay Leader since 2003. The improvisational movement, storytelling, and vocal practice of InterPlay, established for over 25 years, is a system “...based in a series of incremental ‘forms’ that lead participants to movement and stories, silence and song, ease and amusement” through which participants can discover “the wisdom in ourselves and our communities” (InterPlay website). She served as the regional contact for InterPlay-United Kingdom for nine years and served on the organizational board governing InterPlay, the Body Wisdom Board, for six years.

Dr. Kisiel has led InterPlay workshops in formal and informal settings in California, Illinois, Wisconsin, England, Scotland and Kenya, as well as online for national and international participants; she has coached emerging InterPlay leaders in in these regions, currently helping to seed interest in InterPlay applications with adult learners at Tangaza University College, Nairobi, Kenya. As an Assistant Professor in DePaul University's School for New Learning (SNL), she designed and taught an SNL undergraduate course, *Work, Play and Rest: Integrating the Fragments*, where adult learners engaged in the core elements of the InterPlay practice (2013-2019) – *in the School of Continuing and Professional Studies, the "Work, Play, Rest: Navigating Complexities of Adult Life" course is based upon and draws forward elements from that earlier course*; she led a Compass Group in partnership with DePaul's Office of Adult, Veteran and Commuter Student Affairs (2016); and she presented InterPlay tools to the DePaul facilities managers (2013), many of whom can be seen around campus releasing their fuser with a "WHEEEEE!" ☺. Dr. Kisiel also integrates and adapts experiential play practices into graduate-level SCPS courses such as: Developing Professional Identity (MAEA), Designing Educational Offerings (MAEA), and Learning Plan Research & Development (MAAPS).

A scholar of early American history, Dr. Kisiel also researches, writes and presents on British travelers to the Ohio Valley and southern Illinois in the early nineteenth century.

Link to Professor Kisiel's InterPlay leader bio:

http://www.interplay.org/index.cfm/go/leaders:bio/leader_id/129/