Faculty
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See Faculty Biography section below for further information

Course Dates & Location
Tuesdays, September 12 – November 14, 2017 – 5:45-9:00pm
Meets at Loop Campus for nine sessions (classroom TBA) + one virtual session

Course Description
Life has become fragmented. 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. But when work invades play, and rest is sacrificed for either one, it might be time to shift the paradigm of separateness we have sought to maintain. This course will explore ways we can integrate the fragments of our lives in order to find more fulfillment, balance, satisfaction, and consequently relief both within these three arenas and in the ‘gray areas’ in between. Learning will occur in two modalities, each of which will enhance the other: experientially-based guided movement, storytelling and vocal activities from the improvisational practice of InterPlay® (see website below) and the study of literature (articles, books, websites and videos) concerning mind-body awareness.

Through the in-class practices of InterPlay, students will explore how stressors are held in the body, and define for themselves which aspects of creative expression help to release what no longer serves. Basic movement, storytelling and vocal activities 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. In our study of the science behind mind-body awareness through class discussions and written assignments, students will explore the application of concepts in conjunction with the experiential model offered by the InterPlay practice. Part practical activities, part reflection, and part 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.

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/
## Competences & Learning Outcomes

### 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 InterPlay sessions 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 as we form a community of learners based on respect, encouragement, challenge, cooperation, and an exploration of group dynamics within our shared agenda.

### 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 InterPlay sessions 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 the InterPlay practice as a creative process (definitions will differ from student to student). In fulfilling the A-5 competence, students should also demonstrate how the InterPlay practices enhance their imagination and ability to innovate and approach issues with a fresh perspective; how the InterPlay forms help them to question accepted and “acceptable” ways of perceiving and thinking; and how engaging in the forms changes their perception and experience of the world.

H-3-F: Can understand the interrelationships among intellectual, psychological, spiritual, and physical health in one’s own life.

1. Defines health as a holistic concept, comprised of intellectual, psychological, and spiritual as well as physical components.
2. Describes how two or more intellectual, psychological, spiritual or physical aspects interact to contribute to one’s health.

Students demonstrate this competence by understanding how intellectual functioning and psychological, spiritual, and physical health interact and contribute to overall health. Definition of each component is critical to understanding that interrelationship, and students must apply their knowledge to an example from their own lives.

In this course, student participation in the in-class InterPlay sessions 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 their own holistic understanding of intellectual, psychological, spiritual and physical components, and note one or more examples of this dynamic at work in their lives.

Subcategory S-3: Science, Technology and Society

Science and technology increasingly determine the way in which we live our lives, shape our communities, and structure of our nation and its interaction with global society. The inherent power of science and technology obscures the fact that, as with every element of culture, individuals like ourselves create the wonders of science and technology. Demonstrating this set of competences
involves explaining the relationship among society, values, and science or technology. Learning experiences should examine the manner in which social and cultural dynamics shape technological or scientific developments. They should also examine the ways in which technological or scientific changes frame social and cultural actions, values, and priorities.

**S-3-X: Can demonstrate a grasp of scientific understandings of mind-body interconnectedness and articulate applications to values, and to societal and cultural arenas of importance in one’s own life.**

_In this course_, student participation in the in-class InterPlay sessions in conjunction with contributions through assigned written work on science-related material, in-class discussions, and in-class presentations is essential to fulfillment of this competence. Fulfillment of the S-3-X competence will rely heavily on synthesis of reading material dealing with the scientific aspects of mind-body interconnectedness, and student articulation of the material as it applies to their own values in societal and cultural arenas they engage with and/or find important. The practical experience students will gain through the InterPlay sessions should be evidenced in the science-related assignments.

**Note for X competences in this course:** please contact me if you are interested in negotiating changes to the S-3-X statement, if you are aiming for a particular goal in registering for this course.

**Negotiated Competences:**

**A-3-X (see below) or FX competences may be negotiated for this course… inquire directly regarding other possibilities:** please contact me at the start of the course to discuss negotiating competences as these go through an approval process with SNL, and must be completed in the first several weeks of the course. There may be other competences besides these that are possible to negotiate; please contact me to discuss.

**A-3-X for this course:** Can understand a variety of approaches to the mind-body connection and kinesthetic awareness, and articulate applications of meaning and value from these approaches to one’s own experiences.

OR, you may feel free to tweak this X competence as written above for your own goals, as long as it is related to the course outcomes.

_In this course_, student participation in the in-class InterPlay sessions 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.
- This course may also be taken by SNL graduate students as a Graduate Guided Independent Study – “GGIS” (MAEA) or may be considered as a GGIS 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 participation in the improvisational practice of InterPlay (which contains collaborative as well as individual learning); class discussion; in-class writing; class review of videos; weekly readings from our text and additional articles; Easy Focus Learning Plan; weekly Learning Storybook assignments; interview with a “grace maker” assignment; Integrating Ideas Showcase (midterm); Competence Project (final).

**Required Text**

*What the Body Wants: From the Creators of InterPlay*

Cynthia Winton-Henry and Phil Porter

Publisher: Northstone

**ISBN-13:** 978-1896836669

NOTES on the version, availability and format of our text:

- This book comes with a CD, but you may feel free to purchase a used copy without the CD.
- There have been delays in the past in obtaining this book from the bookstore. If you experience this, you may feel free to order this book through Amazon.com, or contact the InterPlay Office in Oakland, California directly at 510-465-2797. The InterPlay Office has worked with this class in the past, and will keep track of DePaul student orders and send the books as a group to my attention to minimize your costs.
- You may use a Kindle or e-reader version of this book.
- Assigned page numbers are based on first version of book; you may also order the newer/updated version of the book (which came out in Fall 2016; note that pages might be different).

Additional required readings...will be posted on a Course E-Reserve – link will be provided through D2L (No password needed if accessed this through D2L site)

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

Reading Expectations, Written Assignments & Projects
1. **Weekly readings from our text, What the Body Wants, and additional articles/book excerpts (accessed via our course e-reserve)** – students should evidence they have read the assigned readings through class discussions and in-class writings

2. **In-class writings** – we will have regular in-class expository writing work related to reading material, concepts and ideas in the InterPlay practice, and videos in class

3. **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)

4. **Work, Play, Rest Learning Storybook** – weekly “snapshots”/brief assignments on what you are learning and applying, cumulative throughout the quarter (detailed instructions on content and format will be provided)

5. **Interview with a “grace maker”** – out-of-class interview assignment (detailed instructions will be provided)

6. **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)

7. **Competence 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
**NOTE:** detailed guidelines will be provided for all assignments
- In-class engagement with the InterPlay improvisational 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
- 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 InterPlay format to showcase the representative competences among students (details on how this will work will be provided)
- Competence Project (final) – both a research project related to your competence(s) as well as an in-class presentation component related to the InterPlay 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.

Assessment of Meeting the Competence Criteria
With regard to assessing your achieving the learning in your SNL competences, I will consider the following in relation to each of the competences you have registered for:

L-7 – Has the student been a full participant in the collaborative practice of InterPlay? 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-5 – Has the student been a full participant in the practice of InterPlay, 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 work, has the student attempted a definition of creativity? Has the student expressed/articulated how the InterPlay practice has helped him/her to approach issues with a fresh perspective, question accepted and “acceptable” ways of perceiving and thinking? Has the student demonstrated (though the in-class practice and written work) how engaging in the forms changes their perception and experience of the world?

H-3-F – Has the student participated fully in the in-class InterPlay sessions and within that exhibited (through in-the-moment participation, reflection, discussion, team work) an understanding of the interrelationships between the different aspects of the practice, as well as how the physical relates to the intellectual, psychological and spiritual? Has the student demonstrated a holistic understanding of the interrelationships between intellectual, psychological, spiritual and physical components of health in his/her own life through completion of assigned Storybook/written work and as a component of their midterm and final presentations?

S-3-X – Has the student been a full participant in the practice of InterPlay, and within that made connections to their study of scientific aspects of mind-body interconnectedness through in-class reflective discussions? Has the student demonstrated a grasp of the science-related material through assigned Storybook/written work, and as a component of their midterm and final presentations? Has the student articulated a grasp of the science-related material as it applies to their own values in societal and cultural arenas they engage with and/or find important?
A-3-X – Has the student been a full participant in the practice of InterPlay? 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 InterPlay practice and other materials to their own experiences?

F-X / any other competence negotiated – Student and instructor will collaborate on defining appropriate outcomes for the competence the student has negotiated. NOTE: these outcomes must be determined within the first month 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 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% |
| Competence Project (or equivalent for graduate students) | 15% |
Course Schedule – Fall 2017

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

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<thead>
<tr>
<th>Our text:</th>
<th>What the Body Wants, will be referred to as “WTBW.”</th>
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<tr>
<th>Additional reading materials:</th>
<th>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.</th>
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<tr>
<th>All Assignment Details/Guidelines:</th>
<th>Housed in D2L under “Content.”</th>
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<tr>
<th>Changes/Updates:</th>
<th>The Course Schedule (including assigned readings) may be modified as we progress, in conjunction with the needs/interests of the class, or unforeseen events.</th>
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<tr>
<th>Week/Date</th>
<th>Class Learning Focus</th>
<th>Readings &amp; Assignments for Next Week</th>
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<tbody>
<tr>
<td>WEEK 1  September 12</td>
<td>Introduction to the Practice of InterPlay® ~ Introduction to the course/overview of assignments ~ Class community guidelines ~ InterPlay practices: “Easy Focus” and “Noticing”</td>
<td>1. WTBW, pp. 1-46, “What the Body Wants” 2. Additional readings TBA ~ 1. Storybook Assignment #1 2. Easy Focus Learning Plan Submit both via dropbox in D2L</td>
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<tr>
<td>WEEK 2  September 19</td>
<td>InterPlay’s Five essential ingredients for healthy living ~ InterPlay practice: “Internal Authority” ~ Easy Focus Learning Plans ~ In-class activities with readings ~ Overview of Midterm and Final Assignments</td>
<td>1. WTBW, pp. 47-66, “Easy Body, Easy Soul” 2. Additional readings TBA ~ Storybook Assignment #2 Submit via dropbox in D2L</td>
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<td>WEEK 3  September 26</td>
<td>InterPlay practice: “Incrementality” ~ In-class activities with readings</td>
<td>1. WTBW, pp. 67-84, “What if the Hokey Pokey Really Is What It’s All About?”</td>
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<td>WEEK 4</td>
<td>October 3</td>
<td>D2L week!</td>
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| Plan overview for next week – NO CAMPUS SESSION/D2L activities | 2. Additional readings TBA  
Storybook Assignment #3  
Submit via dropbox in D2L |

**WEEK 4 InterPlay practice: “Physicality of Grace” – Part I**  
This week’s class will “meet” via TWO asynchronous D2L forums, with required postings. Details provided the week before!  
**No on campus class session!**

For each forum:  
**FIRST POST:** Due by October 3, 11:59PM  
**RESPONSES TO OTHERS:** Due by October 9, 11:59PM  
**There will be detailed guidelines re: what to post on at each of the D2L forums.**

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<th>WEEK 5</th>
<th>October 10</th>
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| Integrating Ideas Showcase – demonstrate integration of InterPlay forms related to your competence(s) through community showcase  
Learning Storybook review/reflections  
Storybook Assignment #5 completed in class – you will then add this to your Storybook in your chosen format! 😊 | 1. WTBW, pp. 115-132, “When Life Drives You Out of Your Mind, Enjoy the Ride: Body Intellectuals”  
2. Additional readings TBA  
1. Interview with a “grace maker” DUE next week  
2. Topic/theme for Competence Project – DUE next week |

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<th>WEEK 6</th>
<th>October 17</th>
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| InterPlay practice: “Physicality of Grace” – Part II  
In-class activities with readings  
Interview with a “grace maker” – presentations in class | 1. WTBW, pp. 133-154, “Words, Voice, Stillness: Let ’Em All Play”  
2. Additional readings TBA  
Storybook Assignment #6  
Submit via dropbox in D2L |
| WEEK 7  | October 24 | InterPlay practice: “Exformation”
~
In-class activities with readings
~
Discuss Competence Project topics |
| WEEK 8  | October 31| InterPlay practice: “Body Wisdom Practices”
~
Your inner “trickster” 😃 |
| WEEK 9  | November 7| InterPlay practice: “Affirmation”
~
In-class activities with readings |
| WEEK 10 | November 14| Competence Projects – demonstrate and celebrate synthesis of learning
~
Review of Easy Focus Learning Plans
~
Affirming Our Experience in This Class – Moving Forward – Incremental Steps – InterPlay possibilities beyond this class!
~
Final Storybook entry (#8) in class |
Course Policies
Attendance and Participation Policies

Attendance and participation are essential in this class, in particular as related to participation in our improvisational 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 “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 InterPlay portion of the class – submit a 1-page write-up after you choose one of the following options:
If you miss a class – and thus miss the improvisational practice – you can make this up in one of the following ways:

- 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.
Attend an InterPlay class in the Chicago or suburban area – or in another location, if traveling. OR there are many options online – and write a 1-page paper reflecting on your experience of the class – details will be provided of the various options/classes you can consider; work out the timing details with the instructor. For information on InterPlay classes and events in Illinois, worldwide, and online see: http://interplay.org/index.cfm/go/events:home/

Have another creative idea? (eg., in the past, students have “shared InterPlay” with family, friends or at work…) -- Contact me to discuss! ☺

Missing the other in-class activities – submit a list (from the options below) of the actions you took to make sure you obtained this information – you can add this to your 1-page write-up (above):

- Assignments for the following week (additional readings, journal assignments, any additional items) will always be posted on our D2L site. Make sure to look there FIRST, and ask questions if not clear.
- 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.
- You could talk to a classmate to get their overview of what we covered in class; what did you learn from them/gain from their perspective?
- Integrating Ideas Showcase/Competence 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 SNL students have the option of taking all SNL 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 competencies assessed in a course as Pass will earn credit hours toward degree completion but will not be included in computing grade point averages.

Attempted competence demonstration assessed within a class as Fail 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 SNL 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 SNL 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 assignments
4. Interview with a “grace maker”
5. Final Competence 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, Learning Journal reflective writing, 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 SNL assignments and much more, see the Writing Guide for SNL Students at http://snl.depaul.edu/writing/index.html. 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. Kisiel is an Assistant Professor and a member of the SNL Resident Faculty. 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 has taught and mentored adult learners in higher education for twenty years. She aims to cultivate onsite and online classrooms that enable adult learners to express themselves deeply and authentically. A travel writing scholar with a focus on Illinois and Ohio Valley history and early American culture, her research explores the intersections between travel, culture and creativity, in both print and digital arenas. She is a Certified Leader in the improvisational practice of InterPlay®, has facilitated workshops in this practice both nationally and internationally for
many years, and serves on the governing board for the InterPlay practice, the Body Wisdom Board, since 2012.

Link to Professor Kisiel’s InterPlay leader bio:  
http://www.interplay.org/index.cfm/go/leaders/bio/leader_id/129/