

Tools for Engaging Inclusion

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Contract Grading

Pedagogical Principles

- **Empower** students to choose their own path for success depending on time commitment
- **Reward** effort and consistency
- Entails a **contracted number of assignments** of specified quality
- Contracted amount of work corresponds to specific letter grades

Contract Grading

Benefits and Flexibility

Key Advantages for Students

- + Focus on getting the most out of each assignment
- + Consistent engagement with course material
- + Enjoy the writing process
- + Final grade determined by effort
- + Individual assignments not graded in the traditional manner with a letter grade

Contract Grading System

Qualitative over the Quantitative

Key Advantages for Instructors

- Focus (in feedback) on **substantive** matters
- Not focusing on **justifying** a grade
- Address the **strengths and weaknesses** of the work
- **Simulate** how things work in the real world: scholarly peer reviews provide constructive, substantive feedback without a “grade”

Example of a Contract Grading System

Grade	Work Completed	Attendance
A range	All short reflections	Attended all classes
B range	All but one reflections	Missed 2 class
C range	All but two reflections	Missed 4 classes
D range	All but three reflections	Missed 6 classes
F	Fewer than 3 reflections	Missed more than 6 classes

The Fine Print

- All contracted conditions for a particular grade have to be met
- No “rounding up”
- Flexibility: But timeliness is the key
- Learn time management skills

Win, Win!

Let's Put This to Work in the Classroom

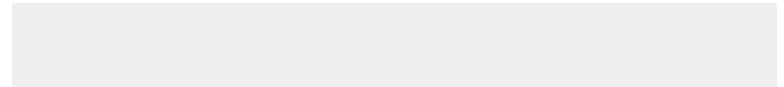
Collaborative Annotation

Assignment: Write and Respond to Commentary

Open-Access Online Platforms

- Before each class, students share comments or annotations
- Based on a text, image, or short video
- Read each others' comments
- Respond to them
- Arrive in class well prepared for in-person discussion
- Perfect for online classes too

Perusall



In Praise of the Short Form

Free-form responses

Collaborative commentary
builds communities

Goals

- Digital annotation tools promote **collaborative** learning
- **Structured** around analyses of both texts and films through annotation
- Example: Contextualized discussions that connect pre-modern texts and modern cultural life
- Critical writing is **communal** (no longer solitary)
- Critical writing is **interactive** (no longer linear)
- Sustainable student **engagement**

ENG 6130 Scre... X

- My Courses
- Course home
- Settings
- Gradebook
- Student view
- Notifications
- Notes
- Add to my calendar

Content

Library

- ENG6130 FA22 syllabus
- October 18: Faculty Hon...
- Readings (click + to ...)
- Films
- Film Clips (click + to ...)
- Show more

Assignments

- Show old assignments
- Sep 20: Boys Don't Cry, ...
- Sep 20: Bell-Metereau o...
- Sep 20: Ahmed, The Un...
- Sep 20: Composition an...
- Sep 20: Optional - Pred...
- Show later assignments

Chats

Groups

- Announcements



A scene from *Green Book*



All conversations

Search

Page 1

- A cluster of candles sitting on the wall sheds faint light in the darkne...
- In a candlelit room, a female stagehand is adjusting a curly red haire...
- A woman adjusts a red-haired wig while standing to the left of a seat...
- In a candlelit room, a thin white woman stands beside a thin white m...
- A young white man is sitting at a vanity and looking into a mirror, we...
- The reversal position between the man and woman. The man is sittin...
- Two young white people are in a dark room, dimly lit only by a ser... 3
- A man sits at a vanity, removing his stage feminine makeup and c... 3
- In the foreground, there is a young, blonde woman in a white blou... 2
- The White Man is sitting in the chair and looking up at the Blackman...

ENG 6130 Scre... X

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- ## 📢 Announcements

devices, ways of aligning bodies with what is already lined up. The points that accumulate as lines can be performatives: a point on a line can be a demand to stay in line. To deviate from the line is to be threatened with unhappiness. The unhappiness of the deviant has a powerful function as a perverse promise (if you do this, you will get that!), as a promise that is simultaneously a threat (so don't do that!). Happiness scripts are powerful even when we fail or refuse to follow them, even when desires deviate from their lines. In this way, the scripts speak a certain truth: deviation can involve unhappiness. Happiness scripts encourage us to avoid the unhappy consequences of deviation by making those consequences explicit. The "whole world," it might seem, depends on subjects being directed in the right way, toward the right kind of things. To deviate is always to risk a world even if you don't always lose the world you risk. Queer and feminist histories are the histories of those who are willing to risk the consequences of deviation.

Happiness is not just how subjects speak of their own desires but also what they want to give and receive from others. Happiness involves reciprocal forms of aspiration (I am happy for you, I want you to be happy, I am happy if you are happy) and also forms of coercion that are exercised and concealed by the very language of reciprocity, such that one person's happiness is made conditional not only on another person's happiness but on that person's willingness to be made happy by the same things.

We do things when we speak of happiness, when we put happiness into words. Let's take the statement *I am happy if you are happy*. Such a statement can be attributed, as a way of sharing an evaluation of an object. I could be saying I am happy about this if you are happy about this. The statement does not require an object to mediate between the "I" and the "you": the "you" can be the object, can be what my happiness is dependent upon. The statement might translate as: *I will only be happy if you are*. If I can only be happy when you are happy, then I would be unhappy if you were unhappy. *I will be unhappy if you are*. If I was happy and you were unhappy, then I would no longer be happy. *Your unhappiness would threaten my happiness*. If my happiness is dependent

 The idea of a "happiness script" which involves heterosexual relationships in particularly interesting in light of the three films we have watched so far--all of which show a trans character pursuing the structure of a heterosexual relationship as a form of achieving happiness. Yet, this happiness is also achieved in tandem with a being trans--something which Ahmed's would argue deviates from the structured script of happiness (resulting in unhappy queers). I think in Brandon we see the most clear rejection of this idea that deviation can involve unhappiness. Having experienced the consequences of deviation, Brandon still recognizes that without those deviations he cannot be happy, even though this happiness may have to emerge from an initial experience of unhappiness. That being said, Brandon still makes clear efforts to act the way his friends expect a boy to act, showing the allure of following these pre-determined happiness scripts, this time in terms of gender performance rather than in terms of a heterosexual relationship as Ahmed is primarily concerned with.
 

In neoliberal capitalist society, @Mallory McGovern
 "happiness" as a form of socially condoned pursuit
 can be harmful, as Ahmed points out, hence the problem
 with "happiness scripts." There are promises and
 compromises that come with this "happiness script." With
 Brandon in *Boys Don't Cry*, we see the penalty for anyone,
 particularly queer and trans characters, who deviate from
 the social script of happiness: to make people around them
 unhappy (when they are unhappy they threaten to kill and
 eliminate queer characters) and to make themselves
 unhappy and undesirable.

Collaborative Annotation

Leads to student engagement

Key Advantages for All

- + Become part of a community
- + Empowered to contextualize course materials
- + Interactive inclusiveness
- + Independent research skills
- + Social space for free-form responses

Open-Access Textbook

Open-Access Textbook by Alexa Alice Joubin

- screenshakespeare.org
- Openly-licensed, **interactive** learning modules introduce students to key concepts of film and Shakespeare studies
- Designed with the principle of designed with the principle of **equitable redundancy** and **multimodal access**
- Multiple pathways to the contents with plenty of cross-references
- Access the contents in a non-linear fashion

Screening Shakespeare

A Film Course by Alexa Alice Joubin

[Home](#) ▾[Theory](#) ▾[Mise-en-Scène](#) ▾[Cinematography](#) ▾[Sound & Music](#) ▾[Contact](#)

Social Justice

Many screen adaptations of the classics are informed by social justice concerns. Films construct a social space—a space for socialization and discussion of social justice issues—where the characters' and audiences' universes intersect. Some films imagine the classics to have a remedial effect on our society.

[Read more](#)

Open-Access Textbook by Alexa Alice Joubin

- screenshakespeare.org
- Replaces three expensive, traditional textbooks
- Multimedia and interactive features not available in any textbook
- Customizable and modularized contents (“lesson tiles”)

Tools for Engaging Inclusion

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Thank you for attending Teaching Day!

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