Assessment criteria (p. 1-3) and task descriptions (p. 4-8)
ENG 4545, portfolio examination

Excellent

This level of work is outstanding, showing evidence of extensive knowledge, understanding, and consistent/continuous engagement with the course subject matter in all components that constitute the examination portfolio.

- Extraordinary ability to analyze, synthesize, and evaluate a variety of texts/media artifacts within sustained arguments.
- Evidence of extensive reading and engagement with course material and additional materials.
- Frequent evidence of undoubted quality in the use of scholarly sources with a view to excavating academically sound work/substance from primary source texts/media and/or secondary as well as tertiary sources.
- Excellent presentation and writing. Contains insight and elements of originality.
- Thorough, productive, and germane response to and integration of revision notes/feedback received from class lecturer.
- Writing that has attained high professional standards. Understands and can easily use the *Chicago Manual of Style*, notes and bibliography form.
- Outstanding insight, weight, and sophistication and an ability to undertake advanced study with imagination, consistency, and tenacity.
- All components of the portfolio are present and accounted for, and have been thoroughly revised more than once.

Good

At this level of assessment, the student presents good arguments and displays solid engagement with the course subject matter based on an above-average range of reading and/or engagement with sources/media texts. Yet, there are issues with writing and/or source work and/or argument that would still need to be addressed. These, however, represent opportunities for the student to develop and ultimately acquire higher levels of scholarly skills.

- Weighs up and evaluates different arguments and identifies key issues in a germane fashion, and uses a range of examples to support their argument(s).
- Understands important arguments and ideas from the course reading and beyond. Content is always relevant and well-presented, and generally well-focused, but may lack either breadth or depth and/or generally more detailed analysis.
- Is mostly well-structured, revealing a clear logic and consistency in topic development/execution.
- Solid albeit not necessarily extensive/thorough response to and integration of revision notes/feedback received from class lecturer.
- Shows breadth of knowledge, but may show some limitations in primary/secondary source work (e.g. extracting and paraphrasing of relevant subject matter from sources).

- Well-written with few technical errors and/or mishaps in scholarly appropriate style/presentation. Provides references largely in line with the *Chicago Manual of Style*, notes and bibliography form.
- All components of the portfolio are included in its final version, and have been solidly revised while still showing room for improvement.

Average
Work in this range shows relevant though not necessarily consistent engagement with course subject matter. One or more components of the portfolio may be more descriptive than analytical, and, additionally, may show insufficient responses to feedback.

- Submitted work is based on more limited reading; over-reliance on provided course text or other basic course material.
- While the student's work may show insightful and even original engagement with primary texts/media artifacts, their written output in one or more of the portfolio components shows noticeably limited use of, engagement with, and integration of scholarly resources.
- Provides reasonably structured accounts, but with some signs of confusion and/or limited critical insights/analysis. May also contain errors of fact or interpretation.
- Submitted work may show inconsistent use of the *Chicago Manual of Style*, or a somewhat general lack of scholarly rigor/care.
- Some grammatical and spelling errors, or mishaps with the references.
- Limited and/or superficial response to and integration of revision notes/feedback received from class lecturer.
- One component of the portfolio may be incomplete, and/or multiple components were submitted for final assessment while displaying limited/sparse revision.

Poor
While work at this level of assessment may attest to the student's genuine interest for and tenacious engagement with the subject matter, their written output together with their scholarly source work shows multiple issues/deficiencies that undercut the student's enthusiasm/zeal.

- Portfolio components may engage with subject matter (primary texts/media artifacts/secondary sources) relevant to course topic but display a noticeable degree of inconsistency in the application basic scholarly skills.
- Submitted work draws on/refers to only a limited number of sources whose scholarly quality/suitability may also be questionable.
- Insufficient and/or incomplete response to and integration of revision notes/feedback received from class lecturer.
- Submitted work includes disorganized, ineffective and/or confused/confusing presentation of engagement with subject matter.
- A grade at the top of this range suggests a basic degree of competence and knowledge, but shows insufficient scholarly rigor/engagement with primary texts/media as well as secondary sources (incl. adherence to the *Chicago Manual of Style*)

- A grade at the bottom range shows—in addition to the above—significant limitations/weaknesses in language use that interfere with readability/presentation and/or comprehensibility.
- One component of the portfolio may be missing, or multiple components may be incomplete/inconsistent, showing the shortcomings of draft-level submissions.

Unacceptable
Work in this range may feature a failure to carry out the tasks assigned, serious writing problems, and/or other significant issues.

- No serious attempt to carry out the tasks assigned.
- Haphazard/inconsistent engagement with course subject matter.
- Little to no understanding or knowledge of the course and its themes.
- Negligible or wholly irrelevant contents.
- Lack of scholarly conduct/rigor.
- Inadequate referencing and frequent grammatical and spelling errors.
- Use of questionable/problematic sources/texts.
- No engagement with feedback/guidance provided by the course lecturer.
- A larger number of portfolio components are either incomplete or missing.

Examination Portfolio SUBMISSION CHECKLIST

As you are preparing the final examination portfolio, please make sure to carefully (!) revisit the task goals/descriptions in the class syllabus (p. 3).

The completed portfolio consists of a) a main part, and b) an appendix that should be submitted in one combined PDF file.

For potential co-grading procedures, please make sure to remove any and all identifying markers (names, etc.) in your documents.

Use the following structure as a checklist and a model for your table of contents/cover page:

ENG4545: The American West EXAMINATION PORTFOLIO

1) Main part

- ☑ Thoroughly revised explicator one sheet *(Note: The assessment of this obligatory component of the portfolio will in large part depend on how thoroughly and effectively you have improved the draft version of the document)*
- ☑ Thoroughly revised show&tell presentation proposal *(Note: The assessment of this obligatory component of the portfolio will in large part depend on how thoroughly and effectively you have improved the draft version of the document)*
- ☑ Thoroughly revised annotated mini-bibliography *(Note: The assessment of this obligatory component of the portfolio will in large part depend on how thoroughly and effectively you have improved the draft version of the document)*
- ☑ Text-based collation paper (5 full pages of running text, +/- 10%, references/bibliography are not included in the 5 pages; *Chicago Manual of Style* [NB Variant])

2) Appendix

- ☑ Documentation of your slice-of-life reels: If your reel did not include any voice-over narration, simply compile the individual slides that make up your video. If your reel included some voice-over narration, compile 2-3 sample screenshots and add the transcript of your voice-over. You can use online tools such as DownSub (https://downsub.com/) to easily download auto-generated subtitles from various video platforms.
- ☑ Explicator talk presentation materials (slides, etc.)
- ☑ Show&tell presentation materials (slides, etc.)

Examination Portfolio INDIVIDUAL TASK DESCRIPTIONS/INSTRUCTIONS

1) Explicator one sheet

- A one sheet is a **straightforward and practical** document. Whether it serves as promotional material, an executive summary, or for educational purposes, the basic goals for a one sheet are to **"load" it with concise/useful information** while maintaining **high levels of accessibility/user-friendliness**.
- A one sheet is useful because it is packed with essential information and content. Most people tend to look for straightforward and practical information. With a one sheet, the **focus is primarily on content** and not merely random content but only the most important and relevant information, **presented in a visually appealing and logical way**.
- A one sheet is **a time-saving document** that can immediately be scanned in a matter of seconds. Since all information is presented on a single page, it will not take long for the reader to go through all of its contents.
- However, a one sheet is **NOT a page full of running text**. A one sheet consists of a creative and user-friendly combination of text, text elements, pictures, and other visual components (e.g. structuring elements, pointers, arrows, connecting features, etc.)
- Main task: Produce a useful, easy-to-access, 1-page resource for quick reference that **captures the key information/insights/reference points of your explicator talk**. Each one sheet needs to **include at least 3 scholarly sources** for further reading on the specific topic area; references need to be formatted according to the *Chicago Manual of Style* (NB variant). The references may be written in a very small font size.
- Scope/format: The one sheet needs to fit onto **one single A3 page**.
- Practicalities: You might find that MS Word is potentially not the most user-friendly program to create a one sheet. Presentation software such as MS PowerPoint, Keynote, Google Sheets, and others should work just fine. You may always opt for more specialized graphic design software. Export your one sheet as a PDF.
- Additional help: By way of a little additional "inspiration", you might like to check out this mini-archive of one sheets from different classes in the past.
- Due date/submission: The completed one sheet must be submitted via Canvas by **[month] x, 20xx at 11.59 pm**.
- Pair/team work: If the explicator talk is by given by two or more students, then they need to jointly (!) produce one and the same one sheet for the talk's topic area.
- Feedback/revision: Students will **receive feedback and revision notes** on their one sheets. Having tended to the feedback, **students are to produce a revised version** of the one sheet which is then submitted as part of the complete examination portfolio.

2) Show&tell presentation proposal

- The **proposal** for the show&tell presentation **serves a number of basic needs** not least of which is informing your peers as to which popular culture text (a film, a documentary, a podcast [episode], etc.) will form the basis of the presentation.
- Main task: You are to **"pitch" your presentation topic** by way of a tentatively formulated **thesis claim/observation/argument** that draws on/is anchored in the principle popular culture text you have chosen for your presentation. **Clearly identify the popular culture text that your peers will have to engage with** prior

to your presentation. The proposal should then **spell out the principle angle(s)** you will take/pursue in your presentation (e.g. specific themes, issues, etc.). Lastly, the proposal should try to at least gesture at **how your presentation topic fits into Western Studies scholarship** and thus the overall framework of our course.

- Scope/length: At least **one well-structured paragraph** (approx. 250-350 words)

3) Annotated mini-bibliography

- Developing and writing **annotations** for sources you are planning to use in your scholarly pursuits is an **essential research skill**; this is also true if you do not end up using a particular source, or just parts of it. An annotation is **NOT "just" a summary** but rather the product of acquiring and transforming knowledge by way of consulting, studying, and assessing the sources you work with.
- **Guidelines for "combined annotations":** Please go to our Digital Resource Repository and access Luke Beatty's and Cynthia Cochran's *Writing the Annotated Bibliography: A Guide for Students and Researchers* (2020). By way of a general preparation for this task, **read Chapter 4, "Types of Annotation"** (pp. 31–53). The format of **your annotated mini-bibliography will be that of a "combined annotation"** (pp. 47–53) with *summative*, *evaluative*, and *reflective* dimensions/considerations equally distributed. Chapter 4 includes handy, **easy-to-use checklists** (pgs. 40, 44, 47, 51) for the different types of annotations which you will draw on to produce your "combined annotations." The chapter also provides you with good **sample annotations**. You will find even more model annotations in Chapter 9.
- Main task: You are to write "combined annotations" for **a minimum of four thematically relevant/appropriate sources**. This means that the **selected sources are tied to the topic area/context(s) of the show&tell presentations**. **Three** of the sources **must be scholarly/academic in nature**, i.e. peer-reviewed texts that were published by a university press, a scholarly reputable publisher, or in an academic journal. **Students may freely choose the fourth source** for the bibliography (e.g. a long-form news program, a podcast, a radio program, a recording of a lecture, etc.).
- Scope/length: At least **three well-structured paragraphs for each source** (a paragraph runs approx. between 200 and 300 words)
- Reminder: When selecting your sources, do not forget to look ahead and think about your show&tell presentations and the final collation paper.
- Additional help: In addition to the checklists in Beatty and Cochran, you may also want to check out the guidelines for critically analyzing the content of sources courtesy of the Cornell University library.

4) Text-based collation paper

- For the **final written deliverable** you are **free to choose** whether you would like to **stick with the topic area of your show&tell presentation**, or develop the collation paper based on **a different popular culture "text"** of your own choice. However, it is recommended to develop the collation paper based on the popular culture "text" that formed the basis for your show&tell presentation.
- **As part of your show&tell presentation**, you should have engaged in thorough research and targeted reading of a range scholarly sources that allowed you to excavate, contextualize, and critically discuss the "substance" provided by the popular culture "text" you chose. In other words, you were **tasked with presenting**

what and how the popular culture "text" remediates, addresses, and comments on in terms of subjects/themes/issues/concerns found in Western Studies scholarship. This was also in part reflected in the annotated mini-bibliography.

- Consequently, to write **a collation paper** is **an exercise in "bringing it all together"** in a well-structured piece of academic writing. The *Oxford English Dictionary* defines meaning of 'to collate' as follows: "to collect and combine (texts, information, or sets of figures); to compare and analyze (texts or other data)."
- A collation paper **presents a firmly substantiated albeit still exploratory argument** that is based on/draws on **a very specific claim and/or observation** that you make about the popular culture "text" you chose vis-à-vis relevant scholarship. By way of a concrete example, you will find the *draft version of a collation paper* that a colleague and I co-wrote in the recent past **HERE**. Growing out of a simple chapter abstract, we co-wrote a collation paper as a preparatory stage for a full-blown chapter. The scope of this example roughly corresponds with what is expected of you (it is one page shorter than what your task calls for).
- Main task: Produce **a thesis/observation-driven collation paper** based on one popular culture "text". The collation paper must be **solidly anchored in/make use of scholarly sources** (e.g. academic monographs, essay collections, journal articles, etc.).
- Scope/formal requirements: In accordance with UiO regulations, the final paper will be **5 full pages of running text** (where a standard page consists of approx. 2,300 characters; +/- 10%). References, bibliography, and other extent material are not included in the 5 pages. **Document formatting and citations** must adhere to the *Chicago Manual of Style* (footnote variant) and all other guidelines for writing term papers at ILOS.
- Due date/submission: The finalized collation paper must be **submitted as part of the completed examination portfolio** via **Inspera** no later than **[month] x, 20xx at 11.00 am**.
- Practicalities: Students are encouraged to present their work-in-progress to the class lecturer in order to receive personalized feedback in individual face-to-face *consultations between [month] x and [month] x, 20xx*.

5) Slice-of-life reel

- In Week 5, we will concern ourselves with the transnational reach, legacy, and presence(s) of the American West. In other words, **the West can be found pretty much everywhere**.
- This task is **an exercise in cultural-geography field work** with a view to creating a peer-generated documentary archive.
- To that effect, you are directed to **discover echos of the American West in Norway**; if Norway is not your home country, you may, of course, also look for echoes of the West in the country of your origin. These **echoes can take many forms** (e.g. symbols, narratives, performances, spaces/locations, bodies, objects, etc.) and they may transpose and/or remediate (elements of) the mythical West, the historical West, and/or the contemporary West.
- Main task: Document a specific echo of the American West by way of **recording a reel** (e.g. Instagram, YouTube, or similar) and provide a short comment (voice-over or text overlay) on what your specific example is all about and what it "says" about/how it "makes use" of the American West in its specific/local(ized) context(s).

- Scope/format: The reel should be **1-2 minutes long**
- Due date/submission: The completed reel must be shared via Canvas by **[month] x, 20xx at 11.59 pm (see SHAREBOX)**
- Prior to class, you are asked to peruse the echoes of the West your peers have collated. The reels will then be showcased and further discussed in class.