

A Guide to Grading a Curated Exhibition as a MakerSpace Project

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ASIA/PWAD 69- FYS: War and Veterans of Iran, Iraq, and Afghanistan

Goals of this Guide

- To provide student with guidelines/rubric/worksheet so they know what is expected from them while working on a MakerSpace project.

Recommendations

- Ask students to exchange contact information
- Allocate small portions of the class time to brainstorm
- Ask students to work on the project on a weekly basis – check in with them
- Take students to MakerSpace for orientation early in the semester
- Provide students with information on all the tools and machines in MakerSpace
- Help students to figure out what tools they would use for their project
- Ask students to begin thinking about the tools they would use and ask them to attend the appropriate training sessions
- Make sure everyone has a voice by asking the project to include one part that each member will take care of.
- Check their ideas with instructor during the end-of-class allocated time or office hours
- Make sure the project demonstrates the course content by integrating concepts from the class
- Make sure it demonstrates research, effort, and deep thinking about the topic by choosing a project that is both specific to your course but also not confusing for an outsider audience

The following is an example of a sophisticated research/deep thinking where the student has clearly explained all the details from the class materials:

My project depicts one of the final scenes from our class novel *Chess With the Doomsday Machine*. It shows the artillery piece that Qasem, Ehsan, and Asadollah were manning when the Iranians executed their plan to deceive the mighty doomsday machine. At the end of the story, we find out through an Iraqi Action Report, that thanks to the courageous efforts of the men in the trenches, their plan was a success, and delivered a crushing blow to the enemy's ability to destroy Iranian artillery in the region. This project is intended to honor the courage of the real Iranian soldiers who, despite their poor leadership, fought boldly to defend their nation from Iraqi invasion.

The following is an example of an unsatisfactory research/deep thinking where the student has clearly explained all the details from the class materials:

My project depicts one of the scenes from our class novel *Chess With the Doomsday Machine*. It shows the artillery piece when the Iranians executed their plan to deceive the mighty doomsday machine. This project is intended to honor the courage of the real Iranian soldiers who, despite their poor leadership, fought boldly to defend their nation from Iraqi invasion.

- Ask students to provide a rationale and inspiration for their artwork by explaining what themes from the books, photography, films, or artworks at the Ackland inspired them to create their project and why.
- Make sure the project is creative and not a replicate of works they have seen at the Ackland or in the photography that we have as our class materials
- Ask students to explain what tools they used in the MakerSpace

Things to Avoid

- Avoid making this an individual project and go for a group/teamwork if your class size is large.
- Do not leave it until the end of the semester; begin early
- Do not try to control their project ideas so they can be imaginative/creative/innovative

Modifications

- Assign students roles so the teamwork would be more fluid and effective.

Other Resources

- Below you will find my rubric and worksheet and some samples of how students have filled out the worksheets.

Appendix A: Guidelines/Grading Rubric

The Guidelines/Grading Rubric I provided (the worksheet was based on this rubric)

Component	Sophisticated	Competent	Not Complete
Subject Knowledge (4%)	The project and artwork demonstrated knowledge of the course content by integrating major and minor concepts into the response. It also demonstrated evidence of extensive research effort and a depth of thinking about the topic. (4%)	The project and artwork demonstrated knowledge of the course content by integrating major concepts into the response. It also demonstrated evidence of limited research effort and/or initial of thinking about the topic. (3%)	The project and artwork did not demonstrate knowledge of the course content, evidence of the research effort or depth of thinking about the topic. (2%)
Rationale and Inspiration (3%)	All relevant rationale and inspiration were valid. Analysis was well supported by the course material. (3%)	Sufficient rationale and the inspiration were mostly valid. Analysis was mostly supported by the course material. (2%)	Insufficient rationale was presented and/or inspiration lack validity. Analysis was not supported by the course material. (1%)
Creativity (effort) (3%)	The project was imaginative and effective in conveying ideas to the audience. (3%)	The project techniques used were effective in conveying main ideas, but a bit unimaginative. (2%)	The project failed to capture the interest of the audience and/or is confusing in what was communicated. (1%)

Appendix B: Student Worksheet and Examples of Work

Below are a few examples of artworks students created and the worksheets they had to fill out and submit with an image of their artwork.

Individual Artwork Worksheet

Student Name:

Component	Sophisticated
Subject Knowledge	My project depicts one of the final scenes from our class novel <i>Chess With the Doomsday Machine</i> . It shows the artillery piece that Qasem, Ehsan, and Asadollah were manning when the Iranians executed their plan to deceive the mighty doomsday machine. At the end of the story, we find out through an Iraqi Action Report, that thanks to the courageous efforts of the men in the trenches, their plan was a success, and delivered a crushing blow to the enemy's ability to destroy Iranian artillery in the region. This project is

	intended to honor the courage of the real Iranian soldiers who, despite their poor leadership, fought boldly to defend their nation from Iraqi invasion.
Rationale and Inspiration	<p>When I first began this project, I wanted the key principle that this project evoked to be perseverance. The irony, however, is that this project has actually taught me a lesson in the same quality. Specifically, the centerpiece of my project, the Iranian artillery piece, has presented its fair share of challenges. Twice the piece failed to print in the first fifteen minutes of production. On my third attempt, it looked as if the model began to print without trouble, but when I returned the piece was nowhere to be found. I repeated this process and was once again met with a similar outcome. Finally, on my fifth try, I was able to craft a perfect model. Some may call this situation a coincidence, but I believe that through divine intervention, this project has, in a way, developed the trait in me, which I was trying to convey through my work. To symbolize the four times that this project fell flat on its face, I etched four blast craters into the area surrounding the battery. The red blood, which runs down the white walls of the trench, symbolizes the incredible sacrifice that was made by Iranian soldiers throughout the Iran-Iraq War to protect their homeland. The photograph from the Nigerian Civil War that we viewed at the Ackland Art Museum was my inspiration for this aspect of the project. The photo made me realize the impact of using contrasting colors. It also showed me that even in a war torn area, there can still be hope for residents. This leads me to the main piece. Finally, the 76mm gun, which rests in the middle of this display, sits unharmed amidst the surrounding carnage. The smooth olive green 76mm howitzer sits in sharp contrast to the coarse sand that dominates the region. Despite the destruction surrounding the site, the gun refuses to give in. It stands tall and proud pointing to the sky while enemy rounds are landing all around. The artillery piece remains its lively olive green showing the hope that lives on, even after all of the men who lost their lives at the foot of the battery. In conclusion, I hope that this piece conveys the qualities of perseverance, sacrifice, and hope, which the brave young men of Iran possessed during the years of the Iran-Iraq War.</p>
Creativity (effort)	<p>I believe my piece is imaginative because it uses one scene from our fictional novel to symbolize the courage and sacrifice hundreds of thousands of men who were killed in the defense of their nation. I spent many hours printing my main piece, sculpting the terrain, and burning part of the landscape to make the model as life-like as possible. I put in all this time with the hope that my audience would be able to put themselves in that trench and imagine that they were experiencing the enemy bombardment. In this manner, the viewer might be forced to realize the amount of sacrifice that must be made in a war.</p>

Attach a picture of your artwork below:



Individual Artwork Worksheet
Student Name:

Component	Sophisticated
Subject Knowledge	<p>In a few sentences explain how your artwork demonstrates knowledge of the course content. You can use examples from our class readings or the documentaries and photography.</p> <p>For this project, I made a satirical political campaign poster of Saddam Hussein. Saddam Hussein was the president of Iraq whose was a brutal ruler and is remembered for raging a costly and destructive war against Iran and other neighboring countries. After viewing some of the images in class, I decided to make this as my project because I believe that he is arguably one of the biggest reasons for the violence in the middle east and my attempt to make an ironic political campaign poster for him seemed like the one of the best ways to depict the violence he caused.</p>
Rationale and Inspiration	<p>In a few sentences explain your rationale and inspiration for your artwork. You can utilize information you learned at the Ackland museum or from photography websites.</p> <p>Inspired by the work of Sheppard Fairey, I designed the poster with a fairly simple color scheme which is used to help represent the colors of the Iraqi flag. I was inspired to take the opportunity to create a political campaign poster after seeing some of the photographs we saw in class and it reminded me that this leader was elected which lead me to create a piece that could influence people.</p>
Creativity (effort)	<p>In a few sentences explain why you believe your artwork is imaginative and effective in conveying ideas to the audience.</p> <p>For my individual art project, I created a satirical political campaign poster of Saddam Hussein. I made the poster out of 1/8" Acrylic board and used vinyl to depict Saddam Hussein. Inspired by the work of Sheppard Fairey, I designed the poster with a fairly simple color scheme which is used to represent the</p>

	<p>Iraqi flag. On the top of the poster in Arabic is the word “freedom”. I choose to use this word as; Hussein manipulated his people to support his invasion of Iran. It is an ironic expression as his leadership has led to nothing but conflict and pain. Explosions can be seen in the reflection of his sunglasses to show the destruction and chaos caused by Hussein’s rain. Each star is a representation of each year the war between Iran and Iraq took place. Finally, the slightly off set of the colors and lining represents the lack of clarity and tunnel vision that serve as direct causes of conflict.</p>
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Attach a picture of your artwork below:

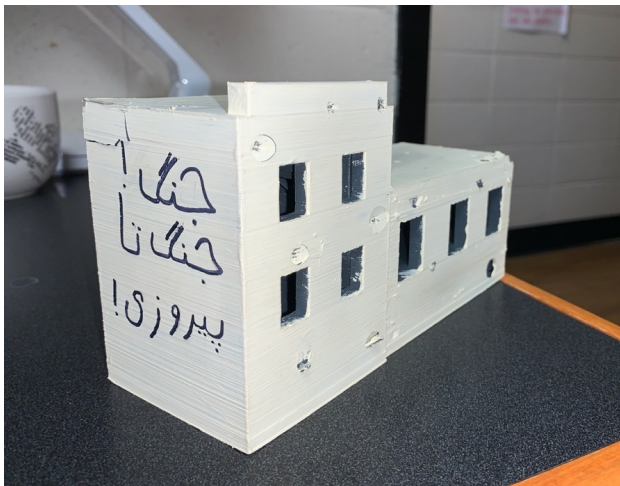


Individual Artwork Worksheet
Student Name:

Component	Sophisticated
Subject Knowledge	<p>In a few sentences explain how your artwork demonstrates knowledge of the course content. You can use examples from our class readings or the documentaries and photography.</p> <p>This piece of art can represent a wide range of different aspects of war including life during the war, destruction of war, etc. Throughout war, many lives are affected emotionally, along with the physical destruction of war. History shows us the destruction war can have on the land and communities built within it. My piece of artwork is similar to a photograph that John Bechtold of a freestanding building in the Middle East. The picture shows a normal home that someone would have lived in, with clothes hanging outside on a clothes line, but I decided to take a twist on it. I wanted to show how war could have an effect on everyday life. My artwork could also be connected to the book <i>Chess with the Doomsday Machine</i> because</p>

	throughout the novel it mentions the broken buildings pierced by shrapnel.
Rationale and Inspiration	<p>In a few sentences explain your rationale and inspiration for your artwork. You can utilize information you learned at the Ackland museum or from photography websites.</p> <p>I was inspired by one of John Bechtold's photographs. It inspired me because during war, military and fighting is typically focused on, but I wanted to address how the lives of citizens and civilians were portrayed and how war affected them. The description in the novel we read also gave me a detailed idea of what the building looked like. I was also influenced by seeing some of the graffiti in John's photographs, so I incorporated that into my art work. I did this by researching various phrases that were said during the war.</p>
Creativity (effort)	<p>In a few sentences explain why you believe your artwork is imaginative and effective in conveying ideas to the audience.</p> <p>I believe my artwork is imaginative because I utilized using new software to design the house and then I manipulated it so I could 3D print it in the Makerspace lab. Once I 3D printed it, I painted the house/building and used sand paper to rub some of the paint off to make it look older. Then I used a hammer and screw driver to place holes in the building to mimic bullet holes and used the hammer to dent the corner and other areas of the building to mimic that it had been hit by artillery. In some area there is pieces of shrapnel stick out of the building too. Another quality I considered, was adding a phrase on the side of the building that signified war, similar to graffiti. The phrase is "War, war until victory!"</p>

Attach a picture of your artwork below:



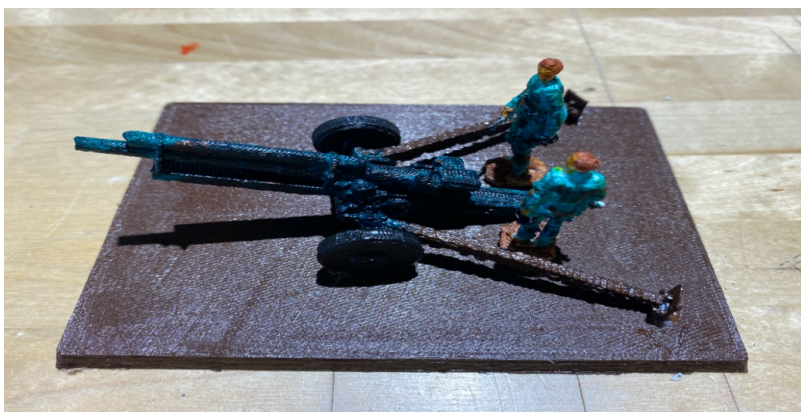
Individual Artwork Worksheet

Student Name:

Component	Sophisticated
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Subject Knowledge	<p>In a few sentences explain how your artwork demonstrates knowledge of the course content. You can use examples from our class readings or the documentaries and photography.</p> <p>My artwork is a 3D printed model of a 105mm Howitzer Artillery Gun. This gun has been used in Iran's military forces in the past for war. I used this artillery gun because it was most likely one of the models used to fight against Iraq and may have been the model used to beat the "doomsday machine" in the book we read in class.</p>
Rationale and Inspiration	<p>In a few sentences explain your rationale and inspiration for your artwork. You can utilize information you learned at the Ackland museum or from photography websites.</p> <p>I was inspired to create this piece because "Chess with the Doomsday Machine" largely focused on how Iranian artillery was not safe to use because the radar could help the Iraqis destroy the guns. My rationale for using this artillery gun was that we were supposed to create a war artifact and a weapon of war used during the era we are discussing is a perfect example of an artifact. I was also inspired to create this piece because artillery guns are a powerful weapon of war.</p>
Creativity (effort)	<p>In a few sentences explain why you believe your artwork is imaginative and effective in conveying ideas to the audience.</p> <p>The piece is imaginative because it is a very specific model of an artillery gun that not everyone will understand the significance of. However, because it is a gun and there are also soldiers placed beside it, it is an effective way to convey that the art piece is an image of war. The piece is supposed to be a picture of war that can be understood and interpreted in different ways by anyone from an expert on the subject to someone just looking at the piece.</p>

Attach a picture of your artwork below:



ASIA/PWAD 069 – Wars and Veterans: Iran, Iraq, and Afghanistan
Spring 2020
Dr. Claudia Yaghoobi



Meeting Time: Tu/Th 12:30-1:45 pm
Meeting Place: Hanes Art Center 215
Email: Yaghoobi@email.unc.edu
Office: New West 109
Office Hours: Tu/Th 3:30-4:30 pm
Website: claudiayaghoobi.com

Image by Alfred Yaghobzadeh

Course Description

In this course, we will explore the various ways that wars and conflicts, particularly Iran-Iraq, U.S.-Iraq, and U.S.-Afghanistan wars, have been portrayed in literature, film, and photography. We will attempt to deepen and enrich our understanding of war experienced by both veterans and civilians of each country. We will examine the impact of war on the human psyche in regards to violence. We will read books by American war veterans and Middle East authors contemplating the wars and their consequences. We will look at each writer's perspective on war and their interpretation of it comparatively. In order to enhance our understanding of the phenomenon of war, we will also read supplementary articles on criticism of war and a few on the psychology of war. There will be film screening on these wars which will give students the opportunity to examine these wars in a different medium than just literature. We will also look at war photography and analyze the perspectives of each photographer and the impact war has not only on people who are involved but on outside observers as well. All readings will be in English. The class will be conducted in the form of a combination of lectures, discussion, and experimentations.

Course Objectives

By the end of the semester, students will be able to

- Distinguish key concepts and ideas about war and its impact on human psyche by observable incorporation of those concepts in their projects.
- Analyze the impacts of war on civilians and veterans equally by showcasing it in their making/designing process.
- Assess these wars from the perspectives of both countries comparatively by integrating aspects of each country in their project.
- Synthesize what they learn in class in their making by adopting an experiential attitude to this part of their grade as opposed to the traditional essay writing.

- Relate to their peers by developing a sense of collaboration and teamwork and interact with one another effectively and collegially by working on their artwork.
- Gain an understanding of the historical context of each war by reading supplementary articles and novels.
- Value war literature, film, and photography by doing the readings and coming to class prepared for discussion.
- Formulate thoughts and ideas for writing critically by writing three short papers, one final research paper, and one paper for final exam.

Texts and Materials

Ahmadzadeh, Habib. *Chess with the Doomsday Machine*. Trans. Paul Sprachman. Mazda Publishers, 2007. ISBN 978-1568592152

Hossain, Saad Z. *Escape From Baghdad: A Novel*. Los Angeles, CA: The Unnamed Press, 2012. ISBN 978-1-939419-24-8

Gopal, Anand. *No Good Man Among the Living: America, The Taliban, and the War Through Afghan Eyes*. New York: Picador, 2014. ISBN 978-1250069269

All other readings are available on Sakai.

Films and Documentaries to be screened

My Enemy, My Brother by Ann Shin

“Homeland” (Iraq Year Zero) by Abbas Fahdel

Art Installation

Wafaa Bilal's *Domestic Tension* (2007): <http://wafaabilal.com/domestic-tension/>

Course Requirements

- Class Participation 10%
- Discussion leading 20%
- Three Analytical Essays 30%
- Two Individual Artwork 10%
- War Artwork Curating 10%
- War Exhibition 10%
- Final Written Exam 10%

Class Participation (10%): class discussions and activities will give you the opportunity to discuss the material. Bring your books and any additional assignment to each class. Keep up with the readings and be ready to discuss the material. Class participation means more than physical attendance. It also means contribution to the discussions of the class. It does not depend on the number of times you contribute, but the quality of your contribution.

Discussion Leading (20%): Each student will make an oral presentation to the class of at least 10 and no more than 20 minutes. Oral presentations should generally cover a short analysis of a portion or all of a novel. It should address an interpretative problem or a historical issue related to the text. After the presentation, the student will lead the class discussion, using 5 questions s/he has already prepared. The student will write an analytical report and submit on Sakai right after their presentation.

Three analytical essays (30%): you will be required to turn in two two-page analytical essays. You will receive guidelines for this. We will have in-class workshops for this assignment.

February 16: First Analytical paper on *Chess with Doomsday Machine* due

March 17: Second Analytical paper on *Escape From Baghdad* due

April 8: Third Analytical Paper on *No Good Man Among the Living* due

Two Individual MakerSpace project (10%): students will make two small artifacts relevant to the course topics using the MakerSpace.

February 29: First Individual Artwork due

March 24: Second Individual Artwork due

Curating a War-related Artifact at MakerSpace (10%): students will be asked to curate an artifact/artwork on war and veterans at the MakerSpace. There will be guidelines and a rubric on Sakai.

Presenting the artifact at the Campus EXPO (10%): Students will present their artwork at the campus Expo at the end of the semester. There is a rubric file and a guideline file for presenting this artwork on Sakai.

Final exam (10%): Students can work on one of their analytical essay and turn it into a five-page essay to count for their final exam.

Grading Scale:

A 94-100; A- 90-93; B+ 87-89; B 83-86; B- 80-82; C+ 77-79; C 73-76; C- 70-72; D+ 66-69; D 60-65; F below 60

Essay Grading Standards:

- A = Excellent: well-written, directed description including sophisticated analysis or original interpretation
- B = Good: solid description and analysis; good command of writing mechanics; consistent and logical structure
- C = Adequate in the sense of doing minimal compliance with the assignment
- D = Poor; did not complete the assignment adequately but shows some effort
- F = Failing; turned in a substantially incomplete assignment or turned in nothing at all

Class Policies:

Academic Procedures: Students are expected to know and abide by Academic Procedures published by University in the Undergraduate Bulletin. Details can be found at:

<http://www.unc.edu/ugradbulletin/procedures1.html>

Accessibility Resources and Service: UNC-Chapel Hill is committed to providing reasonable accommodations so that students who are otherwise qualified may, as independently as possible, meet the demands of University life. Accessibility Resource and Service at the University of North Carolina at Chapel Hill is responsible for providing accommodations and services to eligible students. Please see: <http://ars.unc.edu>

The Honor Code: All students are expected to follow the guidelines of the UNC honor code. In particular, students are expected to refrain from "lying, cheating, or stealing" in the academic context. If you are unsure about which actions violate that honor code, please see the instructor or consult: <http://studentconduct.unc.edu/students>

Attendance is mandatory, as is punctuality. Excused absence allowed in case of emergency or serious medical condition. However, I would like to know about it in advance. Too many absences may affect your grade.

Late papers or e-mailed assignments **will not be accepted**. Under specific conditions, extensions will be granted, but you need to ask for it before the due date and there will be a penalty for each late day.

If you wish to discuss your **grades**, please meet with me during my office hours. Grades will not be discussed in class or through e-mail. Feel free to utilize my office hours to discuss papers.

Our final exam is a take-home paper. If you do not submit your final exam paper online, you fail the course even if your total grade is a passing one before the final paper, because it means that you were absent on the final exam day.

You are not allowed to use **Wi-Fi** during the class unless otherwise advised. If you use Wi-Fi and are on websites such as Facebook, you will be asked to leave the classroom.

Respect others: do not talk when someone else is talking and do not offend others by exclusive language. We must engage in material and dialogue with open minds and hearts even when they differ from our cultural, ethnic, racial, sexual, and gendered identities, personal beliefs, political positions, ideologies, and experiences. Remember, ideas are up for critique, not people. When I see it, I will call it out. First time, it is a learning opportunity. If it happens again, it will require a meeting.

Homework assignments should be in **MLA styling format**: typed, 12 point, Times New Roman font; 1-inch margins; double-spaced

Please turn off your **cellphones** and store them in your bags or you will be asked to leave class.

Class Schedule

The instructor reserves *the right to change, modify, or tailor the schedule* to satisfy the needs of the students. This schedule is subject to change!

Weeks One-Five: Iran-Iraq War (1980-88)

January 9: Introductions

January 14: Kaveh Ehsani, "War and Resentment: Critical Reflections on the Legacies of the Iran-Iraq War." *Middle East Critique* 26. 1 (2017): 5-24.

January 16: Screening and discussion *My Enemy, My Brother* by Ann Shin (18mins)
<https://www.youtube.com/watch?v=JRKiHtjWPUs>

January 21: Ahmadzadeh, *Chess with the Doomsday Machine*, introduction and pages 5-63

January 23: Ahmadzadeh, *Chess with the Doomsday Machine*, pages 64-111

January 28: Ahmadzadeh, *Chess with the Doomsday Machine*, pages 112-164

January 30: Ahmadzadeh, *Chess with the Doomsday Machine*, pages 165-222

February 4: Ahmadzadeh, *Chess with the Doomsday Machine*, pages 223-267

February 6: First visit to MakerSpace (Orientation)

Weeks Five-Ten: U.S.-Iraq and U.S. Conflict

February 11: watch the following documentary and come to class prepared for discussion
"Homeland" (Iraq Year Zero) by Abbas Fahdel
<https://www.youtube.com/watch?v=Cec63WiXLsU>

February 13: Wafaa Bilal's *Domestic Tension* (2007): <http://wafaabilal.com/domestic-tension/>

February 16: First Analytical paper on *Chess with Doomsday Machine* due

February 18: Visit to Ackland

February 20: Visit from John Bechtold

February 25: working on individual artworks at MakerSpace

February 27: Duelfer, Charles A., and Stephen Benedict Dyson. "Chronic Misperception and International Conflict: The U.S.-Iraq Experience." *International Security* 36. 1 (2011): 73-100.

Sullivan, Daniel, Mark J. Landau, Nyla R. Branscombe, Zachary K. Rothschild, and Tracey J. Cronin. "Self-Harm Focus Leads to Greater Collective Guilt: The Case of the U.S.-Iraq Conflict." *Political Psychology* 34. 4 (2013): 573-587.

Horton, Jaime L., Lt Col Christopher J. Phillips, Martin R. White, Cynthia A. LeardMann, and Nancy F. Crum-Cianflone, "Trends in New U.S. Marine Corps Accessions During the Recent Conflicts in Iraq and Afghanistan." *Military Medicine* 179. 1 (2014): 62-70.

February 29: First Individual Artwork due

March 3: Hossain, *Escape From Baghdad*, pages 9-84

March 5: Hossain, *Escape From Baghdad*, pages 85-156

March 6-16 Spring Break

March 17: Hossain, *Escape From Baghdad*, pages 157-229

March 17: Second Analytical paper on *Escape From Baghdad* due

March 19: working on individual artworks at MakerSpace

March 24: Hossain, *Escape From Baghdad*, pages 230-298

March 24: Second Individual Artwork due

Weeks Ten-Fifteen: U.S.-Afghanistan Conflict

March 26: Gopal, *No Good Man Among the Living* pages 1-72

March 31: Gopal, *No Good Man Among the Living* pages 73-148

April 2: Gopal, *No Good Man Among the Living* pages 151-214

April 7: Gopal, *No Good Man Among the Living* pages 215-276

April 8: Third Analytical Paper on *No Good Man Among the Living* due

April 9: working on war exhibition artworks at MakerSpace

April 14: working on war exhibition artworks at MakerSpace

April 16: working on exhibition artworks at MakerSpace

April 21: working on war exhibition artworks at MakerSpace

April 22: Attending Undergraduate Research Celebration (instead of April 23 class)

April 23: Final papers due – No Class

Week Sixteen: Final Written Exam May 1 at 12pm