

The Civil War in Art

TEACHING & LEARNING THROUGH CHICAGO COLLECTIONS



Lesson Plan

Portraits of Unlikely, Everyday Soldiers: 'Questions for' John F. P. Robie, J. L. Baldwin, and Kady Brownell

Winner: 1st place, 2012 Civil War in Art Lesson Plan Contest

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Grades/Subjects: 9–12, Language Arts/Social Studies

Schedule: 4–5 class periods, 40–50 minutes in length

Lesson Summary: Students will analyze a portrait of a Civil War soldier and then synthesize the portrait with written text from the same time period to construct a fictional "Questions For . . ." column in the style of the *New York Times Magazine*.

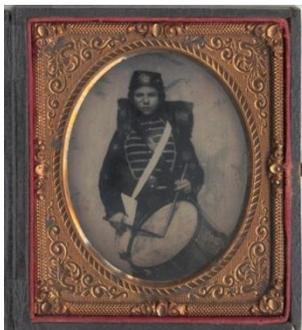
Sample "Questions For . . ." columns

"Questions for Kayla Williams" published August 21, 2005, *New York Times*
<http://www.nytimes.com/2005/08/21/magazine/21QUESTIONS.html?ref=questionsfor>

"Questions for Natasha Trethewey" published May 13, 2007, *New York Times*
<http://www.nytimes.com/2007/05/13/magazine/13wwIn-Q4-t.html>

"Questions for James Blunt" published January 29, 2006, *New York Times*
http://www.nytimes.com/2006/01/29/magazine/29wwIn_q4.html

Artworks on Which Lesson is Based:



Object 1

Unknown Artist

[*Portrait of John F. P. Robie*](#), c. 1861

Ambrotype in brass mat and paperboard case

Image 3¼ x 2¾ in., Case 3½ x 3 1/8 in.

Chicago History Museum

ICHi-26134



Object 2

Unknown Artist

[Tintype of Black Union Soldier, J. L. Baldwin](#), c.1863

Tintype

Chicago History Museum

ICHi-22172



Object 3

Unknown Artist

[Kady Brownell in Army Costume](#), 1866

Steel Engraving

Newberry Library

F 83344 .59

Big or Main Ideas Students Will Understand

- What duties do people have during wartime? Are duties spread evenly across different groups of people (i.e., gender, race, age, religion, class, citizenship status, sexual orientation)?
- How does war change the boundaries that separate groups? How does war allow people to forge new identities?
- What does it mean to be a soldier? How are soldiers represented in visual culture?

National Standards and Lesson-Specific Objectives:

Standards	Objectives—Students will...
<p>English Language Arts Reading Standards for Informational Text 6–12 (Common Core State Standards)</p> <p><u>Integration of Knowledge and Ideas</u> 7. Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account. (Grades 9–10)</p> <p>7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem. (Grades 11–12)</p> <p>Reading Standards for Literacy in History/Social Studies 6–12 (Common Core State Standards)</p> <p><u>Integration of Knowledge and Ideas</u> 9. Compare and contrast treatments of the same topic in several primary and secondary sources. (Grades 9–10)</p> <p>9. Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources. (Grades 11–12)</p>	<p>Students will view 3 portraits of Civil War soldiers alongside 6 related written texts to consider the background, motivations, and experiences of a drummer boy, an African American soldier, and a female soldier.</p> <p>In addition to the above objective, students will consider the advantages and disadvantages of various media (i.e., image versus text) in capturing the background, motivations, and experiences of the minorities represented in the portraits; in doing so, what can and cannot be known from the images and/or texts will be stated explicitly.</p>
<p>English Language Arts Writing Standards 6–12 (Common Core State Standards)</p> <p><u>Research to Build and Present Knowledge</u> 7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. (Grades 9–12)</p> <p>Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects 6–12 (Common Core State Standards)</p> <p><u>Research to Build and Present Knowledge</u> 9. Draw evidence from informational texts to support analysis, reflection, and research. (Grades 9–12)</p>	<p>Students will make use of suggested resources to ask questions of the subjects in the portraits and construct possible answers that are consistent with the historical context.</p> <p><i>(Enrichment option—students will use the internet to research and discover a Civil War poem, story, or news account that aligns with one of the three “Unlikely, Everyday Soldiers”)</i></p>

Vocabulary Students Will Learn

See Civil War in Art Glossary, <http://www.civilwarinart.org/glossary>, and other sources mentioned below for definitions and information.

- Ambrotype
- Border States
- Civilian
- Confederate States of America (C. S. A.)
- Engraving
- *Harper's Weekly (A Journal of Civilization)*
- Homefront
- Infantry
- Kepi
- Photograph
- Portrait
- Representation
- Sitter
- Symbol
- Union
- United States Colored Infantry/Troops (U. S. C. T.)

Additional Vocabulary:

- **Duty:** 1: conduct due to parents and superiors : respect
2a : obligatory tasks, conduct, service, or functions that arise from one's position (as in life or in a group) *b (1)* : assigned service or business *(2)* : active military service *(3)* : a period of being on duty.¹
3a : a moral or legal obligation *b* : the force of moral obligation
- **Soldier:** 1a : one engaged in military service and especially in the army *b* : an enlisted man or woman *c* : a skilled warrior.²

Key Information for Understanding the Artworks

About the Time Period

Object 1: [Portrait of John F. P. Robie](#), c. 1861

- On November 6, 1860, Abraham Lincoln was elected to be the sixteenth president of the United States. The country's Northern and Southern states were deeply divided economically and politically. Before Lincoln's inauguration on March 4, 1861, seven southern states seceded and formed the Confederate States of America, led by President Jefferson Davis. On April 12, 1861, war broke out between the Union and the Confederate states at Fort Sumter in Charleston, South Carolina. The portrait of child soldier, John F. P. Robie, was likely produced in the early years of the war.

Object 2: [Tintype of Black Union Soldier, J. L. Baldwin](#), c. 1863

- On January 1, 1863, President Lincoln issued the Emancipation Proclamation, which freed the slaves of the Confederate states. J.L. Baldwin was one of approximately 185,000 African American Union soldiers—nearly one tenth of the northern army by the end of the war. The majority of African American Union soldiers were recently freed slaves from Border States (Geoffrey C. Ward, *The Civil War: an illustrated history*, Knopf, New York: 1990, p.252).

Object 3: [Kady Brownell in Army Costume](#), 1866

- On April 9, 1865, the Civil War ended with Confederate general Robert E. Lee's surrender to Union general Ulysses S. Grant, at Appomattox Courthouse in Virginia. On April 14,

¹ "Duty," Merriam-Webster Incorporated, 2012, <http://www.merriam-webster.com/dictionary/duty?show=0&t=1344904048>.

² "Soldier," Merriam-Webster Incorporated, 2012, <http://www.merriam-webster.com/dictionary/soldier?show=0&t=1354210379>.

President Lincoln was shot by John Wilkes Booth and the president died the following morning. In the years following the war, some of the soldiers who perished in battle were publically memorialized and some of the soldiers who survived the war were honored. For example, Cady Brownell's military service was celebrated in Frank Moore's book, *Women of the War; Their Heroism and Self Sacrifice*, published in 1866.

More about the time period:

"The Military Experience." *The Civil War in Art*.

http://www.civilwarinart.org/exhibits/show/military_experience/introduction

The military experiences of a soldier on the battlefield, in camp, and at the hospital are explored through images, including prints after sketches by Winslow Homer and war photographs by Alexander Gardner and Timothy O'Sullivan.

"The Crossroads of Our Being." *The Civil War*. PBS.

<http://www.pbs.org/civilwar/war/>

Created as a companion to Ken Burns' documentary, *The Civil War*, the website provides maps and statistics, biographies of historical figures, documents, and bibliographic and online resources for further research.

"Timeline." *CivilWar@Smithsonian*. Smithsonian Institution.

<http://www.civilwar.si.edu/timeline.html>

This resource provides a chronological overview of the key dates preceding and spanning the Civil War.

"Casualties and Costs of the Civil War." *Digital History*.

<http://www.digitalhistory.uh.edu/historyonline/us20.cfm>

The website compares the Civil War to other American wars, in terms of death rates and money spent.

The average soldier during the Civil War:³

- 5'8"
- 143 lbs.
- 25 years old
- 1 in 65=chance of dying in combat
- 1 in 10=chance of being wounded
- 1 in 13=chance of dying from disease

About the Artworks

Object 1: [*Portrait of John F. P. Robie*](#), c. 1861

"John F. P. Robie, featured wearing his uniform and carrying a snare drum, was only thirteen years old when he joined a New Hampshire Infantry Regiment, and he was not alone. He was one of more than 1,500 boys under the age of fourteen to go to war! In addition to helping soldiers march in rhythm, drummer boys like Robie used various drum calls to send messages and signals to the troops. Some were wounded in the course of these duties. **Although this photograph is meant to show the dignity of the war, it is also a chilling reminder that even children were caught up in the Civil War effort.**"

³ Wiley, Bell I. in Eric Either. "Who Was the Common Soldier of America's Civil War?" *Civil War Times*. 42, No. 5 (December 2003). (Available online at: <http://www.historynet.com/civil-war-soldiers>) For more detailed information, consult Wiley's two studies of Civil War soldiers: *The Life of Johnny Reb: The Common Soldier of the Confederacy* (1943) and *The Life of Billy Yank: The Common Soldier of the Union* (1952)

Source: <http://www.civilwarinart.org/items/show/111>

Object 2: [Tintype of Black Union Soldier, J. L. Balldwin](#), c. 1863

“Can you read this person’s name? It is written on the side of the oval image: “J. L. Balldwin.” Do you see the marks on the sign he holds? They read “Co. G 56,” which means he belonged to Company G, 56th United States Colored Infantry. The three stripes on his left sleeve tell us that **he was a sergeant. He sits proudly in front of a United States flag, one of nearly 200,000 African American men to serve the Union cause during the Civil War.** While some free blacks served in the war, most were former slaves who enlisted after Lincoln issued the Emancipation Proclamation on January 1, 1863.

Source: <http://www.civilwarinart.org/items/show/54>

Object 3: [Kady Brownell in Army Costume](#), 1866

“Kady Brownell was one of about 250 women to fight in the Civil War. Some women wanted to serve as soldiers and dressed as men to gain access to the army—but not Brownell. Instead, she fought openly as a woman alongside her husband in the Fifth Rhode Island Infantry. This portrait taken after the war shows her holding a ceremonial sword, but during the war she was in charge of carrying the flag into battle. She was, however, described as a “skillful sharpshooter and expert swordsman,” and practiced shooting and using her sword regularly in camp. When her husband was wounded and discharged, she, too, returned home.”

Source: <http://www.civilwarinart.org/items/show/13>

About the Artists

- During the Civil War, photography was a fairly new technology. Before photography, portraits used to take a long time to paint or sculpt, and therefore were more expensive. The advent of photography made it possible to create a portrait more quickly at less cost, making portraits available to a wider group of people.
- Itinerant (traveling) photographers accompanied armies into battle to document the Civil War from the front lines. Risking their own safety, photographers captured anecdotal images of camp life as well as gruesome views of the dead strewn across the battle field. Photographers brought their equipment in a wagon, which also served as a make-shift darkroom. Mathew Brady, Alexander Gardner, and Timothy O’Sullivan were well-known photographers of the Civil War.
- Commercial photographers made studio portraits of soldiers for their families and loved ones before the soldiers left for battle. Other soldiers sat for itinerant photographers at temporary studios set up near the army camps.

More about photography during the Civil War:

“The Military Experience: Photography and the War.” *The Civil War in Art*.

http://www.civilwarinart.org/exhibits/show/military_experience/introduction/nonconflictinglug

“Photography and the Civil War, 1861–1865.” *Heilbrunn Timeline of Art History*. Metropolitan Museum of Art.

http://www.metmuseum.org/toah/hd/phcw/hd_phcw.htm/

"Photography and the Civil War: Bringing the Battlefield to the Homefront." *Civil War Preservation Trust*.

<http://www.civilwar.org/photos/3d-photography-special/photography-and-the-civil-war.html>

Broomall, James J. "Photography During the Civil War." *Encyclopedia Virginia*. Ed. Brendan Wolfe. Virginia Foundation for the Humanities. 12 Apr. 2011

<http://www.EncyclopediaVirginia.org/Photography_During_the_Civil_War>.

"Telling Details." *Images of the Civil War*. PBS.

<http://www.pbs.org/civilwar/cwimages/tellingDetails/flash.html>

Tintype Camera, 1863, National Museum of American History, Smithsonian Institution

http://www.civilwar.si.edu/life_tintype_camera.html

"Wet Plate Photography—A Demonstration." *The Center for Civil War Photography*.

<http://www.civilwarphotography.org/index.php/wet-plate-photography-a-demonstration>

Resources and Materials Needed for the Lesson:

1. *Portrait of John F. P. Robie*, c. 1861

Image and text from *The Civil War in Art*: <http://www.civilwarinart.org/items/show/111>

These resources—including a poem, a short story, sheet music, a drum, and a letter—explore the lives of drummer boys and young male soldiers who served in the Civil War.

Primary Texts

- Bungay, Geo W. "The Hero of the Drum." *Rebellion Record: a Diary of American Events: Poetry and Incidents*, Volume 7. Frank Moore, Ed. Perseus. Tufts.
<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A2001.05.0043%3Achapter%3D87>
- "Mr. Lincoln and the Drummer Boy." [published in *Harper's Weekly* April, 27, 1867] *Civil War Literature from the Pages of Harper's Weekly*. HarpWeek, LLC.
[http://civilwarlit.harpweek.com/asp/ViewArticleText.asp?url=content%3A%2F%2Fharpweek%2Ftitle\[HW\]%2Fvolume\[1867\]%2Fissue\[0427\]%23%2FTEL2\[11\]%2Ftext\[11\]%2Fbody\[11\]%2Fdiv1\[3\]&pageIds=|HW-1867-04-27-0257|&title=&returnUrl=http%3A%2F%2Fcivilwarlit.harpweek.com%2FHubPagesNew%2FCommentaryPage.asp%3FCommentary%3DChildren01&returnTitle=Civil+War+Story](http://civilwarlit.harpweek.com/asp/ViewArticleText.asp?url=content%3A%2F%2Fharpweek%2Ftitle[HW]%2Fvolume[1867]%2Fissue[0427]%23%2FTEL2[11]%2Ftext[11]%2Fbody[11]%2Fdiv1[3]&pageIds=|HW-1867-04-27-0257|&title=&returnUrl=http%3A%2F%2Fcivilwarlit.harpweek.com%2FHubPagesNew%2FCommentaryPage.asp%3FCommentary%3DChildren01&returnTitle=Civil+War+Story)

Supplemental secondary materials

- "Civil War Music." Library of Congress.
<http://www.loc.gov/teachers/classroommaterials/primarysourcesets/civil-war-music/>
- *Union Drum*, 1864, National Museum of American History, Smithsonian Institution
http://www.civilwar.si.edu/soldiering_union_drum.html

- “Young Men Want Parents' Permission To Enlist In Army.” [Spring 1862] *Mississippi History Now*. Mississippi Historical Society.
<http://mshistory.k12.ms.us/articles/175/index.php?s=extra&id=180>

2. Tintype of Black Union Soldier, J. L. Baldwin, c.1863

Image and text from *The Civil War in Art*: <http://www.civilwarinart.org/items/show/54>

These resources—including an essay with images, a letter, diary entries, and a radio report—provide accounts of life as an African American soldier, as well as a family's celebration of their ancestor's service in the Civil War.

Primary Texts

- Robertson, James I., Jr. “The Role of Black Soldiers.” *The Civil War's Common Soldier*. National Park Service, U.S. Department of the Interior website.
http://www.nps.gov/history/history/online_books/civil_war_series/3/sec3.htm
- “‘We Feel as Though Our Country Spurned Us’: Soldier James Henry Gooding Protests Unequal Pay for Black Soldiers, 1863.” *The U.S. Survey Course on the Web*. History Matters.
<http://historymatters.gmu.edu/d/6519/>

Supplemental secondary materials

- “Black Soldier's Civil War Diary.” NBC Learn K–12.
<http://archives.nbclearn.com/portal/site/k-12/flatview?cuecard=32880>
- Inge, Leoneda. “Civil War Headstone for Black Soldier.” WUNC 91.5. North Carolina Public Radio.
http://wunc.org/programs/news/archive/Nli081911_Pvt_Worthington.mp3/view

3. Kady Brownell in Army Costume, 1866

Image and text from *The Civil War in Art*: <http://www.civilwarinart.org/items/show/13>

These resources—including essays with images, a poem, a television program transcript and a photograph, a radio report, and an autograph album—explore the varied roles of women as soldiers and supporters of the war effort.

Primary Texts

- Marvel, William. “Women of the War.” *The Civil War's Common Soldier*. National Park Service, U.S. Department of the Interior website.
http://www.nps.gov/history/history/online_books/civil_war_series/3/sec6.htm
- Mason, Caroline A. “The Will for the Deed.” *The Living age ...* / Volume 71, Issue 909 [pp. 193–240]. *Making of America*. Cornell.
<http://digital.library.cornell.edu/cgi/t/text/pageviewer-idx?c=livn;cc=livn;rgn=full%20text;idno=livn0071-5;didno=livn0071-5;view=image;seq=00248;node=livn0071-5%3A1>

Supplemental secondary materials

- Blanton, DeAnna. "Women Soldiers of the Civil War." *Prologue Magazine*. Spring 1993, Vol. 25, No. 1. National Archives.
<http://www.archives.gov/publications/prologue/1993/spring/women-in-the-civil-war-1.html>
- "Civil War Soldier Photo." *History Detectives*. PBS.
<http://www.pbs.org/opb/historydetectives/investigation/civil-war-soldier-photo/>
- "In Civil War, Woman Fought Like a Man for Freedom." *Weekend Edition Sunday*. NPR. May 24, 2009.
<http://www.npr.org/player/v2/mediaPlayer.html?action=1&t=1&islist=false&id=104452266&m=104505479>
- "Belle Boyd's Album." *Today in the Civil War: Dispatches from the Rosenbach Collection*. Rosenbach Museum and Library.
<http://rosenbach.org/civilwar/?cat=20>

Student Activities

Day 1: Whole class format (Note--lesson should come after at least several days of history, context, and background on the Civil War and the experiences of its soldiers. Supplemental secondary materials are our recommended resources for achieving this.)

Setting the Stage

- Display image of drummer boy--*Portrait of John F. P. Robie*--and lead discussion through use of guided viewing questions. Demonstrate for students how to use the zoom feature to focus on details.
- Discuss with students the way an individual's historical context influences how he or she views the world. For example, ask students to imagine how their lives would be different if they had no or limited access to schooling, technology, transportation, etc.
- Introduce sample "Questions For . . ." column. Tell students they will be constructing something similar for one of several soldiers who were minorities during the Civil War.

Scaffolding and Modeling

- Lead class in brainstorm of hypothetical questions for the drummer boy that fit into the categories of:
 1. Background: e.g., *Did you play the drum before the war? How much traveling had you done before the war? Had you ever been separated from your family?*
 2. Motivation: e.g., *Why did you feel a responsibility to join the army?*
 3. Experience: e.g., *How were your contributions different from those of adult soldiers? Were you expected to participate in combat?*
 4. Lessons Learned: e.g., *What did you learn about your fellow soldiers? What did you learn about the soldiers you fought against?*(Record on chart paper, dry erase board, or overhead projector)
- Read the object text from the Civil War in Art website and "The Hero of the Drum" (see list of **Resources and Materials Needed for Lesson**). Discuss and record possible answers to brainstormed hypothetical questions.

- Read “Mr. Lincoln and the Drummer Boy” (see list of **Resources and Materials Needed for Lesson**). Discuss how this new information adds to or conflicts with answers to hypothetical questions and consider the audience and purpose for each text (portrait, poem, and news anecdote).

Assessment

- Pass out or project “Questions For” Rubric. Review criteria for completed project.

Day 2: Small group format

Setting the Stage

- Review the “Questions For” sample product for the *Portrait of John F. P. Robie* that was constructed in the whole class setting.

Guided Practice

- Split class members into either a **Tintype of Black Union Soldier—J. L. Baldwin** or **Kady Brownell in Army Costume** group (limit group size to 3–4 students).
- Provide students with portrait for analysis and handout of guided viewing questions
- Circulate to support small-group discussion (10–15 min. max.).
- In whatever format is appropriate for your setting, students should record their brainstorm of hypothetical questions for their soldier that fit into the categories of: 1. Background, 2. Motivation, 3. Experience, or 4. Lessons Learned.
- Circulate to provide feedback on quality and depth of questions.

Day 3: Whole class/Small group format

Setting the Stage

- Display the 3 portraits of **Unlikely, Everyday Soldiers** and review objective to construct a “Questions For . . .” column so that we can better understand who these soldiers might have been.
- Share exemplar interview questions constructed the prior day in small groups.

Guided Practice

- In a whole class setting, distribute, read, and discuss “The Role of Black Soldiers” and “Women of the War” (see list of **Resources and Materials Needed for Lesson**). Also read the object text from the Civil War in Art website.
- Students return to small groups and **Tintype of Black Union Soldier—J. L. Baldwin** groups should trade questions with a **Kady Brownell** group
- Distribute “‘We Feel as Though Our Country Spurned Us’: Soldier James Henry Gooding Protests Unequal Pay for Black Soldiers, 1863” and “The Will for the Deed” (see list of **Resources and Materials Needed for Lesson**).
- **OPTIONAL EXTENSION:** Students can analyze one of the unpublished sources from the secondary materials and compare it to the two primary texts.
- Students should read in their small groups and construct possible responses from the opposite soldier based on the information from the 2 written texts about that minority group (In other words, students who wrote **questions for** Kady Brownell should write **answers from** J.L. Baldwin)
- Circulate to provide feedback on quality and depth of answers and to ensure that they are based on information from the texts. Tie feedback to earlier discussion, when students were asked to imagine how their lives would be different if they had no or limited access to schooling, technology, transportation, etc.

Day 4:

Final Revisions and Proofreading

- Once small groups have finished constructing answers, the materials go back to the group that posed the questions for final layout in a Microsoft Word document (or other appropriate format depending on available technology).

Presentation/Publication

- Options: 1. Post completed "Questions For . . ." columns on wall around room and conduct a "Gallery Walk" for students to read and record feedback on post-it notes. 2. Have pairs of students present before the class reading the questions and answers as though a live interview was being conducted. 3. Have groups with the same soldier pair up, present to each other, and discuss and justify differences.

Day 5:

Assessment and Reflection

- Provide students with feedback through use of the "Questions For . . ." rubric.
- Conduct whole class discussion using the questions listed in "**Big or Main Ideas Students Will Understand**," taking note of how answers might vary for different minorities.
- Optional: With a simple T chart for pluses and minuses, discuss the advantages and disadvantages of various media (i.e., photography, poetry, journalism, letters, etc.) in presenting an accurate portrait of life as a soldier.

“Questions For . . .” Rubric

John F. P. Robie

J. L. Baldwin

Kady Brownell (Circle one)

Group members (questions) = _____

Group members (answers) = _____

<p>Questions-- inquire about subject's background, motivation, experience during war, and lessons learned</p>	<p>1---Only one topic is present</p>	<p>2---Only two topics are present</p>	<p>3---Only three topics are present</p>	<p>4---All four topics are present</p>
<p>Answers--make use of the portrait and all primary written texts</p>	<p>1---Are not based on fact or logical inference</p>	<p>2---There is no synthesis of texts</p>	<p>3---Synthesize two texts</p>	<p>4---Synthesize three or more texts</p>
<p>Language-- L.6.3b. Maintain consistency in style and tone L.8.1d. Recognize and correct inappropriate shifts in verb voice and mood L9-10.1a. Use parallel structure</p>	<p>1---No standards are met</p>	<p>2---Only one standard is met</p>	<p>3---Only two standards are met</p>	<p>4---All three standards are met</p>

Score= _____/12

Guided Viewing Questions

1. Who do you think the sitter in the image is?
2. What attribute or object is shown with the sitter? What does the attribute tell you about the person?
3. What is the sitter wearing? What type of ornament or decoration appears on his/her clothing? Is the sitter wearing a uniform, or everyday clothing? What do the sitter's garments reveal about him/her? Are any of the objects in the photographs symbolic of something?
4. Where is the sitter looking? What is the sitter's pose and gesture? What does the sitter's body language reveal about him/her?
5. What is in the background of the image? Where was the sitter when the image was made?
6. What type of artist made the image? Is there evidence of the artist's hand in the making of the image? If so where?
7. Whom was the image made for? Was the image unique or mass produced? Where would the image have been displayed?
8. How does the soldier present himself/herself in the image? What emotions do you think the entire photograph conveys?
9. What groups might the sitter have belonged to? What duties or responsibilities did these groups have during wartime?
10. How does the sitter's image match up with or challenge your expectations about Civil War soldiers? What else would you like to know about the photograph? Where could you find that information?