



# *Artful Connections* Teacher Guide:

## A House Divided: Civil War

Grades 7+



**Videoconference programs at the  
Smithsonian American Art Museum are supported  
by the Smithsonian Women's Committee.**



## Tips for a Successful Videoconference

### *Before the Videoconference*

- ❑ Check with your technology coordinator to ensure your school has compatible videoconferencing equipment (H.323 protocol).
- ❑ **At least four weeks prior** to your preferred dates, schedule your videoconference with the Center for Interactive Learning and Collaboration (CILC): <http://www.cilc.org>. Search the list of content providers for Smithsonian American Art Museum to view a list of our programs. All requests made on CILC will be routed to the museum and our staff will contact you to set up a test call.

*Please note:* We recommend you book early due to high demand for limited time slots.

- ❑ **At least one week prior** to your program date:
  - Staff will contact you with the assigned videoconference presenter's name and e-mail. Contact the presenter to discuss your plans for integrating this topic with your curriculum. Your videoconference presenter may suggest ways to customize the content of the videoconference to your needs.
  - Complete a successful test call at the scheduled time with the American Art Museum staff. This is a good time to practice turning the equipment on and off and locating the volume and other functions of your videoconference equipment.
  - Identify a space where all your students will be able to sit comfortably within your camera's view, see a projected PowerPoint, and hear the videoconference presenter.
  - Review videoconference rules and expectations with your students. Students should speak loudly and clearly to the presenter, one at a time. It's helpful to have students raise their hands and for you to call on them before they speak.
  - Review the pre-visit material (available to download at <http://AmericanArt.si.edu/Education/Video>). Encourage your students to write down questions for the videoconference presenter elicited by the pre-visit activities. Questions about the content, artwork, museum, and (within reason) the presenter are welcome!

### *During the Videoconference*

- ❑ Make sure students are comfortably seated within view of the camera and can readily see the videoconference screen and projected PowerPoint presentation.
- ❑ Classroom-appropriate behavior is essential to a successful videoconference program. Students should listen to the presenter as well as each other and should behave respectfully.
- ❑ Encourage your students to ask and answer questions and give their opinions and ideas. Remind students to speak loudly and clearly for the presenter.
- ❑ Encourage your students to exercise the observation and interpretation skills you introduced with the pre-visit materials.



- ❑ Help the videoconference presenter maintain classroom management. Call on students to prompt them to ask and answer questions. Consider rephrasing or restating a question if you know your students have something to say but are shy or may not understand the question. If the presenter cannot hear students, repeat their answers for the presenter.

### ***After the Videoconference***

- ❑ Incorporate the appropriate videoconference post-lesson into your classroom curriculum (available to download at <http://AmericanArt.si.edu/Education/Video>).
- ❑ Contact the videoconference presenter with any follow-up questions from your students.
- ❑ Contact American Art staff ([AmericanArtEducation@si.edu](mailto:AmericanArtEducation@si.edu)) with your comments and suggestions. Evaluation and program improvement are a priority and we welcome your comments.
- ❑ Follow the link to CILC below and complete a brief survey about your videoconference experience.
  - House Divided: Civil War <http://cilc.org/evaluation.aspx?pass=1Fk0rEZFFL>



## **A House Divided: Civil War (Grades 7 +)**

### ***Overview***

The advent of photography changed American's outlook on the war, while Reconstruction-era paintings and sculpture give us insight into the nation after the war. After an introduction to the Civil War through a pre-visit activity, participation in the videoconference, and a post-visit lesson to cement concepts, your students will be better able to:

- Understand the historical context of the Civil War and Reconstruction
- Understand the effect the Civil War had on soldiers, families, and African Americans as well as our national identity
- Discuss the ideals and debate related to plans to reconstruct America, post-Civil War
- Reflect upon and discuss artworks and photographs depicting the Civil War and Reconstruction
- Use visual vocabulary to articulate observations and interpretations of artworks

### ***National Standards***

#### **Visual Arts**

K-12.3 Choosing and evaluating a range of subject matter, symbols, and ideas;

K-12.4 Understanding the visual arts in relation to history and cultures;

K-12.6 Making connections between visual arts and other disciplines.

#### **US History**

K-4.1 Living and working together in families and communities, now and long ago;

K-4.2 The history of students' own state or region;

K-4.3 The history of the United States: democratic principles and values and the peoples from many cultures who contributed to its cultural, economic, and political heritage;

5-12 Era 5 Civil War and Reconstruction (1850-1877).



## Vocabulary

### US History/Civics

Civil War – (n.) a war over states’ rights, slavery, and economic ambitions that pitted “brother against brother.” Between 1861 and 1865 the United States of America, under the leadership of Abraham Lincoln, fought 11 southern states that had seceded as the Confederate States of America

Confederate – (adj.) used to describe a person or place associated with the southern states during the Civil War

emancipate – (v.) to free from slavery or oppression

Emancipation Proclamation – (n.) executive orders issued by President Abraham Lincoln in 1862 and 1863 that declared slaves free in most of the Confederate states

Gettysburg Address – (n.) a speech given by President Abraham Lincoln in 1863 at the dedication of the National Soldier’s Cemetery in Gettysburg, PA (the site of a Union victory)

Missouri Compromise – (n.) an 1820 agreement between pro- and anti-slavery Senators that declared the Louisiana Territory *north of* Missouri to be free. In order to counter the admission of Missouri as a slave state, Maine was admitted as a free state. The Missouri Compromise was effectively repealed in 1854 under the Kansas-Nebraska Act.

Oath of loyalty – (n.) a promise to “faithfully support, protect and defend the Constitution of the United States, and the union of the States thereunder”<sup>1</sup> taken by citizens of the former Confederate states. After 10% of the population of a former Confederate state took the oath, that state would be eligible for the benefits due to states within the United States of America

Reconstruction – (n.) the period after the Civil War from roughly 1865 to 1877 that re-established the Southern states as part of the United States of America under the supervision of federal troops

Secession – (n.) the withdrawal of eleven southern states from the United States of America in the effort to become an independent country, effective from 1861 to 1865

Union – (adj.) used to describe a person or state loyal to the federal government of the United States during and after the Civil War

### Visual Arts

composition – (n.) the arrangement of elements such as shape, line, value, and form within an artwork

interpret – (v.) to derive meaning from observed features or traits

landscape – (n.) a picture representing natural scenery

museum – (n.) an organization traditionally concerned with acquiring, conserving, studying, and exhibiting objects

observe – (v.) to note the visible features or traits of an artwork

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<sup>1</sup> Alden, Henry Mills (ed.). *Harper’s new monthly magazine*. Volume 28. New York: Harper & Brothers, Publishers, 1864.269.



portrait – (n.) a pictorial representation of a person, usually showing the face

subject – (n.) the principal idea conveyed by a work of art

symbol – (n.) something that stands for something else due to a relationship, association, or accidental resemblance<sup>2</sup>



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<sup>2</sup> *Merriam-Webster's Collegiate Dictionary*. 11<sup>th</sup> ed. Springfield, MA: Merriam-Webster, Inc. 2004. [adapted]



**Topic Related Artworks**

A representative sample of the artworks in our collection that support the videoconference topic appears below. These are suggested for use during pre-videoconference activities. Images used during your videoconference may vary.

<p>TITLE:</p> <p>DATE:</p> <p>ARTIST:</p> <p>MEDIUM:</p> <p>DIMENSIONS:</p> <p>CREDIT LINE:</p> <p>ACC. NUMBER:</p> <p>WEB LINK:</p>	<p><b>Bivouac of the 45th Illinois near the Shirley House, Vicksburg, Mississippi</b></p> <p>1863</p> <p><b>O. D. Finch</b></p> <p>salted paper print mounted on paperboard</p> <p>sheet and image: 6 1/2 x 8 1/2 in. (16.5 x 21.6 cm.) irregular</p> <p>Museum purchase from the Charles Isaacs Collection made possible in part by the Luisita L. and Franz H. Denghausen Endowment</p> <p>1994.91.49</p> <p><a href="http://americanart.si.edu/collections/search/artwork/?id=34211">http://americanart.si.edu/collections/search/artwork/?id=34211</a></p>	
<p>TITLE:</p> <p>DATE:</p> <p>ARTIST:</p> <p>MEDIUM:</p> <p>DIMENSIONS:</p> <p>CREDIT LINE:</p> <p>ACC. NUMBER:</p> <p>WEB LINK:</p>	<p><b>Taking the Oath and Drawing Rations</b></p> <p>modeled 1865, patented 1866</p> <p><b>John Rogers</b></p> <p>painted plaster</p> <p>23 x 14 x 10 in. (58.4 x 35.5 x 25.4 cm.)</p> <p>Gift of John Rogers and Son</p> <p>1882.1.1</p> <p><a href="http://americanart.si.edu/collections/search/artwork/?id=21159">http://americanart.si.edu/collections/search/artwork/?id=21159</a></p>	



<p>TITLE: <b>Lee Surrendering to Grant at Appomattox</b></p> <p>DATE: ca. 1870</p> <p>ARTIST: <b>Alonzo Chappel</b></p> <p>MEDIUM: oil on paperboard</p> <p>DIMENSIONS: 12 3/8 x 17 1/4 in. (31.4 x 43.8 cm)</p> <p>CREDIT LINE: Gift of Nancy L. Ross in memory of Patricia Firestone Chatham</p> <p>ACC. NUMBER: 1981.139</p> <p>WEB LINK: <a href="http://americanart.si.edu/collections/search/artwork/?id=4607">http://americanart.si.edu/collections/search/artwork/?id=4607</a></p>	
<p>TITLE: <b>A Visit from the Old Mistress</b></p> <p>DATE: 1876</p> <p>ARTIST: <b>Winslow Homer</b></p> <p>MEDIUM: oil on canvas</p> <p>DIMENSIONS: 18 x 24 in. (45.7 x 61.0 cm.)</p> <p>CREDIT LINE: Gift of William T. Evans</p> <p>ACC. NUMBER: 1909.7.28</p> <p>WEB LINK: <a href="http://americanart.si.edu/collections/search/artwork/?id=10737">http://americanart.si.edu/collections/search/artwork/?id=10737</a></p>	
<p>TITLE: <b>Abraham Lincoln</b></p> <p>DATE: modeled 1887, cast ca. 1923</p> <p>ARTIST: <b>Augustus Saint-Gaudens</b> Roman Bronze Works (Founder)</p> <p>MEDIUM: bronze on stone base</p> <p>DIMENSIONS: 17 x 11 x 11 in. (43.2 x 27.9 x 27.9 cm)</p> <p>CREDIT LINE: Smithsonian American Art Museum Gift of Cornelia E. Kremer</p> <p>ACC. NUMBER: 1960.11.3</p> <p>WEB LINK: <a href="http://americanart.si.edu/collections/search/artwork/?id=21534">http://americanart.si.edu/collections/search/artwork/?id=21534</a></p>	



## ***Additional Resources***

### **Civil War at the Smithsonian**

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

The initial 250 objects that comprise this site were selected from thousands of artifacts by Smithsonian curators at six organizations and include uniforms, equipment, weapons, and paintings and photographs of some of the war's most notable personalities.

### **Portraits of Character: Walt Whitman, Civil War Poet and Caregiver**

<http://www.npg.si.edu/docs/whitman2.pdf>

Created in partnership with the *Washington Times*, this biographical feature includes a portrait from the National Portrait Gallery's permanent collection and a related story about Walt Whitman.

### **Civil War Music**

<http://www.loc.gov/teachers/classroommaterials/primarysourcesets/civil-war-music/>

Sound files, sheet music, photographs, letters and maps from the Library of Congress help students better understand the American Civil War through study of the popular song, "When Johnny Comes Marching Home."

### **Jim Crow in America**

<http://www.loc.gov/teachers/classroommaterials/primarysourcesets/civil-rights/>

After the Civil War, most Southern states limited the economic and physical freedom of former slaves by enacting laws that came to be called Jim Crow laws. This archive of digitized primary sources from the Library of Congress presents popular views on, and the causes and effects of, these laws.

### **Your Travel Guide to Civil War America** by Nancy Day (Minneapolis, MN: Lerner Publishing Group: 2001).

Written in a conversational tone and accompanied by photographs and engravings, this book provides details that humanize both civilians and soldiers during the Civil War.



## Learning to Look: Pre-Visit Lesson

### Grades 5 – 12

#### Overview

After completing these activities, students will have strengthened their visual vocabulary by making observations of and expressing their interpretations of artwork.

#### Discussion

Define “observation” with students. Observations are statements of fact relating to what students see, not what they think might be happening.

Define “interpretation” with students. Interpretations are statements that ascribe meaning to the artwork based on observations.

Present students with one artwork that relates to your scheduled videoconference topic. (A selection of artworks related to each tour is included in the “Tour Information” document available to download at <http://AmericanArt.si.edu/Education/Video>). Have students begin by sharing only their observations. When students offer interpretations, or ideas about what they think is happening in the artwork, ask: “What do you see that makes you say that?”

#### Questions that prompt observations:

- *Who or what do you see in this artwork?*
- *What is the largest thing you see in this picture?*
- *What is the smallest thing you see in this picture?*
- *What colors do you see in the artwork?*
- *Is the scene outside? Inside?*
- *If there are people, are their clothes similar to or different from what you are wearing? How?*
- *Is the scenery similar to or different from where you are? How?*
- *What can you tell me about the colors in this artwork? What color do you see the most?*

Next, invite students to share their interpretations about what is happening in the artwork if they haven’t already done so. It is acceptable for students to have different interpretations of the same object. Make sure students support their interpretations with direct observations about the artwork. You may notice that some observation-focused questions lead directly to interpretation-focused questions. All interpretations should be founded on answers to observation questions.

**Questions that prompt interpretations:**

- *What is going on in this picture?*
- *Where do you think this scene is taking place?*
- *What season is it? What time of day is it?*
- *When was this artwork made?*
- *What do the scenery and the clothing or objects tell us about when this artwork was made?*
- *Does this scene look like it could be taking place today? Why or why not?*
- *Indicate a figure in the artwork:*
  - *Who is this person?*
  - *Is s/he similar to or different from you? In what ways?*
  - *What is s/he doing?*
  - *What do you think s/he does for a living?*
  - *How does s/he feel?*
  - *Where do you think s/he is?*
  - *What do you think it sounds like where s/he is?*
  - *What do you think it smells like where s/he is?*
  - *What kind of weather is this person experiencing?*
- *How do you think the artist feels about this person or thing in the painting?*
- *How does this artwork make you feel?*
- *How do you think this artist made this artwork?*
- *What types of materials do you think the artist used? Paint? Clay? Wood?*
- *How long do you think it took to make?*
- *What kind of mood or feelings do the colors give the artwork?*
- *Do you like the colors that are in the artwork? If you were the artist, would you have used different colors?*
- *Why do you think this artist made this artwork?*
- *What do you think the artist is trying to say?*

**Activity**

Have students select a different artwork and complete the included Observation/Interpretation worksheet. To take the activity further, have students refer to it as they write about the work of art. Students can choose words or phrases that they think best describe the artwork and use them as material in a poem, story or podcast.

Questions to ask students:

- *Why did you choose that artwork?*
- *Who did you choose to write about and why did you choose them?*
- *What in the artwork helped you make decisions about what the subject is thinking or feeling?*
- *Did you use the title or date of the artwork to inform your decisions? If so, how did they influence what you wrote? If not, do they contradict or reinforce your interpretation?*



Student: \_\_\_\_\_

Artwork Title: \_\_\_\_\_

Artist: \_\_\_\_\_ Date: \_\_\_\_\_

Observation	Interpretation
<i>Definition: What you see?</i> <i>Example: Dark grey sky, no rain, dry ground</i>	<i>Definition: What you think based on what you see?</i> <i>Example: A storm is approaching</i>
What is the main idea of the artwork?	



Imagine yourself inside this work of art.

What do you hear?	What do you smell?
What do you taste?	What do you feel?

Imagine that the artwork is one part of a larger story.

What happened right before this moment?
What will happen next?



## Post-Visit Lesson: A House Divided: Civil War

Grade 7 – 12

### Overview

After completing this lesson, students will be better able to understand Reconstruction following the Civil War in the South, explain multiple viewpoints when discussing historical events, and analyze historical text and artwork.

### Background

The title of this artwork, *Taking the Oath and Drawing Rations*, refers to a requirement in former Confederate states during Reconstruction through which a southerner could regain citizenship to the United States by taking an oath of loyalty. After taking the oath of loyalty, administered by the Union soldier, this southern woman will be able to receive rations for her young son. Her newly freed slave stands by as a witness to the situation.

### Discussion

Have students read the diary of *one* Civil War-era American, noting historical events as well as evidence of the writer's character, beliefs, and feelings about the war. Students should consider the following questions:

- What personal concerns did the writer express?
- What does the text tell us about the writer's life?
- What does the excerpt tell us about the strength of the writer's allegiances?
- What are the reasons the writer supports one side of the war vs. the other?

Have students look at John Rogers' *Taking the Oath and Drawing Rations*. While looking closely at the artwork, have students keep in mind their diary writer's character, beliefs, and feelings about the war.

- Who do you think these people are? Describe each person and his or her actions to form an idea of the individual.
- What does their body language tell you about their relationship to each other? Why is the soldier taking his hat off? Why is the woman looking at the child?
- What has brought them together in this scene?
- How would the writer of the diary entry you read feel about the woman in this sculpture? How about the man?

### Activity

Have students remain "in character" to write two additional diary entries to add to their selected excerpt. Have students reflect upon the events of late April 1865 including General Lee's surrender to General Grant at Appomattox as well as President Lincoln's assassination.

- What might be happening in your writer's life at this point? How have his/her daily concerns or allegiances changed, if at all?



- Imagine that your diary writer was present at the scene depicted in *Taking the Oath and Drawing Rations*. How would your diary writer react to this scene?
- How would s/he describe it in a diary entry?

Students' diary entries should address the message of the artwork and should reflect the writer's character and beliefs as well as his/her writing style. Have students include a sketch of the imagined spot where the writer is sitting as s/he records their experiences that day.



*Louis Leon joined the Confederate Army in April of 1861. While his preconceptions about the noble life of a soldier fall away in extreme temperatures and weather, his diary shows that he still fancies himself a ladies' man, a bit of a comedian, and a true believer in the fight for Southern independence.*

### DIARY OF A TAR HEEL CONFEDERATE SOLDIER:

**Louis Leon**

**June 10, 1861** - ... This is the first land battle of the war, and we certainly gave them a good beating, but we lost one of our regiment, Henry Wyatt, who was killed while gallantly doing a volunteer duty. Seven of our men were wounded. The Yankees must have lost at least two hundred men in killed and wounded. It was their boast that they could whip us with corn-stalks, but to their sorrow they found that we could do some fighting, too. After the fight some of the boys and myself went over the battlefield, and we saw several of the Yankee dead – the first I had ever seen, and it made me shudder...

**July 1, 1863** - ... We got to Gettysburg at 1 P.M., 15 miles... we got into battle in earnest, and lost in our company very heavily, both killed and wounded. This fight lasted four hours and a half, when at last we drove them clear out of town, and took at least 3,000 prisoners. They also lost very heavily in killed and wounded, which all fell into our hands... Major Iredell, of our regiment, came to me and shook my hand, and also complimented me for action in the fight... We laid all night among the dead Yankees, but they did not disturb our peaceful slumbers.

**July 14** - ... Many a general have I seen walk and a poor sick private riding his horse, and our father, Lee, was scarcely ever out of sight when there was danger. We could not feel gloomy when we saw his old gray head uncovered as he would pass us on the march, or be with us in a fight. I care not how weary or hungry we were, when we saw him we gave that Rebel yell, and hunger and wounds would be forgotten...

**May 6, 1864** - Fighting commenced at daylight, and lasted all day. So did it last with their everlasting reinforcements. If General Lee only had half their men, and those men were rebels, we would go to Washington in two weeks. When he has fought such an army for four years it certainly shows we have the generals and the fighting-stock on our side, and they have the hirelings. Look at our army, and you will see them in rags and barefooted. But among the Yankees I see nothing but an abundance of everything. Still, they haven't whipped the rebels...

**April, 1865** - I suppose the end is near, for there is no more hope for the South to gain her independence. On the 10th of this month we were told by an officer that all those who wished to get out of prison by taking the oath of allegiance to the United States could do so in a very few days. There was quite a consultation among the prisoners. On the morning of the 12th we heard that Lee had surrendered on the 9th, and about 400, myself with them, took the cursed oath and were given transportation to wherever we wanted to go. I took mine to New York City to my parents, whom I have not seen since 1858... When I commenced this diary of my life as a Confederate soldier I was full of hope for the speedy termination of the war, and our independence. I was not quite nineteen years old. I am now twenty-three. The four years that I have given to my country I do not regret, nor am I sorry for one day that I have given - my only regret is that we have lost...

Excerpted from: <http://docsouth.unc.edu/fpn/leon/leon.html>



*Mother of little Cora, Canadian-born Rachel Cormany wrote her diary in Pennsylvania while her husband was away with the Union Army. Aside from recording the movement of troops through her town, she writes of trips to the grocer's, visits with neighbors, and her contempt for the Confederate "Rebs."*

### RACHEL CORMANY DIARY

**June 15, 1863** - ... The report now is that they [the Rebels] will be here in an hour. If I could only hear of My Samuels safety--Many have packed nearly all of their packable goods--I have packed nothing. I do not think that we will be disturbed even should they come. I will trust in God even in the midst of flying shells--but of course shall seek the safest place possible in that case--which I hope will not come to us. I have just put my baby to sleep & will now sit at the front door awhile yet--then retire, knowing all will be well.

**June 16, 1863** - ... At 2 oclock A.M. all was quiet again save an occasional reb. riding past. We went to bed again & slept soundly until 5 the morning. All seemed quiet yet... Soon however [the Rebels] became more active. Were hunting up the contrabands & driving them off by droves. O! How it grated on our hearts to have to sit quietly & look at such brutal deeds--I saw no men among the contrabands--all women & children. Some of the colored people who were raised here were taken along--I sat on the front step as they were driven by just like we would drive cattle. Some laughed & seemed not to care--but nearly all hung their heads. One woman was pleading wonderfully with her driver for her children--but all the sympathy she received from him was a rough "March along"--at which she would quicken her pace again...

**June 24, 1863** - Another eventful day has passed--All morning there was considerable riding done up & down street. At 10 A.M. the infantry commenced to come & for 3 hours they just marched on as fast as they could. it is supposed that about 15,000 have already passed through, & there are still more coming. Ewel's brigade has pas . I do not know what others. Longstreet & Hill are expected this way too. It is thought by many that a desperate battle will be fought at Harisburg . This P.M. the Rebs are plundering the stores. some of our merchants will be almost if not entirely ruined--I was sitting on Jared's poarch when a young man (rebel) came & shook hands with Mr. Jared--a relative, his brother is in this army too. He was raised here--His mother is burried here--Mr. Jared told him he ought to go & kneel on his Mothers grave & ask for pardon for having fought in such a bad cause...

**June 27, 1863** - ... They [the Rebels] are poorly clad--many have no shoes on. As they pass along they take the hats off our citizens heads and throw their old ones in exchange. I was at the window up stairs with my baby nearly all day looking at them--at one time one of them said something that I did not like so I curled my lip as disdainful as I could & turned away just look at her he said to another I saw a lot looking up, so I just wheeled & left the window at which they set up a cheer... I did wish I dared spit at their old flag--I pity some of the men for I am sure they would like to be out...

Excerpted from: <http://etext.lib.virginia.edu/etcbin/browse-valley?id=FD1006&images=images/modeng/public/FD1006&data=/texts/english/civilwar/diaries&tag=public>



John Rogers *Taking the Oath and Drawing Rations* modeled 1865, patented 1866 1882.1.1

