

Stark County Teaching American History Grant

Stark County Educational Service Center
2100 38th Street NW
Canton, Ohio 44709

Experiences of War—Life through the Camera Lens



Tunker (i. e. Dunker) Church, on battle field of Antietam

digital file from original stereograph, front No. 573-*Photographic Incidents of the War*

<http://hdl.loc.gov/loc.pnp/stereo.1s02900>

Courtesy of Library of Congress

Grade Level 8th

Created by: Amy Cantley

Lake Middle School

Lake School District

Duration Two to three 50 minute periods

Overview

The American Civil War is unique in the aspect that it was the first war photographed. Students will examine photos from the American Civil War. After analyzing several examples, students will choose one that makes them question what was going on in the picture. By looking at these pictures, students will discover the nuances and experiences of war from this primary source and share their findings with their class.

New Learning Content Standards (June 2012)

Theme-U.S. Studies from 1492-1877: Exploration through Reconstruction

Government: Civic Participation and Skills

16. Informed citizens understand how media and communication technology influence public opinion.

History: Civil War and Reconstruction

11. Disputes over the nature of federalism, complicated by economic developments in the United States, resulted in sectional issues, including slavery, which led to the American Civil War.

Historical Background

"Mr. Brady has done something to bring home to us the terrible reality and earnestness of war. If he has not brought bodies and laid them in our dooryards and along the streets, he has done something very like it," wrote the New York Times on Oct. 20, 1862 about Brady's New York exhibit just a month after the bloody Battle of Antietam.

Just as Edgar Allan Poe began to shock the growing populace of readers with his tales of horror and mystery only decades before, Mathew Brady delivered the reality of war to the people through their evening paper. As the nation watched, the pictures came of the battles that were being fought at Bull Run Creek, Antietam, and Vicksburg from Brady and his students Alexander Gardner and Timothy O'Sullivan. Publishers questioned these photographers, claiming that the scenes they were receiving had to be staged for the pictures. Photographers responded that the horrors they saw "could not have been created out of any recesses of the human mind, only out of the human (or inhumane) capabilities."

The trips to the battlefield led to the birth of photojournalism. Brady and Gardner would need a wagon full of gear to get their portraits of reality. The challenges they faced to prepare chemicals (wet-plates), level cameras, secure their plates and take the picture in the midst of death were extraordinary. The dark room needed to develop the picture would also have to be constructed. Nevertheless, it set the stage for the field to cover future wars, share the true realities, and even challenge the outcomes for all future generations.

Photography also depicted life in the camps. The reality of the conditions encouraged support of war efforts and a small stream of supplies and money for troops can be attributed to these types of photos. Plates from the camps included unusual photographs with entire families (including children) in the frame.

Before the American Civil War, newspapers were not widely read or printed. The newspapers that did print during that time did not hold any important news that the citizens felt they desperately needed to know. The War brought an increase in demand to newspapers in the South. Somewhere around eight hundred newspapers were published, daily, weekly, and tri-weekly, in eleven states of the Confederacy in April 1861. The increase in demand for newspapers

throughout the South was due to the want to know of war news. So many new newspapers were created during the Civil War in the South that once the war was over many of them continued to write newspapers for their loyal readers; add in life stills of the war only aided their popularity.

In the North, pictures of Union officers rallied people to continue to sacrifice for the war effort. A picture taken at Antietam battlefield showed them a concerned President at the McClellan camp writing the Emancipation Proclamation. The support rallied through this photograph served to renew the faith of the northerners, strove to aid the abolitionists, and drive the men to enlist in the Union Army. President Lincoln famously joked, “I would not have been re-elected without Mathew Brady. “ Galleries held exhibits for the first time in New York and Washington, filled with intense images of the battlefield horrors as well as everyday camp life.

Photography had been around for more than twenty years before the American Civil War; the need for loved ones to have a keepsake of their soldier while they were away helped to drive its commercialization. More than 5,000 photographers were snapping glass or tin captured resemblances of young men in their uniforms by the time the war broke out in 1861. Later, photographs were exchanged as though they were trading cards. More than a million of these were produced during the war. Officers often shared their photographs with men in their camps as moral boosters.

Prior to the American Civil War, war in general was often romanticized. The pictures taken during the 1860’s of the bloodiest war fought on American soil changed those notions. For the first time, hospitals, battlefields, prison camps and graves showed the wickedness of man versus man and the evils of war.

Enduring Understandings

- Photographs provide information about what is important to a culture.
- Photographers/media have the ability to influence an audience.
- Photographs give us primary source perspective of the people of a time period.

Essential Question

1. How do photographers influence their audience with their photographs?
 2. What information can we learn from photographs about a culture?
 3. How can we use photographs to learn about a group of people during a time period?
-

Instructional Strategies

Day 1--Assimilation (50 minutes)

HOOK:

On-line assessment--

<https://beyondthebubble.stanford.edu/assessments/gardners-civil-war-photography>
(PARCC format) Appendix F

Students can assess this at the Stanford Website or you can share it from your computer. Have students dialog about the pictures and answer the questions. This will show students how photographs from Brady and Gardner influenced public opinion.

MODERN DAY CONNECTIONS:

Ask students to look at modern pictures. These can be obtained from personal devices, digitals on teacher computer, a yearbook advisor or student contributions. Ask the following to aid classroom discussion and prepare students for deep viewing of selected photographs:

- What is photographed?
- What in the picture is important to the photographer?
- What is important to the person/people/place/object being photographed?
- How do you know?
- When and where was this picture taken?

Students can record their answers individually or in groups on the graphic organizer (Appendix B1). Give students time to create a short narrative about their findings in one of the photos or as a set and allow them to share class or with another group/student.

Some tips—

- Students like to see pictures of themselves and think it is great to study them
- Collect pictures that are themed—for example, a sports program or a pep rally, baby pictures or elementary pictures
- If using digital pictures start by scaffolding instruction—share a personal photograph and ask students the questions from above

Day 2—Application (50 minutes)

Pass out 2nd student handout (Appendix B1/B2—may be copied back to back)

Assign students to a group (3-5 per group works well, groupings can be ability based but it is not necessary)

Ask students to consider our American Civil War photographs. Pass out three or four photographs to each group and have students again answer the questions on the What is Being Photographed Appendix (Appendix B1). They will be looking objectively at photographs to discover this time period through the photographers eyes.

1. Students will consider three photographs.

2. Look for significance of each one.
3. Decide on setting of each one.
4. Consider the importance to content and standards.

As they students work, they will fill out a graphic organizer (B1). This will be collected with the written report if the teacher offers this as an option. (Allow students to have access to the internet using the Library of Congress Prints and Photographs website. Once they have accessed the Library of Congress website, they can enter the call number into the search box to access a digital copy of the picture if available.)

After completing Appendix B1, students should choose **one** of the three photographs that they viewed for their presentation/written project. They will record the title of this photograph on appendix B2. Students will then use the What~How~Why Worksheet to answer questions about the photo that they have selected (Appendix B2). This will serve as notes for their writing/presenting.

Using their worksheets, student can create a short narrative about the photographs. The essential question of “What does this photograph of the person, place, or thing tell us about this time period?” This can be graded via the oral project rubric (allow one or more additional days for presentation) or the written report rubric (Appendix C or D).

Day 3—Sharing/ Presenting (50 Minutes)

Students will be presenting their findings to the class through the oral presentations or they will share with each other what they wrote about concerning the photograph they used. As the teacher, record talking points and invite students to make connections to classroom learning.

Classroom Materials

- One copy of Appendix B1 per student (or group) for use with current pictures
- One copy of Appendixes B1/B2 (back to back copied) per person for day two for use with Civil War Photographs
- Copies of Photograph Sets (Laminated for future use if available)
- Laptops (optional)--Additional Photographs can be obtained at <http://www.loc.gov/index.html> by entering the Call# into the search bar and choosing the “Photo, Print, Drawing” option from the drop down selections

Resources

"Civil War Photography: Slide Show: Discovery News." Discovery News.
<http://news.discovery.com/history/us-history/civil-war-photography-110411.htm> (accessed December 15, 2012).

[Civil War Collection] Photographs. Washington, D.C.: Philip & Solomons, c1860-1869. From Library of Congress: *Selected Civil War Photographs, 1861-1865*.
<http://www.loc.gov/pictures/related/?fi=subject&q=United%20States--History--Civil%20War%2C%201861-1865>.

Image 1: *Dedication of Gettysburg Memorial*, Call# -- LC-B8184-10454

Image 2: *Slaves Cleaning Cotton*, Call# - LC-B817- 724

Image 3: *Washington Sanitary Commission on 15th Street*, Call# --LC-B817- 7709

Image 4: *Union Army Tents at Columbia*, Call# --LC-B817- 792

Image 5: *Union Parade*, Call# --LC-B811- 3310

Image 6: *Seabrook's Negro Quarters*, Call# --LOT 14024, no. 98 [P&P]

Image 7: *Children at Lookout Mountain[Tenn.]*, Call# --LOT 14022, no. 64 [P&P]

Image 8: *3rd Regiment, Mass. Heavy Artillery*, Call# --LC-B815- 1227 [P&P]

Image 9: *Westover Landing, Virginia. Col. Wm. W. Averell, 3d Penn Calvary and staff*
Call# --LC-B815- 635 [P&P] LOT 4186-A

Image 10: *[Slave Quarters on a Plantation, possibly in Beaufort, SC]*, Call# --LOT 14022, no. 53

Image 11: *Libby Prison Richmond, VA*, Call# --Illus. in E468.7 .G2, v. 2, no. 89 (Case Y) [P&P]

Image 12: *South Carolina men in blue, spring 1861*, Call# -- Illus. in E468.7 .M64 1911 [P&P]

Image 13: *[Three horse-drawn wagons in the foreground. Soldiers marching in formation between rows of small cabins and tents in the background]*, Call#--LOT 14044, no. 20

Image 14: *Three Drummer Boys*, Call Number, Call# --LOT 4172, no. 231 [P&P]

Image 15: *President Lincoln on the Battle field of Antietam, October 1862*
Call#-- Illus. in E468.7 .G2, v. 1, no. 23 (Case Y) [P&P]

Image 16: *[Civil War soldiers in action]*, Call# -- Unprocessed in PR 13 CN 2005:059 [P&P]

Image 17: *View of breastworks on Round Top*, Call# -- LOT 14044, no. 28 [P&P]

Image 18: *The President and General McClellan on the Battle-field of Antietam*
Call# -- LOT 13412 no. 21 [P&P]

Image 19: *Views in the woods in the Federal lines on north side of Orange Plank Road*
Call# -- LOT 4167-B, no. 4 [P&P]

Image 20: *Captured Confederate Soldiers at the rear*, Call#--LOT 4181 [item] [P&P]13632, no.10

Image 21: *Cotton field, Retreat Plantation, Port Royal Island, SC,*

Image 22: *Bird's eye view of machine shops, with east yard of Orange & Alexandria Railroad,*
VA, Call# -- Lot 11486-C, no. 2 [P & P]

Department of Photographs. "Photography and the Civil War, 1861–1865". In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–2012.
http://www.metmuseum.org/toah/hd/phcw/hd_phcw.htm (accessed October 10, 2012)

Stanford University, "Garner's Civil War Photography," Beyond the Bubble,
<https://beyondthebubble.stanford.edu/assessments/gardners-civil-war-photography>
(accessed February 13, 2013).

"Student Resources," Civil War Trust: Saving America's Civil War Battlefields,
<http://www.civilwar.org/education/students/> (accessed December 15, 2012).

Summative Assessment (or Question)

- What is important to the person, place or thing being photographed during the American Civil War?
- How do you know it is important?
- Describe the picture through the photographer's eyes.
- Describe this picture through the subject's eyes.

Assessment or Answer Key

- Student Sample--Appendix E

Assessment Rubric

- Appendix C (Written Project)
- Appendix D (Oral Presentation)

Appendices

- **Photo Graphic Set (attached below—Appendix A: Images 1-20)**
- **Appendix B1 and 2—student handouts**
- **Appendix C— Written Observation Rubric**
- **Appendix D— Oral Presentation Rubric**
- **Appendix E—Student work sample: Written**
- **Appendix F—PARCC Assessment--see website for answer key (*Extension Activity*)**

Appendix A: Photo Graphic Set (22 Photographs)

Selected Civil War photographs, 1861-1865 (Library of Congress)

Image 1: *Dedication of Gettysburg Memorial*



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER
LC-B8184-10454

Talking Points:

Dedication of Gettysburg Battlefield as a memorial to those that died there

Notice the soldiers present in uniform

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 2: *Slaves Cleaning Cotton*



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER
LC-B811- 159

Talking Points:

Separation of cotton on a southern plantation by slaves

Background pictures the slave's quarters

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 3: *Washington Sanitary Commission on 15th Street*



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER
LC-B817- 7709

Talking Points:

Washington, D.C. Sanitary Commission storehouse and adjoining houses at 15th and F St., NW

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 4: *Union Army Tents at Columbia*



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER

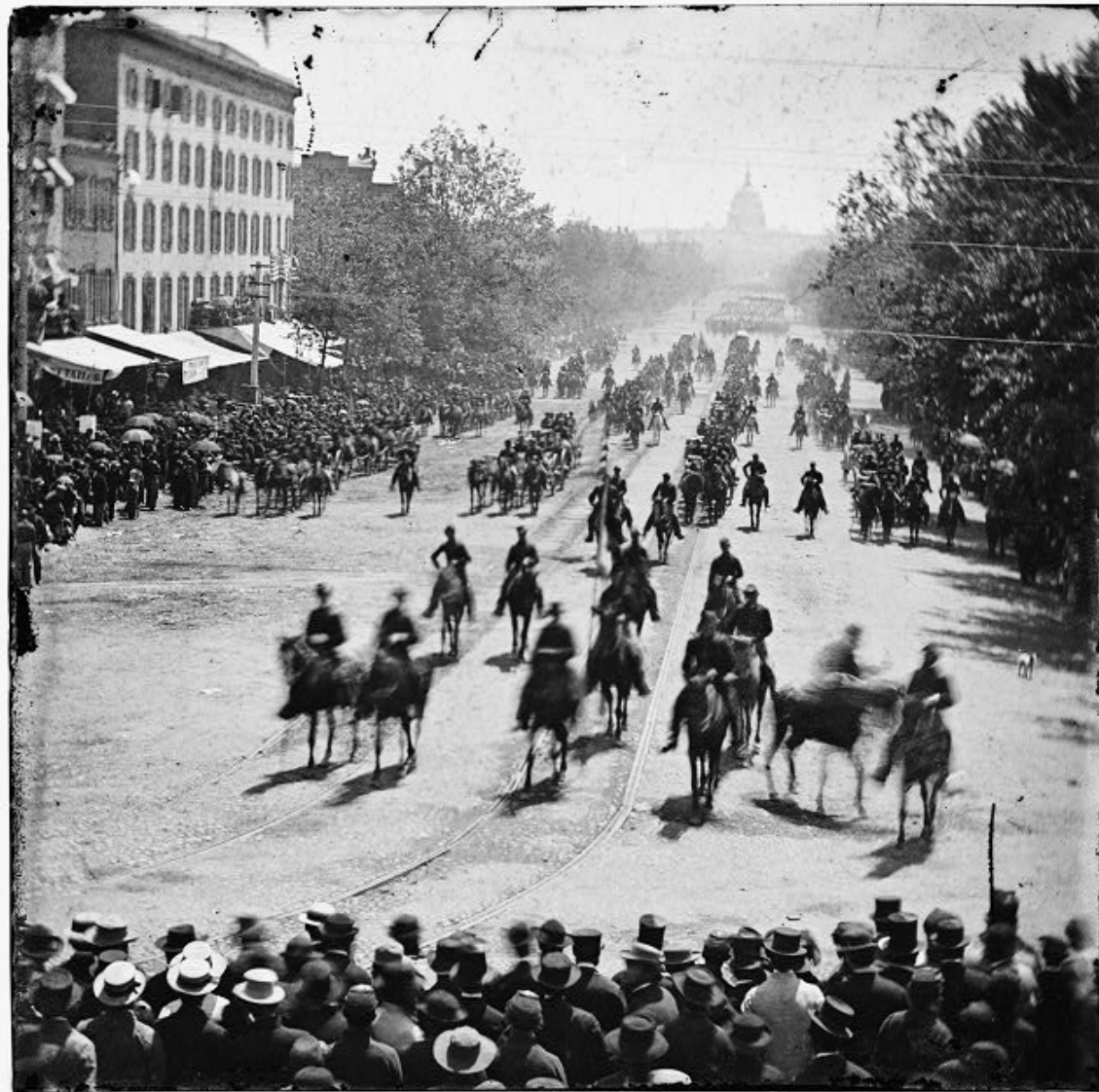
LC-B817- 792

Talking Points:

Washington, D.C. Hospital tents at Camp Carver, with Columbian College building in the background

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 5: *Union Parade*



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER

LC-B811- 3310

Talking Points:

Washington, D.C. Mounted officers and unidentified units passing on Pennsylvania Avenue near the Treasury

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 6: Seabrook's Negro Quarters



Seabrook's Negro Quarters

Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER

LOT 14024, no. 98 [P&P]

Creator(s): [Moore, Henry P., 1833-1911](#), photographer

Talking Point:

Photograph shows an aerial view of the slave quarters at Seabrook's Plantation. Edisto Island, SC

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 7: *Children at Lookout Mountain[Tenn.]*



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER

LOT 14022, no. 64 [P&P]

Creator(s): [Linn, Robert M., d. 1872](#), photographer

Talking Points:

Lookout Mountain (Tenn.)

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 8: 3d Regiment, Mass. Heavy Artillery, 1865



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER
LC-B815- 1227 [P&P]

Talking Points:

Wash. D.C. officers and men, 3rd Mass. Heavy Artillery at Fort Tottar

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 9: *Westover Landing, Virginia. Col. Wm. W. Averell, 3d Penn Calvary and staff, August, 1862*



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER

C-B815- 635 [P&P] LOT 4186-A

Creator(s): [Gardner, Alexander, 1821-1882](#), photographer

Talking Points:

Did you notice the guy behind the tree?

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 10: *[Slave Quarters on a Plantation, possibly in Beaufort, SC], c. 1862*



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER

LOT 14022, no. 53 [P&P]

Creator(s): [Brady, Mathew B., ca. 1823-1896](#), photographer

Talking Points:

Slave quarters on a S.C. plantation

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 11: *Libby Prison Richmond, VA*



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER

Illus. in E468.7 .G2, v. 2, no. 89 (Case Y) [P&P]

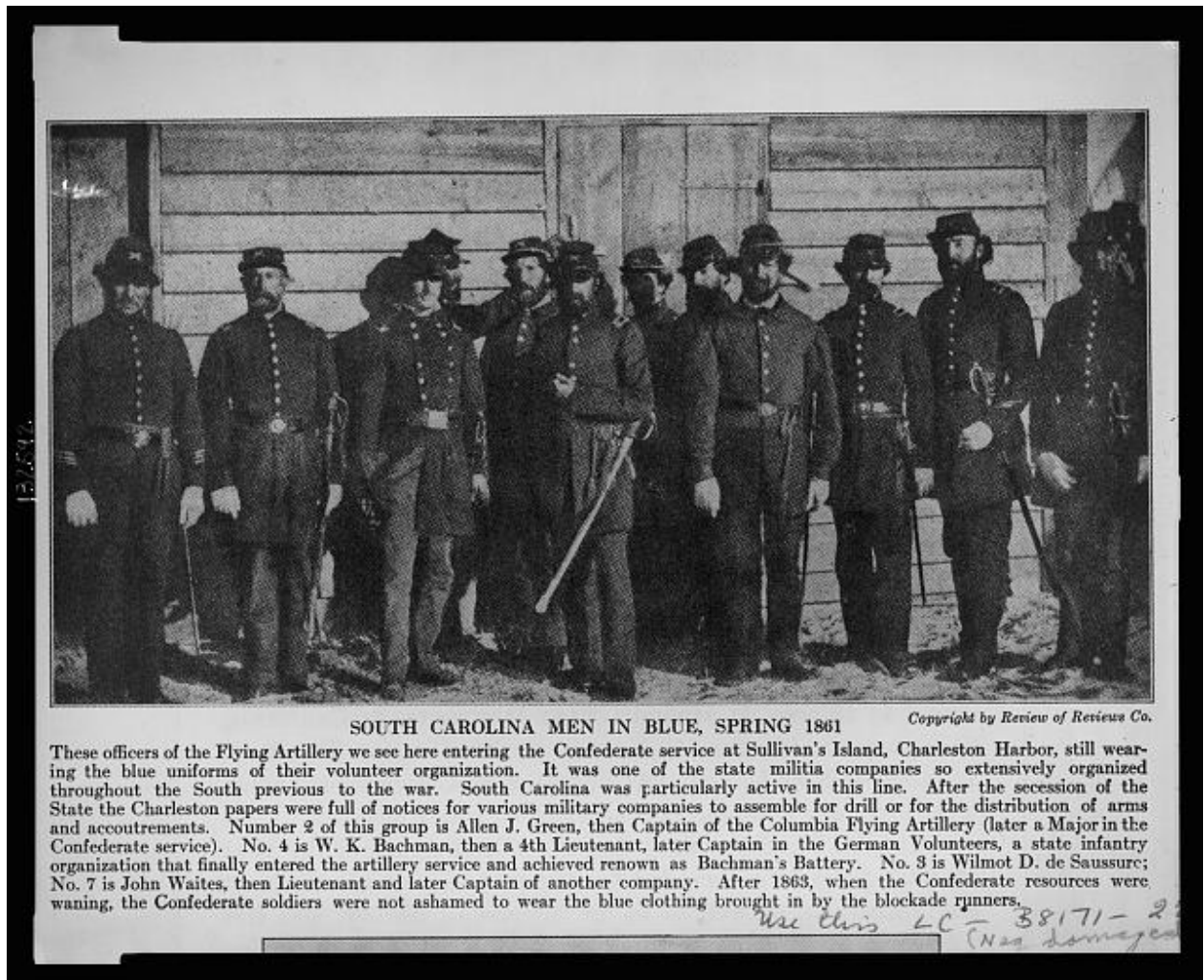
Creator(s): [Gardner, Alexander, 1821-1882](#), photographer

Talking Points:

Did you notice the lack of walls/fences?

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 12: *South Carolina men in blue, spring 1861*



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER

Illus. in E468.7 .M64 1911 [P&P]

Talking Points:

Why is this photograph different from others you have looked at?

Which army is represented in the photographs?

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 13: *[Three horse-drawn wagons in the foreground. Soldiers marching in formation between rows of small cabins and tents in the background]*



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER

LOT 14044, no. 20 [P&P]

Talking Points:

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 14: *Three Drummer Boys*

Anthony's stereoscopic views. No. 1471



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER

LOT 4172, no. 231 [P&P]

Talking Points:

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 15: *President Lincoln on the Battle field of Antietam, October 1862*



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER

Illus. in E468.7 .G2, v. 1, no. 23 (Case Y) [P&P]

Summary: Photograph shows Abraham Lincoln at Antietam, Maryland, on Friday, October 3, 1862, during his visit to General McClellan, commander of the Army of the Potomac, to encourage "Little Mac" to attack the Confederate Army. Lincoln is posed standing by a chair and facing McClellan with other Union Army officers grouped outside a tent. From left to right: Colonel Delos B. Sacket, Captain George Monteith, Lieutenant Colonel Nelson B. Sweitzer, General George W. Morell, Colonel Alexander S. Webb [Chief of Staff, 5th Corps], General George B. McClellan, Scout Adams, Dr. Jonathan Letterman [Army Medical Director], unidentified soldier, President Abraham Lincoln, Colonel Henry J. Hunt, General Fitz-John Porter, Joseph C. G. Kennedy, Colonel Frederick T. Locke, General Andrew A. Humphreys, and Captain George Armstrong Custer. (Source: Ostendorf, p. 107)

Talking Points:

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 16: *[Civil War soldiers in action]*



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER

Unprocessed in PR 13 CN 2005:059 [P&P]

Talking Points:

Photograph shows soldiers firing rifles from behind barrier. The three soldiers in the middle appear to be leg amputees. A sketch artist is on the left. (Source: Bruce Kirby, 2012)

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 17: *View of breastworks on Round Top*



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER

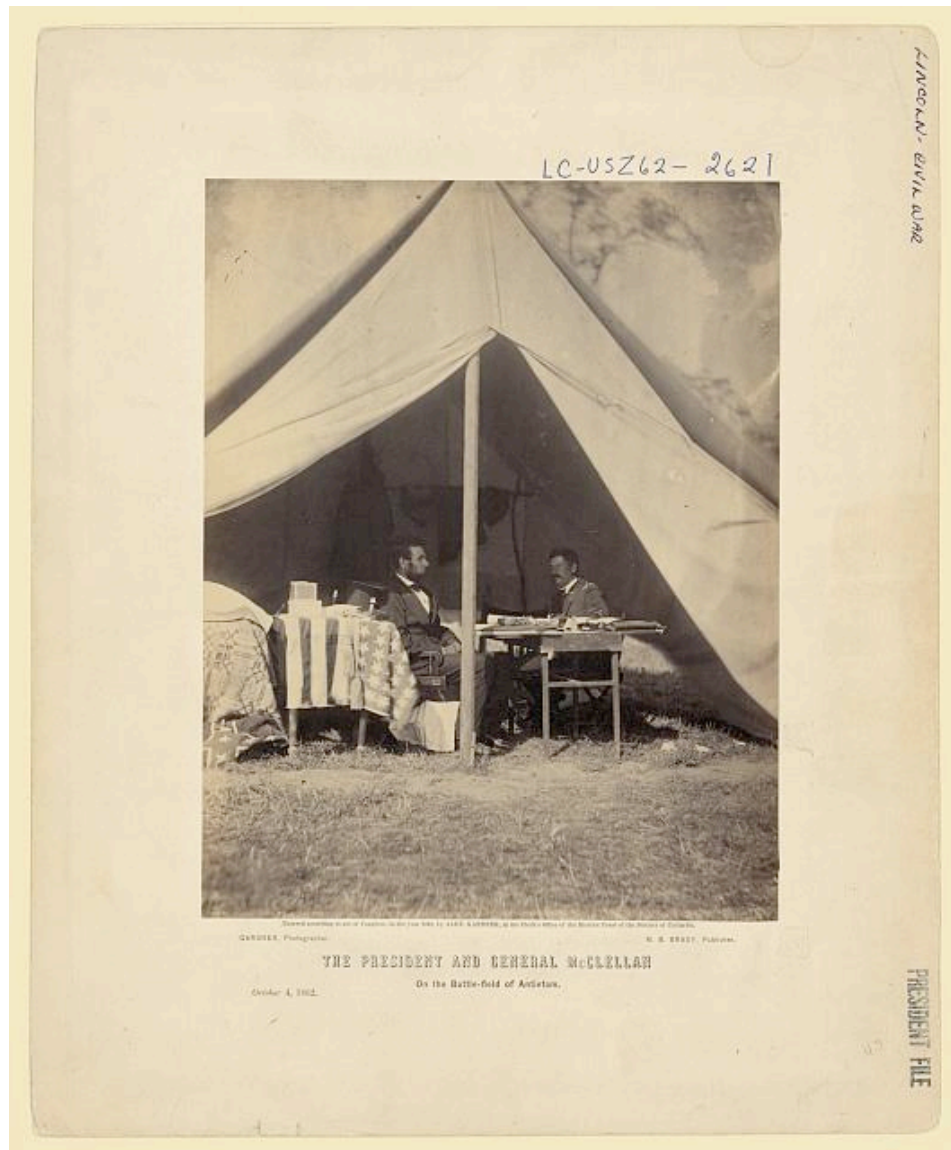
Call Number: LOT 14044, no. 28 [P&P]

Talking Points:

Stereograph showing a fortification of stone walls on a hill.

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 18: *The President and General McClellan on the Battlefield of Antietam, October 3, 1862*



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER

LOT 13412 no. 21 [P&P]

Talking Points:

It is believed that this was the beginnings of the Emancipation Proclamation

Photograph shows President Lincoln and General McClellan seated inside a tent on the Battlefield of Antietam

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 19: Views in the woods in the Federal lines on north side of Orange Plank Road



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER

LOT 4167-B, no. 4 [P&P]

Talking Points:

Photograph showing bones of unburied soldiers

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 20: *Captured Confederate Soldiers at the rear*



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER

LOT 4181 [item] [P&P]

Talking Points:

Soldiers that were captured were often held till the battle was over, given food and released.

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 21: *Cotton field, Retreat Plantation, Port Royal Island, SC*



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER

LOT 13632, no. 10 [P&P]

Photographed by Hubbard & Mix, Beaufort, S.C.

Talking Points:

Stereograph shows African Americans, possibly slaves, working in a cotton field.

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Image 22: *Bird's eye view of machine shops, with east yard of Orange & Alexandria Railroad*



Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

CALL NUMBER

LOT 11486-C, no. 2 [P&P]

Talking Points:

Military installations, activities, and views, Washington, D.C., Richmond, Va., and vicinity

Photograph shows a railroad yard of the Orange & Alexandria Railroad in Alexandria, Virginia.

Photograph was taken from the top of the roundhouse.

What is the Focus of the photograph and what is the message the person who took it is trying to get across to the viewer?

Appendix B1

Through the Lens: What is being Photographed?

For each photograph, look at it closely and record what you find on the graphic organizer.

PICTURE 1 Title:	PICTURE 2 Title:	PICTURE3 Title:
What is being photographed?	What is being photographed?	What is being photographed?
How do you think the photographer intended to influence the audience with this picture?	How do you think the photographer intended to influence the audience with this picture?	How do you think the photographer intended to influence the audience with this picture?
How do you know?	How do you know?	How do you know?
When and where—setting?	When and where—setting?	When and where—setting?

Appendix B2

What—How—Why Worksheet

TITLE OF PHOTOGRAPH _____

Historical Question: What does this photograph tell about the person, place or thing being captured?

What Do I Know?

How Do I Know?

How did the photographer intend to influence his audience with this photograph?

Five Facts I discovered through research (include sources)

1. _____
2. _____
3. _____
4. _____
5. _____

Appendix C

Research Report : Life Through the Lens

Student Name: _____

CATEGORY	4	3	2	1
Quality of Information x2 Weight	Information clearly relates to the main topic. It includes several supporting details and/or examples.	Information clearly relates to the main topic. It provides 1-2 supporting details and/or examples.	Information clearly relates to the main topic. No details and/or examples are given.	Information has little or nothing to do with the main topic.
Amount of Information x2 Weight	All topics are addressed and all questions answered with at least 2 sentences about each.	All topics are addressed and most questions answered with at least 2 sentences about each.	All topics are addressed, and most questions answered with 1 sentence about each.	One or more topics were not addressed.
Organization	Information is very organized with well-constructed paragraphs and subheadings.	Information is organized with well-constructed paragraphs.	Information is organized, but paragraphs are not well-constructed.	The information appears to be disorganized. 8)
Graphic Organizer	Graphic organizer has been completed and shows clear, logical relationships between all topics and subtopics.	Graphic organizer has been completed and shows clear, logical relationships between most topics and subtopics.	Graphic organizer has been started and includes some topics and subtopics.	Graphic organizer has not been attempted.
Mechanics and Sources	No grammatical, spelling or punctuation errors. More than two sources are cited	Almost no grammatical, spelling or punctuation errors. Two sources were cited.	A few grammatical spelling, or punctuation errors. Only one source is cited.	Many grammatical, spelling, or punctuation errors. No sources were given.

Written Score _____

Comments: _____

Appendix D

Oral Presentation Rubric : Life Through the Lens

Student Name: _____

CATEGORY	4	3	2	1
Content x2 Weight	Shows a full understanding of the assignment.	Shows a good understanding of the assignment.	Shows a good understanding of parts of the assignment.	Does not seem to understand the topic very assignment.
Comprehension x2 Weight	Student is able to accurately answer almost all questions posed by classmates about the photograph.	Student is able to accurately answer most questions posed by classmates about the photograph.	Student is able to accurately answer a few questions posed by classmates about the photograph.	Student is unable to accurately answer questions posed by classmates about the photograph.
Preparedness	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.
Speaks Clearly	Speaks clearly and distinctly all (100-95%) the time, and mispronounces no words.	Speaks clearly and distinctly all (100-95%) the time, but mispronounces one word.	Speaks clearly and distinctly most (94-85%) of the time. Mispronounces no more than one word.	Often mumbles or can not be understood OR mispronounces more than one word.
Posture and Eye Contact	Stands up straight, looks relaxed and confident. Establishes eye contact with everyone in the room during the presentation.	Stands up straight and establishes eye contact with everyone in the room during the presentation.	Sometimes stands up straight and establishes eye contact.	Slouches and/or does not look at people during the presentation.

Presentation Score _____

Comments: _____

Appendix E--Student Work Sample:

Written Project Exemplary Work

IMAGE # 20

“Confederate prisoners captured at the battle of Fisher's Hill, VA. Sent to the rear under guard of Union troops [1864]”

The American Civil War was the bloodiest war ever fought on American soil. The best estimates of the war showed that more than 620,000 soldiers died which equals about as many as all other American soldiers killed in wars up to the Vietnam War (CivilWarFacts website). During this war, people began to take photographs of the battles and the places that were involved. These photographers included some famous people like Mathew Brady and Alexander Gardner. Most people had no idea of what the war was like until they saw the photographs. Therefore, the people that took the photographs, the people who decided which photographs would be shared with the public, and the art galleries that shared the photographs had a lot of influence over the people's opinion of the war.

In the picture I examined, the soldiers that have been captured are sitting on the hill with what seems like only one guard watching them. I wondered why there was only one guard for many confederate captives. Through my research, I discovered that there were more than 400,000 soldiers total captured over the course of the war. Most of the early battles resulted in the numbers captured on each side being close to the same. This allowed the soldiers to simply be exchanged after each battle. (CivilWarFacts website) Later on in the war, the practice of trading captured soldiers ended. The soldiers caught were held in prisons. One of these Confederate prisons, Andersonville, Georgia, was the cruelest place for a Union soldier to be sent. (www.ihr.org) In the North, there were many southern men that died during the winter at Elmira, New York.

This picture was taken in September, 1864, following the battle at Fisher Hill, VA. The result was a Union victory as part of Sheridan's Valley Campaign (en.wikipedia.org/wiki/Battle_of_Fisher). The picture would have convinced Northern people, that the Union army had all aspects of the war “under control” in my opinion. Having only one guard pictured showed the respect that even the captured soldiers that out-numbered the one man had for the Union soldier. I believe this would have eased fears in the people in the north about the war and the outcome, even if the war had been going on longer than they expected by this September. If this photograph would have been shared with the public in the South, it may have showed the people that the North had compassion for the captured and were not the bad guys. It also could have showed them that the North was in control.

The main idea of this is to understand how much a group of people can be influenced by photographs and the media. Although I couldn't find specifics for this photo, whichever side I was on during this time period could have been influenced by this picture in either a positive or negative way.

Appendix F--Taken from BEYOND the BUBBLE

HOOK—DAY 1

Directions: Examine the photographs, source information, and background information to answer the questions below.

Background Information: Alexander Gardner, a famous Civil War photographer, took the two photographs below. Each photograph shows the same deceased soldier.

Source: **Photographer:** Alexander Gardner

Date: 1863

"A Sharpshooter's Last Sleep," Gettysburg.



"The Home of a Rebel Sharpshooter," Gettysburg.



Question 1: What about these photographs might cause you to question their reliability?

Question 2: What is one thing you would want to know about Alexander Gardner or how he took these photos to better determine their reliability?

Appendix F--Taken from BEYOND the BUBBLE

Rubric

To successfully complete this assessment, students must consider key aspects of the photographs' reliability and also think about other information that could be used to evaluate the reliability of the photos. In question 1, students should observe that the same deceased soldier was photographed in two different locations, which means that the bodies were likely arranged in at least one of the photos. In question 2, students must identify another piece of information that would help them evaluate photographs.

Level	Description
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	Question 1: Student identifies a relevant aspect of the photographs and explains why it would call the reliability of the photos into question.
Proficient	Question 2: Student identifies a relevant piece of information and explains how it would help determine the reliability of the photographs.

	Question 1: Student identifies a relevant aspect of the photographs but does not clearly explain why it would call the reliability of the photographs into question.
Emergent	Question 2: Student identifies a relevant piece of information but does not fully explain how it would help determine the reliability of the photographs.

	Question 1: Student does not identify a relevant aspect of the photographs that might call the reliability of the images into question.
Basic	Question 2: Student does not identify a relevant piece of information.
