

## HIST 231

### Objects of War: The American Civil War Era

Spring 2019, Th. 1:30-4:30

**DRAFT—SYLLABUS SUBJECT TO CHANGE**

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### Course Description

One hundred and fifty years after its end, the battles and generals of the Civil War continue to capture Americans' fascination. But what of the 750,000 men who died in that war? The four million slaves freed in its course? The surgeons, nurses, laundresses, teamsters, and civilians who labored in it? The two million soldiers who survived it? And the more than 31 million people who lived through it? How did they experience war?

This seminar explores the origins, trajectory, aftershocks, and memory of the American Civil War from the perspective of ordinary Americans. We will consider experiences across the western and eastern United States, paying particular attention to the material world of everyday life as we address the practical, emotional, political, and cultural dimensions of war and slave emancipation. Drawing on local museums, archives, and the Kislak Center, students will access the past through primary documents, visual sources, and material culture—people's "stuff."

This course traverses the history lived out by African Americans, Euro-Americans, and Native Americans in places across the home front and war front. Among the places we will consider are: military encampments and battlefields; field hospitals; household parlors; exhibition halls; new communities formed by formerly enslaved people; looted plantation houses; and damaged environmental landscapes. Class sessions will include a combination of lecture, discussion and primary source work. As a class, we will visit the Mütter Museum; the Library Company of Philadelphia; and the Kislak Center for Special Collections.

### Weekly Themes

1. War & the Material World
2. Politicking: Recruiting & Mobilizing
3. War Workers
4. Pictures & Pieces of War
5. Dying and Surviving on the Battlefield
6. Wartime Medicine
7. Death
8. Building Freedom
9. Philly @ War
10. Bushwhackers, Guerrillas & Irregular Warfare
11. Looting & Loss
12. Ruined Landscapes
13. Reconstructing
14. Myth Making & Memory

### Assignments

- \* Primary Source Analysis I: Text
- \* Primary Source Analysis 2: Image
- \* Primary Source Analysis 3: Object
- \* Oral Presentation
- \* Digital Exhibit

## Course Requirements

### During this course you will:

- become familiar with the history, memory, and historiography of the American Civil War era
  - develop skills in analyzing texts, images, and material objects within a broader historical context
  - design and present a digital exhibit on themes related to the course
  - improve research, writing and communication skills to express ideas and arguments through written and oral presentation
1. **Class Participation (30%)** The success of this course depends on the thoughtful, engaged participation of each student. You are expected to attend class having completed and thought about the readings. Come to class prepared with comments, questions, and/or ideas to debate. (Attendance is assumed. Any unapproved absences will result in grade reductions.)
  2. **In-Class Presentation (10%)** You will be responsible for a 5-7-minute presentation on a primary source of your choice. Further details will be provided in class.
  3. **Primary Source Analyses: Text, Image, Object (Total: 30%)**

The following three assignments provide you with the opportunity to try out potential topics related to the final project, and further your research process. You are strongly encouraged, but not required, to choose sources that are related to the theme or question you would like to explore in that final project. We will practice looking at and interpreting images, objects, and texts during class sessions.

- **Primary Source Assignment I—Annotated Text and Analysis (10%)**
  - Choose a textual primary source related to a course theme of your choice.
  - Select and annotate four key words, phrases, or ideas that require further historical context in order to understand your source. Annotations should be approximately one paragraph in length and should draw on additional secondary source research.
  - Write a one-page analysis of the primary source text.
- **Primary Source Assignment II—Image (10%)**
  - Choose an image related to your chosen research topic.
  - Write a 2-page analysis of the image by placing it in its historical context. Possible sources include: photographs; cartes-de-visite; illustrated news; paintings; sketches; etc.
  - What questions remain unanswered? How might you go about answering those questions?
- **Primary Source Assignment III—Object (10%)**
  - Choose an object related to your chosen research topic
  - Write a 2-page analysis of the object, placing it in its historical context.
  - Possible objects range from a piece clothing to a knapsack; a slave badge to shackles; please consult with the instructor as you choose your object.
  - What questions does the object raise? What other sources might help you answer them?

#### 4. Final Project: Online Exhibit (30%) (Due Finals Week)

Students will produce an online history exhibit related to the theme of this course, drawing on a range of texts, images, and objects as sources. The writing equivalent will be that of a 15-page research paper. (Prior experience with website construction is not required).

You are responsible for choosing a topic for your exhibit and writing a minimum of one introductory label and six individual exhibit labels. Individual labels should be approximately 150 words; overview labels should be approximately 400 words.

As a class we will discuss what needs to be included in this exhibit to a) pose a historical problem; b) explain the significance of each text/image/object chosen; and c) provide an interpretation of those texts/images/objects that offers an answer to that historical problem.

You must choose *at least* two images and two objects as four of your six labels. Textual sources must be annotated (see primary source annotation handout). In addition to each label, you must also write a justification for each of your selections (approximately two paragraphs in length)—Why should the text/image/object you have selected be included in this exhibition? What is its significance in the broader historical context? How does it elucidate or challenge the themes of the exhibit as a whole? This is a critical part of any exhibit—but the public never sees it!

Portions of some class sessions will be devoted to the logistics of planning an exhibit, what goes in a label, and group discussion of your projects. You are encouraged to use local historical archives and museums in your research. Possibilities include, but are not limited to: Kislak Center Special Collections; Library Company of Philadelphia; Historical Society of Pennsylvania; The Mutter Museum; Pennsylvania Museum of Art.

To review, each student will be required to:

- Write a minimum of 6 individual labels of 150 words (including at least two images and two objects)
- Write a justification to accompany each of the 6 labels
- Write an overview label introducing the theme of your exhibit

### Grading

All grades will be based on a standard 100 point scale with A being for exceptional work, B for solid collegiate level work, C for improvement needed, D for poor work, and F for failing. Any assignments turned in late will be reduced one-third of a letter grade for each day late (e.g. A to A-, A- to B+, etc.).

The requirements of the course are weighted to determine your final grade, as follows:

Participation: 30%

In-Class Presentation: 10%

Primary Source Assignment I: 10%

Primary Source Assignment II: 10%

Primary Source Assignment III: 10%

Final Project: 30%

## Absences and Extensions

All absences must be discussed with me *prior* to class. Students who will be missing class due to university activities (e.g. athletics) should see me the first week of class. Regardless of the reason for the absence, students will be required to submit a two-page reading response on the materials assigned for the missed class. This paper must be turned in by the next class session. Unexcused absences will result in a lower participation grade.

Extensions will be dealt with on a case-by-case basis and must be requested at least 48 hours before the assignment deadline.

## Plagiarism

It is vital that you properly cite evidence drawn from our primary texts and acknowledge any ideas you draw from our background reading. Plagiarism goes against our collective commitment to academic honesty. Please familiarize yourself with Penn's Code of Academic Integrity. <https://catalog.upenn.edu/pennbook/code-of-academic-integrity/>

I cannot improve upon the definition provided by the University of Chicago's Student Manual:

"It is contrary to justice, to academic integrity, and to the spirit of intellectual inquiry to submit the statements or ideas of work of others as one's own. To do so is plagiarism or cheating, offenses punishable under the University's disciplinary system. Because these offenses undercut the distinctive moral and intellectual character of the University, we take them very seriously.

Proper acknowledgment of another's ideas, whether by direct quotation or paraphrase, is expected. In particular, if any written or electronic source is consulted and material is used from that source, directly or indirectly, the source should be identified by author, title, and page number, or by website and date accessed. Any doubts about what constitutes 'use' should be addressed to the instructor." (<http://studentmanual.uchicago.edu/academic/>)

Please see me if you have any questions about whether you are citing your sources correctly. It is ultimately your responsibility to understand what constitutes plagiarism and to follow the rules of academic honesty. Violators will be referred to the Office of Student Conduct.

## Tips on Reading

Many of the book chapters and articles you will be reading this semester include images of objects and reproductions of drawings and paintings. These are included for a reason: they are part of the author's evidence. As you read, take time to look closely at these images and think about what the author is saying in relation to them. Think of an image as a type of visual quote or footnote—the author is inviting you to look at and assess their evidence. Be sure to make your own observations as well. What do *you* notice about an image or object? What does it suggest to *you* about the people who made, used, sold, or viewed it?

*Note: I reserve the right to alter course readings as I see fit for the benefit of the class. Any changes in readings will be made far in advance.*

## COURSE SCHEDULE

	Topic	Readings	Assignments Due
Week 1	<b>Introductions: War &amp; the Material World</b>	<ul style="list-style-type: none"> <li>▪ Louis Masur, <i>The Civil War: A Concise History</i> (2011), pp. 1-30.</li> <li>▪ Joan Cashin, <i>War Matters: Material Culture in the Civil War Era</i> (2018), 1-8.</li> </ul>	
Week 2	<b>Politicking: Recruiting &amp; Mobilizing</b>	<ul style="list-style-type: none"> <li>▪ James McPherson, <i>For Cause and Comrades: Why Men Fought in the Civil War</i> (1997), 46-76; 117-137.</li> <li>▪ Alice Fahs, "The Early Spirit of War," <i>The Imagined Civil War: Popular Literature of the North and South, 1861-1865</i> (2001), pp. 1-16, 61-93.</li> <li>▪ Louis Masur, <i>The Civil War: A Concise History</i> (2011), pp. 30-74.</li> <li>▪ Primary Sources: Debates over Secession (in Gienapp, 58-65)</li> </ul>	
Week 3	<b>War Workers</b>	<ul style="list-style-type: none"> <li>▪ Judith Giesberg, "Bodies Out of Place: Women War Workers," in <i>Army at Home: Women and the Civil War on the Northern Home Front</i> (2009), pp. 68-91.</li> <li>▪ Colin Woodward, "Send me the Negro boy": Confederate Soldiers and the Need for Slaves in Camp," <i>Marching Masters: Slavery, Race, and the Confederate Army during the Civil War</i> (2014), pp. 80-104.</li> <li>▪ Jane Schultz, "On Duty," <i>Women at the Front: Hospital Workers in Civil War America</i> (2004), pp. 1-45.</li> <li>▪ Thavolia Glymph, "Noncombatant Military Laborers During the Civil War," <i>OAH Magazine of History</i>, Volume 26, Issue 2, 1 April 2012, pp. 25-29.</li> </ul>	
Week 4	<b>Pictures and Pieces of War</b>	<ul style="list-style-type: none"> <li>▪ Jeff Rosenheim, <i>Photography and the American Civil War</i> (2013), pp. 63-146</li> <li>▪ Teresa Barnett, <i>Sacred Relics: Pieces of the Past in Nineteenth-Century America</i> (2013), 77-161.</li> <li>▪ Primary Sources: Wartime Images posted on Canvas</li> </ul>	<b>Due: Primary Source Analysis 1: Text</b>

<b>Week 5</b>	<b>Dying &amp; Surviving on the Battlefield</b>	<ul style="list-style-type: none"> <li>Michael C. C. Adams, “On the March” and “Close-Order Combat,” <i>Living Hell: The Dark Side of the Civil War</i> (2014), pp. 13-107.</li> <li>Megan Kate Nelson, “Death in the Distance: Confederate Manifest Destiny and the Campaign for New Mexico, 1861-1862,” in <i>Civil War Wests</i> (2015), 33-52.</li> <li>Primary Sources: Soldiers’ Letters posted on Canvas</li> </ul>	
<b>Week 6</b>	<b>Traumatized Bodies: Wartime Medicine</b>  ** Class Meets at the Mütter Museum **	<ul style="list-style-type: none"> <li>Jim Downs, <i>Sick from Freedom: African-American Illness and Suffering during the Civil War and Reconstruction</i> (2012), pp. 18-94.</li> <li>Shauna Devine, “The Army Medical Museum,” <i>Learning from the Wounded: The Civil War and the Rise of American Medical Science</i> (2014), pp. 1-52.</li> <li>Primary Sources: Patent Records for Prosthetic Limbs; Selections from J. Julian Chisholm, <i>A Manual of Military Surgery, for the Use of Surgeons in the Confederate States Army</i> (1863)</li> </ul>	
<b>Week 7</b>	<b>Death</b>	<ul style="list-style-type: none"> <li>Drew Faust, <i>This Republic of Suffering: Death and the American Civil War</i> (2010), pp. xi-xviii, 1-101; 211-249.</li> <li>Primary Sources:</li> </ul>	<b>Due: Primary Source Analysis 2: Image</b>
<b>Week 8</b>	<b>Building Freedom</b>	<ul style="list-style-type: none"> <li>Thavolia Glymph, <i>Out of the House of Bondage</i> (2008), pp. 97-166.</li> <li>Amy Murrell Taylor, <i>Embattled Freedom: Journeys through the Civil War’s Refugee Camps</i> (2018).</li> <li>Harold Holzer, “Picturing Freedom: The Emancipation Proclamation in Art, Iconography, and Memory,” in <i>The Emancipation Proclamation: Three Views</i> (2006).</li> </ul>	



<b>Week 9</b>	<b>Philly @ War</b>  ** Class Meets at The Library Company of Philadelphia **	<ul style="list-style-type: none"> <li>Elizabeth Milroy, "Avenue of Dreams: Patriotism and the Spectator at Philadelphia's Great Central Sanitary Fair," in <i>Making and Remaking Pennsylvania's Civil War</i> (2001), pp. 23-58.</li> <li>J. Matthew Gallman, <i>Mastering Wartime: A Social History of Philadelphia During the Civil War</i> (1990), pp. 251-298.</li> <li>Primary Source: <i>Report of the Freedmen's Relief Association Meeting, Philadelphia</i>, (1863), pp. 3-24</li> </ul>	<b>Due: Brief proposal for final project</b>
<b>Week 10</b>	<b>Bushwhackers, Guerrillas &amp; Irregular Warfare</b>	<ul style="list-style-type: none"> <li>Joseph Beilein, Jr., <i>Bushwhackers: Guerrilla Warfare, Manhood, and the Household in Civil War Missouri</i> (2016), pp. 1-38; 101-122.</li> <li>Megan Kate Nelson, "Indians Make the Best Guerrillas: Native Americans and the War for the Desert Southwest, 1861-1862," in <i>The Civil War Guerrilla: Unfolding the Black Flag in History, Memory, and Myth</i> (2015), pp. 99-122.</li> <li>Primary Sources: Photographs and images of clothing posted on Canvas</li> </ul>	<b>Due: Primary Source Analysis 3: Object</b>
<b>Week 11</b>	<b>Looting &amp; Loss</b>	<ul style="list-style-type: none"> <li>Joan Cashin, "Trophies of War: Material Culture in the Civil War Era," <i>Journal of the Civil War Era</i> (2014).</li> <li>Megan Kate Nelson, "Lone Chimneys: Domestic Ruins," <i>Ruin Nation: Destruction and the American Civil War</i> (2012), pp. 61-102.</li> <li>Dana Byrd, "Loot, Occupy and Re-envision: Material Culture of the South Carolina plantation," in Bucci, <i>Civil War and the Material Culture of Texas, the Lower South, and the Southwest</i> (2012).</li> <li>Peter Carmichael, "The Trophies of Victory and the Relics of Defeat: Returning Home in the Spring of 1865," in <i>War Matters</i> (2018), pp. 198-221.</li> </ul>	
<b>Week 12</b>	<b>Ruined Landscapes</b>	<ul style="list-style-type: none"> <li>Megan Kate Nelson, "Battle Logs: Ruined Forests," <i>Ruin Nation: Destruction and the American Civil War</i>, (2012), pp. 103-159.</li> <li>Yael Sternhell, <i>Routes of War: The World of Movement in the Confederate South</i> (Cambridge, Mass: Harvard University Press, 2012), 155-194.</li> <li>Lisa Brady and Timothy Silver, "Nature as Material Culture: Antietam National Battlefield," in <i>War Matters</i> (2018), pp. 53-74.</li> <li>Primary Sources: Landscape Photographs</li> </ul>	

<p><b>Week 13</b></p>	<p><b>Reconstructing</b></p>	<ul style="list-style-type: none"> <li>▪ Heather Cox Richardson, <i>West from Appomattox: The Reconstruction of America After the Civil War</i> (2007), pp. 1-38.</li> <li>▪ Fay Yarbrough, “Dis Land Which Jines Dat of Ole Master’s”: The Meaning of Citizenship for Choctaw Freedpeople,” in <i>Civil War Wests</i> (2015), 224-241.</li> <li>▪ Gabriella Treglia, “American Indian Issues during Reconstruction,” <i>Reconstruction: People and Perspectives</i> (2008), pp. 89-112.</li> <li>▪ Primary Sources: selections from Freedmen’s Bureau Records</li> </ul>	
<p><b>Week 14</b></p>	<p><b>Myth Making &amp; Memory</b></p>	<ul style="list-style-type: none"> <li>▪ Tony Horowitz, “Virginia: A Farb of the Heart,” <i>Confederates in the Attic</i> (1999), pp. 125-144.</li> <li>▪ Cynthia Mills and Pamela Simpson, eds., <i>Monuments to the Lost Cause: Women, Art, and the Landscapes of Southern Memory</i> (2003) [selections].</li> <li>▪ Sue Eisenfeld, “The Birth of Civil War Reenacting,” <i>New York Times</i>, 8 January 2015.</li> </ul>	