
Women on America's Historical Landscape: Teaching with Monuments and Memorials

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We expand on the use of monuments and memorials in the social studies classroom, while further promoting a more inclusive curriculum that better represents women in the social studies. The way and frequency in which history textbooks and social studies classrooms represent women has improved over the decades; though, it still needs refining. The imbalance goes beyond the social studies classroom and includes the very resources we are advocating social studies teachers use, the United States' historical monuments and memorials. We, therefore, offer social studies teachers a rationale, resources, and suggested activities for incorporating monuments and memorials commemorating the role of females in U.S. history. Considering less than eight percent of the United States' cataloged, public outdoor statues honoring individuals are of women.

Key Words: Social studies, history, monuments, women, gender, controversies

Introduction

In 2012, after the Maryland Chapter of the National Organization for Women initiated and campaigned for the Harriet Tubman Statue Commission, the Governor of Maryland and the Maryland General Assembly authorized its establishment. The Commission will raise funds for the creation, transportation, and unveiling of a statue of Harriet Tubman. Maryland will donate the statue to the United States Government, which will house it in the National Statuary Hall in Washington D.C. Congress designated the National Statuary Hall in 1864 to showcase statues of two distinguished individuals from each state. A change in the law in 2000 allowed states to replace one or both of their statues. Once unveiled, the Harriet Tubman statue will be the tenth statue of a woman donated by a state to the National Statuary Hall, and the second statue of a renowned woman to replace a statue of a renowned man. Alabama replaced a statue of Jabez Lamar Monroe Curry with one of Helen Keller in 2009 (Shane, 2011).

Throughout history, monuments and memorials have existed as a means to commemorate heroes and special events (Clabough, Turner, Russell, & Waters, 2016; Waters & Russell, 2012). In the United States, women have had a long relationship with monuments and memorials, as they have spearheaded, funded, and commissioned many of them throughout the nation's history (Danilov, 2005; Shane, 2011). Today, there are thousands of public monuments and memorials across the United States dedicated to individuals, groups, and events. However, only a small percentage memorialize women (Sanford, 2015; Shane). This fact highlights the issue of gender imbalance in the United States.

Within the social studies curriculum, which includes textbooks and standards, the gender imbalance is well documented (Brugar, Halverson, & Hernandez, 2014; Clark, Allard, & Mahoney, 2004; Sadker, Sadker, & Zittleman, 2009; Tetreault, 1986). Accordingly, one should not be surprised to find a similar imbalance in America's historical landscape. This does not change the fact that women should receive greater attention in the social studies curriculum, as well as in America's historical landscape.

We present a case for social studies teachers to explicitly include monuments and memorials dedicated to the significant contributions of females as a valuable resource in classroom instruction. We provide a few sample activities teachers can use as a model to engage students with meaningful and enriching discussions including the often-marginalized perspective of women in history. Additionally, we highlight several monuments and memorials dedicated to women that could be included in classroom instruction.

Women in the Curriculum and Landscape

The United States' culture is dominated by male icons, despite the fact that women represent 51% of its population (Howden & Meyer, 2011). Since the 1960s, women have received greater attention in the social studies curriculum; however, a gender imbalance remains. In a 2006 study, Kay Chick found current U.S. history textbooks have incorporated a greater number of females in text content and illustrations than in the past, and female representation within textbooks increased proportionately from elementary to high school texts. Chick also determined that individual male representation has increased at an even greater rate. Avery and Simmons (2000) found history textbooks discuss women more often than civics textbooks. For minority women the numbers are even bleaker than for non-minority women (Avery & Simmons; Shocker & Woysner, 2013). An analysis by Schmidt (2012) found the way women are presented in U.S. history tends to normalize the concept of woman as being bound to the home helping to establish a socially acceptable standard for students, male and female alike. Scholars have pointed to additional disparities between female and male students including achievement recognitions and instructional strategies (Marcus & Monaghan, 2009). Teachers and students often do not notice these predispositions because they see history as male-centered, with a heavy emphasis on political and military figures (Engebretson, 2014). Inequity in gender representation also plays out on the historical landscape of the United States, where groups often construct monuments and memorials for heroes rather than heroines (Sanford, 2015; Shane, 2011). As of 2011, fewer than eight percent of the United States' cataloged, public outdoor statues honoring individuals were of women (Sanford; Shane). Likewise, only eight of the 460 national parks and monuments, 1.7 percent, recognize or are dedicated to women (Goad, Lee-Ashley, & Ahmad, 2014). This situation does not preclude teachers from using monuments and memorials as a pedagogical tool to address gender imbalance. These alarming statistics should help illuminate the necessity of including the female perspective in history.

Why Use Monuments and Memorials

While monuments and memorials are intended to commemorate certain ideals, achievements, and heroes, they also serve as a visual representation of a society during a particular time in history (Waters & Russell, 2013). Some may argue monuments and memorials are antiquated sites bearing no real social relevance, but we would disagree. Monuments and memorials are "intended to last in time and to signify the importance of whatever memory they wish to pass on to the future" (Fehl, 1972, p. 3). By studying their appearance, history, narratives, and other features, students can be given opportunities to deepen their understanding of specific content, develop their historical thinking skills, and participate in authentic dialogue (Marcus & Levine, 2010; Waters & Russell, 2012; Waters & Russell).

Three important reasons for utilizing monuments and memorials in the social studies classroom have been described by Alan Marcus and Thomas Levine (2010). First, they claim, "few students will engage in formal history instruction after high school, yet many will see or visit monuments throughout their adult lives" (Marcus & Levine, 2010, p. 131). Groups often

impose monuments onto the public to ensure an event or person is viewed as they see it (Percoco, 2010). This, however, is unlike the formal history teachers attempt to present to students in school, where primary and secondary sources are used to present an unbiased past. As a result, teachers ought to prepare students to use certain sets of skills in adulthood, such as the ability to analyze, interpret, and evaluate monuments and memorials.

Second, monuments serve as historical sources and require students to think critically about the evidence presented or omitted. Part of being an informed citizen in a democracy is asking important questions about information, inclusion, and representation, which certainly include historical monuments and sites. Teachers have a responsibility to provide students with the opportunity to critically examine monuments and memorials as a *living* history open to interpretation. As such, teachers should remind students that monuments, while often perceived as permanent fixtures, continually change over time in terms of relevance, reception, utility, and even location. Consider, for example, Confederate monuments once revered by the majority of residents in Southern states but today a large portion of the public does not hold the same admiration for such monuments. James Percoco, author of *Summers With Lincoln: Looking for the Man in the Monuments* (2008), suggests teachers use monuments to explain contemporary contexts to historical pasts and as thought objects, or centers for discussion.

Finally, Marcus and Levine (2010) point out monuments and memorials are prevalent throughout the United States' landscape and are often free to visit. Indeed, this may revive the idea of field trips, as teachers can find monuments and memorials at government buildings, parks, downtowns, libraries, and historical sites (Kenna & Russell, 2015). Field trips are, "One of the most obvious and effective instructional strategies that teachers should consider when teaching about historical sites..." identified (Clabough et. al. 2016, p. 97). This type of experiential learning helps social studies teachers bring contemporary relevancy to historical content often viewed as irrelevant by many students.

Incorporating monuments and memorials into the curriculum can benefit students, but it will require some additional planning. Nevertheless, like other effective pedagogical approaches, the results will prove to be worth the added effort. Below, readers will find a couple of sample activities utilizing monuments and memorials dedicated to women in order to promote a more gender-balanced curriculum. The activities are not intended to be duplicated exactly, but we hope they allow social studies teachers to build effective and engaging lessons focusing on the many important contributions of women throughout U.S. history.

Classroom Lessons

Using Monuments and Memorials as a Thought Object

Intended Grade Level: 8-12

Rationale: This activity shows students monuments serve as thought objects (Percoco, 2010). That is, students should ask questions about the meaning and interpretation of monuments particularly as a marker of history or geography. Teachers can use the activity in a variety of classes including U.S. history, Geography, or sociology.

Introduction: Start the lesson by introducing the poem, "The Mother of the West," by William D. Gallagher (n.d.), which can be found online. Teachers may wish to read the poem aloud in a dramatic fashion or have students read it themselves. Ask students to imagine what a monument to the mothers of the west would look like. To differentiate, teachers could place students into small groups and require them to read and examine a single stanza before discussing it further with the whole class.

Activity:

1. Tell students the idea of a creating a monument to pioneer women was not just a line in a poem written in 1837, but a reality. In 1927, E. W. Marland, an Oklahoma oilman, set aside \$300,000, approximately \$4.1 million in today's money, to fund a competition leading to the eventual placement of a monument to honor the role of women on the American frontier (Casey, 2010). Mr. Marland invited 12 artists to create model statues to go on a 13-city tour to capture votes in order to determine the best statue for the monument.
2. Next, have students examine the 12 pioneer woman statues and discuss, in small groups or as a whole class, what these statues tell us about the culture of its time, particularly, concerning women and race. The images can be found in "The American Pioneer Woman Circa 1930: Cultural Debates and the Role of Public Art" (Casey, 2010, pp. 90-91). We further recommend teachers read the article for themselves.
3. After completing the discussion, students could conduct research on pioneer women and design a replacement monument they believe accurately reflects the experience of pioneer women. There are several other monuments dedicated to pioneer women including one on the campus of Texas Woman's University, one on the Texas State Capitol grounds, and 12 identical statues known as the Madonna of the Trail Statues located along Route 40 starting in Maryland and ending in California. Remember, the goal of the activity is to get students to talk, particularly about how people in the late 1920s interpreted women in the past, and to be critical of their own interpretations of women of the past. Throughout the process, require students to analyze, interpret, and ultimately evaluate these monuments, which some students may find challenging. You may need to plan out adjusted questions for struggling students.
4. As enrichment for motivated learners, have students design a new monument dedicated to honoring the role of women in today's society. Then, involve participating students in critiquing other monuments in a similar manner as they did with the pioneer woman statues.

Using Monuments and Memorials to Teach Contemporary Context

Grade Level: 9-12

Rationale: The goal of this activity is to show how monuments can explain contemporary context of historical pasts (Percoco, 2010). Teachers can use the activity in a variety of classes including U.S. history, civics or government, or geography.

Introduction: Begin the lesson by organizing students into small groups. Take about five minutes to have students discuss the following questions. What is the function of monuments and memorials? How do you, or do you, consider contemporary contexts when viewing monuments and memorials? Why is it important to think about the contemporary contexts? To differentiate, provide select students with pictures of monuments that help explain the concept of contemporary context, and pair struggling students with reading buddies.

Activity:

1. After allowing groups to quickly share their answers to the whole class, tell them they will explore real-life monuments in order to address the importance of contemporary context.
2. Provide students with the Monument and Memorial Analysis Sheet (See Figure 1).

Figure 1: Monument and Memorial Analysis Sheet

1. When was this monument created? How did that time differ from ours? From the time of the event or person being commemorated?

2. Who sponsored or advocated for the creation of this monument? What was their position in society when this occurred?

3. What was the motive of the sponsors? Political, financial, ideological, moral, religious, etc.? Who is the narrator of the story being told by this monument?

4. Who is the intended audience of this monument? What are the sponsors trying to tell us through this monument?

5. Did the monument have government support? Why or Why not?

6. Who is left out of this monument? What points of view go largely unheard? How would the story differ if a different group told it? Another race? Sex? Class? Religious group?

7. Are there problematic (insulting, degrading) words or symbols on this monument?

8. How is the site used today? Does it still have traditional rituals connecting it to the public? Is it ignored? Why?

9. Is the presentation accurate? What actually happened? What historical sources tell of the event, people, or period commemorated at the site?

10. How does this site fit with others that treat the same era? Or subject? What other people lived and events happened during then but are not commemorated? Why?

NOTE: Questions based on the work of James Loewen, *Lies across America: What our historic sites get wrong* (1999, p. 459).

3. Assign each group one of the monument or memorials below to research. With large classes, multiple groups can research the same monument and then compare their conclusions.
 - a. Confederate Women’s Monument (Raleigh, North Carolina)
 - i. Contemporary context: as a symbol of the Confederate States of America, many people today see this monument as racially insensitive.
 - b. Eleanor Roosevelt Memorial (Washington D.C.)
 - i. Contemporary context: This statue depicts Eleanor Roosevelt without her fur boa in order to appease anti-fur activists. The statue is in the larger memorial to her husband, President Franklin Delano Roosevelt. Mrs. Roosevelt, however, also has a statue in New York City (see Appendix A), where she is the sole subject. Students can compare and contrast the two statues, and ask how the contemporary contexts differ.
 - c. Hannah Duston Monument (Boscawen, New Hampshire)
 - i. Contemporary context: This is the first monument raised for a woman in the United States (1874). It depicts Hannah Duston holding a hatchet in one hand and ten scalps in another. There have been attempts to take down the monument due to the inhumane visual presented.
 - d. Vietnam Women’s Memorial (Washington D.C.)
 - i. Contemporary context: The United States government added this monument to the Vietnam Veterans Memorial in 1993 in order to properly depict the consistency of history.
4. Each group will need a computer or mobile tablet to research and find the information about the memorials online. In order to save time, bookmark relevant websites for students. If computers or other technology are not available, provide paper copies of the information to students.

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5. After groups have completed their research, have them present their findings to the class. Then, have each student write a paragraph or two summarizing his or her conclusions as a way to incorporate individual accountability into this cooperative learning activity. Keep in mind, the purpose of the activity is to show students how monuments can explain contemporary context of historical pasts, which is important information to possess when attempting to build historical empathy.
 6. As enrichment for motivated learners, students can search for additional monuments highlighting the concept of contemporary context. Additionally, students may present their findings using alternative forms such as a poster, video, or podcast.

Additional Monuments and Memorials to Explore

Due to the disproportionate number of monuments and memorials dedicated to men in the U.S.A., teachers may find it challenging to locate appropriate historical landscapes dedicated to women. Therefore, we highlighted 11 monuments and memorials dedicated to women, many of which were finalized in the past 25 years. The list is presented alphabetically and is in no way comprehensive or authoritative, but provides a sample of structures teachers can use to start discussions about the important contributions of women in our society, both historically and present day. To give ample background regarding the monuments and memorials, the following information is provided:

Commissioned: Describes who advocated for the creation of each monument or memorial and when they did so. The information helps the audience determine potential bias and social disagreement about the monument or memorial.

Completed or Dedicated: Tells when the monument or memorial was completed or dedicated. The information allows the audience to inquire about the role of external factors (i.e. support, funding, location, etc.)

Funding: Describes the amount of money needed for the creation, transportation, and unveiling of the monument or memorial. Additionally, this section determines the funding source which is vital information as it helps determine bias, value, and potential conflicts.

Artist: Names the person(s) responsible for the design or creation of the monument or memorial.

Location: Site where the monument or memorial is located, as of the time of publication.

Description: Provides information regarding the design of the monument or memorial, and identifies the person or people commemorated, if it is not already explicitly stated.

Selection Criteria: Describes our reasoning for including a monument on the resource list.

Annie Oakley Statue

Commissioned: In 2004, the Friends of the Leesburg Library mobilized to raise funds to increase the square-footage of a newly propositioned city library. A member of the Friends of Leesburg Library, Bob Lovell, proposed that the city place a statue of Annie Oakley at the site, as she used to visit the city during the winters in the early decades of the 20th century.

Completed or Dedicated: June 14, 2007.

Funding: The Friends of the Leesburg Library raised \$220,000 for two bronze statues. One of was of Annie Oakley and her dog, while the other was of a local, retired schoolteacher.

Artist: John Bennett.

Location: Leesburg Public Library, Leesburg, Florida

Description: The bronze statue of Anne Oakley depicts her kneeling on one knee with a gun over her shoulder with her dog Dave by her side. Dave is integral to the story of Annie

Oakley and Leesburg, as it was his untimely death, he was killed by car in 1925, that made Annie leave the city and never return. She later died in Ohio in November of 1926.

Selection Criteria: We include this monument on the list because it was the inspiration behind the article and subsequent lessons. The lead author is a native of the town and frequently passed the monument.

Boston Women's Memorial

Commissioned: In 1993 by the Boston Women's Commission.

Completed or Dedicated: October 25th, 2003.

Funding: The project cost approximately \$425,000. Several donors funded the project, including gifts from the Edward Ingersoll Browne Fund, the Barbara Lee Family Foundation, and the Alan and Harriet Lewis Family, and many other private and corporate sponsors.

Artist: Meredith Bergmann.

Location: On Historic Commonwealth Avenue Mall in Boston, Massachusetts.

Description: The memorial celebrates three contributors to Boston's history: Abigail Adams, Lucy Stone, and Phillis Wheatley. Meredith Bergmann made the monuments of bronze and placed them at ground level, rather than on a high pedestal, in order to encourage the public to interact with the statues. She also intended to reflect a feminist metaphor where the women put their pedestals to use for their causes.

Selection Criteria: We selected this monument as a resource because it is located in arguably one of the most historically rich cities of the United States.

Doris Tracy WASP Memorial

Commissioned: In 2010.

Completed or Dedicated: November 11, 2011.

Funding: The memorial cost approximately \$125,000, and Joan Hanley raised the funds using a grassroots effort of private donations.

Artist: Joan Hanley.

Location: La Veta, Colorado at the entrance of the Francisco Fort Museum.

Description: The memorial consists of two bronze statues, Doris Tracy, a Women Airforce Service Pilot (WASP), and a young girl holding a toy airplane. Joan Hanley not only intended the memorial to honor Doris Tracy, the long time resident of La Veta, but to inspire for future generations and remind them to follow their dreams.

Selection Criteria: We included this monument on this list because it is located in a small town. We wanted to stress that monuments can be located anywhere.

Eleanor Roosevelt Monument

Commissioned: Envisioned by Herbert Zohn in 1986 but commissioned in 1992 by the Eleanor Roosevelt Memorial Fund, chaired by Herbert Zohn, and the City of New York.

Completed or Dedicated: October 5, 1996.

Funding: The monument, which included the landscape redesign, cost approximately \$1.3 million. New York City, New York State, and the Eleanor Roosevelt Monument Fund all contributed to the project.

Artist: Penelope Jencks.

Location: Riverside Park, Manhattan, New York.

Description: The monument depicts an eight-foot tall bronze sculpture of Eleanor Roosevelt leaning on a boulder with a single hand raised to her chin. The monument honors the former first lady's humanitarian work.

Selection Criteria: We included this monument on the list because it is one of two prominent sculptures of Eleanor Roosevelt; however, unlike the one in Washington D.C., this monument was constructed because of what Eleanor did and not simply because of whom she married.

Mary McLeod Bethune Emancipation Memorial

Commissioned: In 1959, Congress authorized the National Council of Negro Women to build a memorial to its founder, Mary McLeod Bethune.

Completed or Dedicated: Completed in 1973 and dedicated on July 10, 1974.

Funding: The memorial cost about \$150,000, and the National Council of Negro Women raised the funds over a 13-year span.

Artist: Robert Berks.

Location: Lincoln Park at East Capitol St. and 12th St. N. E. in Washington D.C.

Description: The memorial consists of a bronze statue of Mary McLeod Bethune and two children. Mary is holding President Franklin D. Roosevelt's cane in one hand and she is giving a scroll to the two children with the other hand. The memorial stands at nearly 16 feet in height.

Selection Criteria: We chose to place this monument on the resource list because it was the first monument located on federal land in Washington D.C. to honor a woman and an African-American.

Oklahoma Women's Veteran Monument

Commissioned: By Del City voters when they approved a special sales tax in 2012, while an all-female committee helped plan the monument.

Completed or Dedicated: November 11, 2014.

Funding: The project cost approximately \$1.5 million, and it came from the special, voter-approved, sales tax.

Artist: Joel Randell.

Location: Patriot Park in Del City, Oklahoma.

Description: The monument consists of seven bronze statues depicting uniformed women from all five branches of the U.S. Armed Forces and National Guard and Reserves. There are five uniformed women holding hands around a flagpole, with an additional statue of a uniformed National Guard woman speaking with a little girl.

Selection Criteria: We decided to include this monument on the resource list for two reasons. First, it is one of two memorials that exist to honor all women veterans. Second, it is the only such memorial we could find that has statues of women representing each military branch.

Ruby Bridges Statue

Commissioned: By the Ruby Bridges Foundation.

Completed or Dedicated: November 14, 2014.

Funding: We were unable to locate the approximate cost of this statue.

Artist: Mario Chiodo.

Location: Akili Academy, New Orleans, Louisiana. The building was formerly William Frantz Elementary School.

Description: The bronze statue not only honors Ruby Bridges but the power of children in general. The statue depicts a 6-year-old Ruby along with a row of larger-than-life books whose spines feature the names of influential children.

Selection Criteria: We sought to include this monument on the resource list because it depicts a female child. We felt that children may find it especially interesting for that reason.

Tennessee Woman's Suffrage Memorial

Commissioned: The Knoxville Women's Suffrage Coalition formed in the mid-1990s in order to create a lasting memorial to the suffragists of Tennessee.

Completed or Dedicated: August 26, 2006.

Funding: The Knoxville Women's Suffrage Coalition raised approximately \$100,000 through private donations.

Artist: Alan LeQuire.

Location: Market Square Mall, Knoxville, Tennessee.

Description: The memorial depicts a life-size bronze statue of three Tennessee suffragists, Lizzie Crozier French of Knoxville, Anne Dallas Dudley of Nashville, and Elizabeth Avery Meriwether of Memphis. There are additional Tennessee suffragists listed on the base.

Selection Criteria: We chose this monument because of its geographical location, as we also live and work in Knoxville, Tennessee.

Utah Law Enforcement Memorial

Commissioned: The Utah Law Enforcement Memorial Committee formed in 2004 in order to replace the original 1989 memorial from the Rotunda in the State Capitol, due to construction.

Completed or Dedicated: September 6, 2008.

Funding: The Utah Law Enforcement Memorial Committee used a \$50,000 start-up grant from the Utah Peace Officers Association, and raised an additional \$1.2 million in a two-year period.

Artist: Lena Toritch.

Location: The memorial is located on the grounds of the Utah State Capitol.

Description: The memorial is comprised of three bronze statues: a Utah Highway Patrol Trooper, a portrait of Deputy Rodney Badger — who in 1853 was the first Utah law enforcement officer to lose their life — and a female K-9 Officer. Although not explicitly dedicated to women, this monument contains the first ever representation of a female officer in a statue.

Selection Criteria: We decided to include this monument because of the unique history it represents as well as the history it has made.

Vietnam Women's Memorial

Commissioned: Envisioned in 1983 by Diana Carlson Evans, founder of the Vietnam Women's Memorial Project. The organization would finally receive legislative authorization on November 28, 1989.

Completed or Dedicated: Dedicated on November 11, 1993 with a groundbreaking event held on June 23, 1993.

Funding: Vietnam Women's Memorial Project, which was later renamed the Vietnam Women's Memorial Foundation, raised approximately \$4 million through private donations.

Artist: Glenna Goodacre.

Location: It is located on the grounds of the Vietnam Veterans Memorial in Washington D.C.

Description: A round, bronze monument standing at six-foot, eight-inches tall, portrays three Vietnam-era women, one of whom is caring for a wounded male soldier.

Selection Criteria: We selected this memorial for the resource list because of its location and the struggle it took to get it completed.

Women in Military Service Memorial

Commissioned: Spearheaded in 1985 by the Women in Military Service for America Memorial Foundation, led by retired Air Force Brigadier General Wilma L. Vaught. President Reagan, however, signed the congressional law in November 1986.

Completed or Dedicated: Dedicated on October 18, 1997 with a groundbreaking event held on June 22, 1995.

Funding: The total cost for the memorial was \$22 million and support came from federal grants, proceeds from the sale of commemorative silver dollars, and private donations.

Artist: Marion Gail Weiss and Michael Manfredi.

Location: The Ceremonial Entrance of the Arlington National Cemetery.

Description: The Women In Military Service For America Memorial is not like the other monuments and memorial on the resource list, as it is not full of statues. Instead, the memorial has a 33,000 square-foot education center designed to remember all the women who served in the U.S. military, past, present, and future.

Selection Criteria: We decided to include this monument on the resource list because it is one of only two memorials honoring all women veterans.

Conclusion

Teaching with monuments and memorials is a unique approach allowing students to engage in meaningful inquiries and dialogues. Utilizing monuments and memorials dedicated to the remembrance of women requires students to critically examine established narratives of the past. Through the research process, students can learn practical skills that will aid them in becoming responsible interpreters of history; this skill carries beyond the classroom and into their adult lives. As a result, students can begin to recognize the vast accomplishments and achievements of women in the United States' history.

In 2010, Dr. Lynette Long founded a non-profit organization, Equal Visibility Everywhere (EVE), in order to achieve gender parity in the symbols and icons of the United States, including its monuments and memorials. While our society has made progress in this area, we can certainly do more. The marginalization of women in history begins with textbooks and continues into the curriculum standards (Chick, 2006; Engebretson, 2014). Despite mounting pressures, contemporary social studies educators have a responsibility to actively seek out the voices and perspectives of minority and underrepresented groups in history. This certainly extends to women in history who constantly struggle for inclusion in a male-dominated curriculum.

It is our hope that teachers will begin drawing students' attention to the lack of recognition for important females in U.S. history as depicted on the historical landscape. After all, monuments and memorials are historical sites that attempt to communicate with society the importance of remembering. As historian Jacquelyn Dowd Hall notes, "We are what we remember, and as memories are reconfigured, identities are redefined" (Hall 1998, p. 440). If we continue to marginalize women in the historical landscape, it could perpetuate a very harmful and incorrect message to future generations that women have not accomplished anything worthy of commemorating. The United States of America is a country of great diversity and it is time our public sites start to reflect that fact. As Abigail Adams (1776) once wrote to her husband, John Adams, "Remember the Ladies".

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