

The Society for History Education, Inc.

THE HISTORY TEACHER

Volume 55 Number 4

August 2022

Published by The Society for History Education, Inc.

The History Teacher is published quarterly in November, February, May, and August for members of the Society for History Education. **Editor's Office:** Jane Dabel, *THT* Editor; MAIL: California State University, Long Beach; 1250 Bellflower Boulevard; Long Beach, CA 90840-1601; E-MAIL: jane.dabel@csulb.edu; PHONE: (562) 985-8759; FAX: (562) 985-5431.

The Society for History Education (SHE) is a non-profit organization and publisher of the journal. **Director's Office:** Elisa Herrera, SHE Director; MAIL: California State University, Long Beach; 1250 Bellflower Boulevard; Long Beach, CA 90840-1601; PHONE: (562) 985-2573; FAX: (562) 985-5431; E-MAIL: info@thehistoryteacher.org; WEB: <https://www.thehistoryteacher.org>.

Membership/Subscription rates: Individuals: U.S. \$39, Canada and Mexico \$49, all other locations \$59. Students: U.S. \$29, all other locations \$39. Retirees: U.S. \$29, all other locations \$39. Institutional subscriptions to *The History Teacher*: U.S. \$69, Canada and Mexico \$79, all other locations \$89. All checks and money orders must be in U.S. dollars, drawn on a U.S. bank, and made payable to *Society for History Education, Inc.*

Single and back issues: U.S. \$15, Canada and Mexico \$20, all other locations \$25. Contents from back issues are available to browse and purchase from JSTOR at <<https://www.jstor.org/journal/historyteacher>>.

Returned or undeliverable copies of the journal and correspondence concerning subscriptions should be addressed to the Society for History Education at the Director's Office address above.

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Periodicals postage paid at Long Beach, California, and at additional mailing offices. Publication number: ISSN 0018 2745; USPS number: 957:080; LC number: 74-3356.

Postmaster: Send change of address to Society for History Education; California State University, Long Beach; 1250 Bellflower Boulevard; Long Beach, CA 90840-1601.

Front Cover: [Portrait of a woman showing images tattooed or painted on her upper body]. Photograph by The Plaza Gallery, Los Angeles, California, ca. 1907. Library of Congress, Prints and Photographs Division, LC-DIG-ppmsca-12861. <https://www.loc.gov/item/2015647716/>. Alternate title: [Mrs. M. Stevens Wagner, half-length portrait, facing slightly right, arms and chest covered with tattoos], <https://www.loc.gov/item/2002724032/>.

Back Cover: *Tattooed lady Betty Broadbent, 4 April 1938*. Photograph, 4 April 1938. Mitchell Library, State Library of New South Wales and Courtesy ACP Magazines Ltd., Record No. 9qoaJML1. <https://collection.sl.nsw.gov.au/record/9qoaJML1/Vwmgp27Gbla4l>.

The History Teacher concludes its 55th Anniversary Edition featuring famous and fabulous tattooed ladies of the past.

Maud Stevens Wagner was a performer and tattoo artist in her own right at the turn of the twentieth century. In this 1907 portrait, we see the impressive scale and diversity of what is truly a body of art. Her arms showcase a menagerie of dragons, dragonflies, butterflies, birds, speeding horses, and a soaring eagle alongside an American flag. Across her chest is a nature scene with trees, birds, snakes, monkeys, and lions—with a woman riding one of the lions as a sun beams out across the sky.

Betty Broadbent continued the legacy of such pioneering women more than a quarter-century later. In this 1938 photograph, we see stunning examples of the classic themes in early American tattoo culture. Among the most popular themes, an eagle atop an American flag fully extends across her chest. Her arms and legs include portraits of various ladies, the Statue of Liberty, an armed soldier, an American Indian, Japanese geisha, and a portrayal of Francisco “Pancho” Villa.

Complementing the fact that teaching history is an art, this issue of *The History Teacher* features a special focus on **Teaching History with Art**. Kenneth H. Marcus and Jon Hall begin this exploration with “Teaching History with the Arts: An Experimental Study,” followed by Clinton D. Young’s “Concerto for Classroom: Teaching with Classical Music and Opera as Historical Sources” and Michael La Vaglio’s “Empire of Ink: Using the Tattoo to Teach About the Rise of American Imperialism at the Turn of the Twentieth Century.”

We hope you and your students enjoy the possibilities presented in this issue of *The History Teacher*. **It has been an honor and a pleasure to celebrate 55 years of innovative, inspiring scholarship, and *The History Teacher* is indebted to the talented scholars who make this journal possible.**

The History Teacher publishes articles of three general types: (1) reports on promising new classroom techniques, educational programs, curricula, and methods of evaluating instructional effectiveness; (2) analyses of important interpretations, leading historians, historiographical problems, and recent trends in specific fields of historical research; and (3) critical review essays on audiovisual materials, textbooks, and other secondary works suitable for classroom use.

The History Teacher also publishes reviews of audiovisual materials, books, supplementary readers, and other printed classroom materials, with evaluations of their scholarly reliability, formats, and effectiveness of presentation. Reviews are commissioned in advance. Readers interested in contributing reviews should advise the Editor of their qualifications and fields of specialization.

Submission guidelines for *The History Teacher* are available on the final page of this issue. Additional information for contributing authors is available at <https://www.thehistoryteacher.org/contributing>.

Correspondence regarding contributions to *The History Teacher* and materials for review should be sent to the Editor, *The History Teacher*; California State University, Long Beach; 1250 Bellflower Boulevard; Long Beach, CA 90840-1601.

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The History Teacher is abstracted or indexed in *Historical Abstracts*, *Education Abstracts*, *Professional Development*, *Academic Search*, *America: History and Life*, and the U.S. Dept. of Education’s *ERIC*.

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A Life in Public Education
Honoring Gary B. Nash

The Society for History Education, Inc.

THE HISTORY TEACHER

Volume 42 Special Issue

January 2009



**A Life in Public Education:
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