

at the end as a basis for discussion, and make reference to sidebars that many textbooks include.

In addition, a number of well-chosen readers provide a variety of sources, giving students the opportunity to see first-hand documents on a specific issue. There are also readers that contain a series of articles taking different views of an event. Such supplements meet the need of ensuring that one is exposed to every aspect of a problem. Moreover, films and videos can accomplish a similar purpose.

Consequently, while Christopher Leahey directs attention to the ways in which social studies are influenced by a number of external sources, each having the objective of control, his conclusions greatly overestimate the effect all of this has on the classroom. One might ask, for example, why so many students exposed to these attempts turned out to be the demonstrators and protestors of the future.

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Stephen Tuck. *We Ain't What We Ought To Be: The Black Freedom Struggle from Emancipation to Obama*. Cambridge, MA: The Belknap Press of Harvard University, 2010. Pp. 528. Cloth, \$19.95; ISBN 978-0-674-03626-0.

Stephen Tuck weaves a new tapestry of the African-American freedom struggle from emancipation to the twenty-first century by adding unfamiliar voices to the expected chorus. The voices are demanding freedom in many different ways—the sheer diversity threatens to explode into many disparate fragments. But the song of freedom is held together by Tuck's organizing skills. His main point is that a continuous line of resistance linked the emancipation era to the twenty-first century, with activism, individual and organized, as a hallmark of each generation. The book focuses on the difficulty and uncertainty of the struggle. Like a pendulum, small advances are accompanied by swift backlashes of violence and indifference. With each triumph, the reader braces for the expected brutal backlash and it follows in due course. Yet the direction of the struggle is forward.

Written in a fast-paced and provocative style, each chapter begins with savory tidbits of incidents that whet the appetite for what the chapter will expand upon. Varying in scope and their impact on society, some incidents are local, others portend national importance, and some are familiar but most are not. Although there is a slight dissonance in this mixture, the result is a panorama of events that provide a clearer picture of the era.

The book is packed with anecdotal ironies that make for great storytelling and might help students remember the issues they represent. Tuck looks closely at the leaders on both sides of the divide, adding just enough detail to make them appear imperfectly human. His interpretation of some activists, like a Black Panther co-founder, seems sensationalized to provoke spirited debate: "movie star handsome [Huey] Newton went to law school hoping to become a better criminal." Students will

be hard-pressed to call this history text boring. The text is extensively researched with primary and secondary sources and includes an impressive collection of endnotes.

In the second half of a United States history course this would be an excellent supplemental textbook. Each of the eleven chapters covers a significant era that coincides with most U.S. texts. This wide-ranging narrative includes humility and humor, born of extraordinary circumstances, unlikely heroes, self-deprecating insight, and ungainly adversaries. But there is also unflinching brutality that displays the ferocious battles for power that spanned decades. These facts, along with an almost conversational tone, make captivating reading for undergraduates.

The volume's major strength is the massive collection of personal stories imbedded in the text. Peppered with the voices of everyday people, these stories reflect the courage and defiance of people who refuse to swallow the bitter pill of subordination and exploitation. They also mirror faith in the country's potential. Another plus are the continual references to popular culture. Noting literature, film, music, and popular opinion polls, this is a great reference for lectures and PowerPoint presentations. The broad scope and diverse themes also allow educators to select sections that conform to their syllabi. Tuck has not written a revisionist history so much as offered a clearer perspective on the struggle for African-American rights.

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D. Lynn McRainey and John Russick, eds. *Connecting Kids to History with Museum Exhibitions*. Walnut Creek, CA: Left Coast Press, 2010. Pp. 334. Paper, \$34.95; ISBN 978-59874-383-8.

The key to this wonderful new text on teaching history is defined by the authors' adherence to one basic principle—that "play and fun" are the motivating factors in all learning. Simply, if individuals love what they are doing, they will learn. With this practical advice in mind, the editors illustrate how teaching, especially with young people, can and should occur outside the classroom door. Told through a collection of highly accessible essays, the readers learn in both practical and theoretical terms how to use a museum to its optimum advantage. The authors, like others, want to demonstrate how "museums designed with kids in mind" can engage young people in learning something more than just historical people, places, and things. Divided into three essential sections—"Valuing Kids," "Connecting Kids to History," and "Creating History Exhibitions for Kids"—this is a user-friendly text for anyone who works with young people. The key, as they say, is to allow students to become immersed in hands-on activities—and what better place to start than at a museum?

What I like most about this anthology is the editors' insistence that young people be called "kids." The fact that they do is self-evident of how passionate they are about treating young people with a deference often reserved for the very young. From the opening section on the importance of "valuing kids" to a discussion on the concept of