

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

“play” and how “kids” learn best when they are having fun, the reader is taken on a journey of self-discovery and educational enlightenment. In particular, the authors drive the reader to examine time-honored assumptions about teaching and learning in light of what we know today about human development, cognitive learning, and developmental frameworks. By centering this work on what we know about kids and their learning, the authors call into question much of what happens in schools—rote memorization and standardized test preparation. Thus, each essay, written by distinguished educators and museum professionals, provides a multitude of suggestions for connecting young people to history by making “student-centered” activities and exhibits, whether at museums or in their classrooms, the centerpiece of a visionary ideal for optimum learning.

As each essayist says in his or her own style and voice, learning is not the accumulation of facts, but immersion in an experience whereby learners embody their learned knowledge as a living example of what they know and more importantly come to believe. These sharp educators and museum curators tell us repeatedly that for students (or kids) truly to learn they must “own their subject matter.” They must develop a genuine affection for their learning and, even with something as esoteric as history, personal ownership will most likely come with personal immersion. To paraphrase the authors, “fun begets learning and learning begets understanding.” Not just for history buffs, this multi-dimensional edited collection will resonate with teachers, curators, and parents who know that learning by doing is the opening to smart instruction. This good book shows us how.

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Conal Furay and Michael J. Salevouris. *The Methods and Skills of History: A Practical Guide*. 3rd ed. Wheeling, IL: Harlan Davidson, Inc., 2010. Pp. 282. Paper, \$26.95; ISBN 978-0-88295-272-7.

Conal Furay and Michael Salevouris attempt in *The Methods and Skills of History* to address an important problem in contemporary education: that students lack historical literacy. Their aim is to provide students with the tools to begin to “think historically.” Each of the fourteen chapters addresses a specific element within the field of history that is necessary for students to understand in order to do the work of historians. The authors begin each chapter with an introductory essay, followed by a series of exercises designed for students to practice the skills of history discussed in the chapter. Thus, the excellent organization of the book lends itself to teaching the skills of history as a process that students can manage through incremental steps. The first five chapters cover historical thinking, focusing on everything from causality to historical context. Several chapters on how historians conduct research, both primary and secondary, provide students with an understanding of how historians “do” history.