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Dedication

To our parents, who imbued us with a love of history; our spouses, who have learned to share this passion; and our children, present and future students of American history.

This book was set in 10.5/12.5 Minion.

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Preface

Jennifer D. Keene, Saul Cornell, and Edward T. O’Donnell discuss their goals in writing *Visions of America*.

**Why did you write this book? What separates it from the many fine survey texts that are available?**

We conceived of *Visions of America* while teaching in the kinds of classrooms familiar to most of the instructors and students who will use this book. Many of our students are the first in their family to attend college, some are international students, most are required to take the U.S. History survey, and some are passionate students of history.

Despite their differences most share the same vision of history, but it is a distorted vision. Students often see history as a series of events that unfolded as if preordained. The colonists defeated the British, the Civil War held the Union together and abolished slavery, America defeated Nazi Germany and then prevailed in the Cold War. Yet as historians we know that history is never inevitable, that vehement disagreements have shaped the past and continue to influence the present, that events are driven by choices, and that outcomes are unknowable to those who make those choices. We wrote *Visions of America* to make those perceptions just as obvious to our readers.

**How did you do that? How does Visions change students’ perceptions about history?**

The title captures our unique approach. *Visions of America* explores the competing political, social, and cultural visions for America that have generated conflicts in virtually every period of U.S. history. We focused on competing visions so that students can learn to appreciate the dynamic debates that shaped our nation. Every element of the text reinforces the competing visions theme, from the narrative and images to the highlighted quotes and features. The Competing Visions feature presents excerpts from key primary source documents to exemplify conflicting visions for America.

- In Chapter 5 (page 143) students will read the opposing positions Washington and Jefferson held toward Shays’s Rebellion in their own words. Excerpts from their writings convey how these two patriots interpreted the meaning of the rebellion in radically different ways.
- In Chapter 16 (page 487) Competing Visions examines two clashing views on the legitimacy of labor unions, one a searing 1877 anti-union editorial from *Scribner’s Monthly* and the other a stout defense of unions found in an 1884 labor newspaper.
- In Chapter 19 (page 576) Competing Visions pairs Rudyard Kipling’s poem, “The White Man’s Burden,” with a poetic parody by an anti-imperialist activist, “The Real ’White Man’s Burden,’” to present the internal debate over whether the United States should create a formal colonial empire.

**How did you convey that history is the product of individual choices?**

Choices confronting political leaders and ordinary people are a consistent theme of the narrative, but they are graphically depicted in *Choices and Consequences*. In each chapter, this innovative feature diagrams the choices leaders and ordinary people grappled with at key moments in America's history. By helping students to visualize complex and sometimes agonizing choices, Choices and Consequences underscores the point that historical events are the products of human agency.

- In Chapter 10 (page 300) students consider the choices faced by Mary Cragin, a woman who joined the Oneida perfectionist community. Did free love in nineteenth-century America represent a step toward female emancipation or was it merely another way for men to dominate woman?
- In Chapter 14 (page 434) students see the choices that the U.S. Supreme Court confronted in *Plessy v. Ferguson*. We examine the majority decision and its consequences for establishing the policy of “separate but equal” in public facilities and schools across the South. Finally we consider the continuing controversies surrounding the strategies African Americans adopted while living under Jim Crow segregation.
- In Chapter 25 (page 769) we examine the choices Rosa Parks faced in 1955 when asked to vacate her bus seat for a white man, her decision to stay put, the consequences of that decision, and the continuing controversies surrounding how Americans mythologized this critical moment in our history.

**How does Visions of America use images differently from other textbooks?**

Images have powerfully influenced the national debate, but history textbooks typically use them as mere illustrations. Our approach is different. We selected the nearly seven hundred paintings, photographs, line drawings, woodcuts, advertisements, engravings, film stills, political cartoons, and other images in the text. Each one is discussed and treated as historical evidence. The innovative design by DK Publishing integrates images across the pages in a way that shows detail and invites scrutiny.
• In Chapter 4 we discuss the impact of republicanism on the family in the Revolutionary era. Accompanying the narrative on page 124, contrasting portraits of families, painted before and after the Revolution, reveal the growing ideal of companionate marriage. In the bottom portrait the husband, wife, and child are not only physically closer, but their expressions suggest greater emotional connection and intimacy, a change facilitated by republican ideology. The visuals reinforce the text, allowing students to see history as well as read about it.

• In Chapter 17 political cartoons highlight the growing concern over the rise of political machines. On page 504 we discuss Thomas Nast’s cartoon, “In Counting There Is Strength.” Students discover that Nast created the image to depict William “Boss” Tweed, head of New York’s Tammany Hall machine, as both corrupt and arrogant. The reference to counting suggests that Tweed’s power derived from his ability to conduct fraudulent vote counts on election day.

• By reading the story behind the iconic photographic of a Vietnamese Buddhist monk setting himself on fire in Chapter 26 (page 785), students learn to see the Vietnam War as both a civil war and part of the global Cold War. The intentional ways that activists used the Western media to publicize their cause, and the ways that one photograph can alter history, also become apparent.

How does Visions encourage students to analyze historical images effectively?

Beyond the analysis of images in the narrative, in each chapter, Images as History focuses on one or two images in depth. This feature encourages students to “read” images as texts with multiple meanings that speak to both the past and the present. These features include:

• A PORTRAIT OF COLONIAL ASPIRATIONS (Chapter 3, page 69). The portrait of Henry Darnall III reveals the aspirations of the colonial elite and their role in the growing Anglicization of colonial life. In the painting, next to Darnall is one of the earliest depictions of an African slave in American art, a sign of the growing importance of slavery to colonial society.
• **SEEING THE POOR** (Chapter 17, page 509). We dissect Jacob Riis’s photograph of a poor Italian immigrant mother and child, encouraging students to appreciate how Riis’s image both reflected and shaped contemporary views of immigrants in the late nineteenth century.

• **ADVERTISING THE NEW WOMAN** (Chapter 21, page 645). The ways that advertising both shaped and reflected public perceptions of the ideal woman become apparent when analysing the image of the “Fisher Girl” in a 1920s automobile advertisement.

The slim Fisher girl appeared liberated from the confines of the home and the physical incapacity caused by too much weight. She seemed to be a modern woman on the move.

Most ads of the time displayed men with both feet firmly on the ground. This woman’s off-balance pose with one knee bent suggested tentativeness and instability, putting limits on her independence and strength.

Many students feel overwhelmed by the amount of information in history textbooks. How does **Visions** help students focus on what is most important?

**Visions of America** promotes active learning on every page. Each chapter opens with a large, striking image and an **enlarged quotation** designed to encapsulate the major issues of the period and spark curiosity. Throughout, lively **display quotes** from leaders and ordinary people draw students into the text. Questions running along the bottom of each page serve as **learning objectives**, prompting students to review and reflect on what they have just read. Each chapter ends with a **conclusion**, followed by a colorful **visual chronology** linking images and key events. **Review questions** help students synthesize the material in the chapter, and a list of **key terms** serves as a quick review of essential concepts.

Associating an image with a term, name, or concept can help to cement it in students’ memory. **Visions of America** encourages this by providing images in abundance alongside the text to serve as mnemonic cues. For example, the controversy over Andrew Jackson’s Bank War produced a number of evocative cartoons. Typically most textbooks reproduce a single pro-Jackson or one anti-Jackson cartoon. **Visions of America** presents both views of the Bank War side by side so students can compare and contrast them.

**Why will students read this book?**

History professors and textbooks need to be good storytellers. **Visions of America**’s lively writing style—active, engaging, and full of anecdotes—brings history to life. We live in an intensely visual culture, and students are always fascinated to discover the “truth” about the images they have long associated with key periods in American history, or to learn about new ones. Students will enjoy reading a text that shows them history is a living narrative open to interpretation and the product of decisions people made in the past.

**Five or ten years from now, what will students remember from reading Visions of America? How will they apply the skills they have gained?**

Students may not recall the exact terms of the Versailles Treaty or the Reconstruction Acts, but they will remember that people making individual choices are the driving force of history. When participating in the political or cultural debates of their own era, they will recall that competing visions have been a staple of the nation’s historical development. The critical-thinking skills they honed while reading this book will serve them well throughout their lives. Years from now, they will know how to analyze and consume images intelligently. Most important, students will remember the moment when they realized that history was not just an endless list of names and dates but the fascinating tale of human experience.
Jennifer D. Keene

Jennifer D. Keene is a Professor of History and chair of the History Department at Chapman University in Orange, California. Dr. Keene has published three books on the American involvement in the First World War: *Doughboys, the Great War and the Remaking of America* (2001); *The United States and the First World War* (2000); and *World War I* (2006). She has received numerous fellowships for her research, including a Mellon Fellowship, a National Research Council Postdoctoral Award, and Fulbright Senior Scholar Awards to Australia and France. Her articles have appeared in the *Annales de Démographie Historique, Peace & Change, Intelligence and National Security*, and *Military Psychology*. Dr. Keene served as an associate editor for the *Encyclopedia of War and American Society* (2005) which won the Society of Military History’s prize for best reference book. She works closely with the Gilder-Lehrman Institute, offering Teaching American History workshops for secondary school teachers throughout the country.

Saul Cornell

Saul Cornell is the Paul and Diane Guenther Chair in American History at Fordham University in New York. Professor Cornell has also taught at the Ohio State University, the College of William and Mary, and Leiden University in the Netherlands. He is the author of *A Well Regulated Militia: The Founding Fathers and the Origins of Gun Control* (Langum Prize in Legal History) and *The Other Founders: Anti-Federalism and the Dissenting Tradition in America, 1788–1828* (Society of the Cincinnati Book Prize), both of which were nominated for the Pulitzer Prize. His articles have appeared in the *Journal of American History*, the *William and Mary Quarterly*, *American Studies, Law and History Review*, and dozens of leading law reviews. He is also a frequent participant in Teaching American History workshops and has lectured widely on digital history both domestically and abroad.

Edward T. O’Donnell

Edward T. O’Donnell is an Associate Professor of History at the College of the Holy Cross in Worcester, Massachusetts. He taught previously at Hunter College, City University of New York. He is the author of many scholarly articles for journals such as *The Journal of Urban History, The Journal of the Gilded Age and Progressive Era, and The Public Historian*, as well as several books, including *Ship Ablaze: The Tragedy of the Steamboat General Slocum* (Random House, 2003) and the forthcoming *Talisman of a Lost Hope: Henry George and Gilded Age America* (Columbia University Press). Professor O’Donnell is also very active in the field of public history, curating several exhibits and consulting for others at institutions such as the Lower East Side Tenement Museum. Since 2002, he has worked with more than twenty Teaching American History grant programs across the country, offering lectures and workshops for middle and high school teachers.
The Election of 1876

Now That We Are Free
Reconstruction and the New South, 1865–1890

Preparing for Reconstruction

Competing Visions

Demanding Rights, Protecting Privilege

In each chapter, excerpts from personal letters, diary entries, speeches, editorials, and other written documents highlight the Competing Visions that have shaped every period of American history.

Visually engaging maps and graphics make data accessible and provide geographical context. Specially designed charts clarify the results of presidential elections.

Historical images are imaginatively displayed. Authors explore each image as it documents events or expresses and shapes public opinion.

Dynamic chapter openings combine a vivid image with a narrative introduction, highlighting the major themes of the chapter. A pithy quote sounds a voice from the past, and a visual outline previews the chapter’s major topics.

Treasures of American History: The New South

At the bottom of every page, a learning objective in the form of a question focuses students on the key message of the page.
Why did African Americans consider acquiring land so important? How did they go about it and what were the results? 418

Relief agency for the war-veteran population was a key event. What were the main challenges faced by the agency? 421

NOW THAT WE ARE FREE: RECONSTRUCTION AND THE NEW SOUTH, 1863–1890

Campaign of violence and terror erupted in the South. What was the impact of these events on the Reconstruction era? 426

SANCTIONING SEPARATION

Equally determined to challenge the law, an African American carpenter named Homer A. Plessy bought a first-class ticket to New Orleans in 1890. In a seminal test case, the Louisiana Supreme Court upheld Louisiana’s segregation law as constitutional. In 1892 the U.S. Supreme Court decision did the same, paving the way for segregation to become the law of the land. 458

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Images as History unpacks the meaning and purpose of images—including cartoons, posters, magazine illustrations, posters, fine art, and photographs. Tightly connected to the narrative, each IAH feature analyzes the way images are used to express opinions, shape perceptions, and influence policy. 479

Spread throughout each chapter, contemporary voices comment on the major issues of the day. 491

A Chapter Review provides a visual summary of key events, thought-provoking review questions, and key terms with definitions and page references. 501

Key Terms

1863–1865
1869–1877
1874–1875
1876–1877
1867–1868
1871–1873
1868–1869
1873–1874
1868–1870
1870–1872

Chapter Review

Review Questions

1. What role did reconstruction play in the lives of freedmen and freedwomen?
2. How did reconstruction transform the political landscape?
3. What role did reconstruction play in transforming the economy?
4. What role did reconstruction play in transforming the social fabric?
5. How did reconstruction play a role in transforming the legal system?
# Supplements for Instructors and Students

**FOR QUALIFIED COLLEGE ADOPTERS**

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<tr>
<td>Instructor’s Manual</td>
<td>Both</td>
<td>Instructor</td>
<td>Chapter overview, lecture supplements, discussion questions, suggested assignments, and research resources for each chapter, including both general and text-specific content.</td>
</tr>
<tr>
<td>American Stories: Biographies in United States History, Third Edition</td>
<td>Both</td>
<td>Student</td>
<td>This two-volume collection of sixty-two biographies provides insight into the lives and contributions to American history of key figures as well as ordinary citizens. Introductions, pre-reading questions, and suggested resources help students connect the relevance of these individuals to historical events.</td>
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<td>MyHistoryLab</td>
<td>Online</td>
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<td>Along with a complete e-book version of Visions of America, MyHistoryLab provides several hundred primary source documents, study support, test review materials, maps and activities, many of which are assignable and feed into a gradebook. The History Bookshelf includes nearly 100 of the most commonly assigned book-length sources. A Closer Look guides users through the process of analyzing visual images. The History Toolkit offers guided tutorials and helpful links. Icons in the e-book link directly to relevant materials. Visit <a href="http://www.myhistorylab.com">www.myhistorylab.com</a>.</td>
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DEVELOPMENT STORY

More than three hundred and fifty reviewers, focus group participants, and class-testers participated in developing *Visions of America*. Each of them evaluated both the extensive visual program and the narrative text. They commented on the selection of images and on their integration into the narrative. They suggested refinements to the page design to maximize visual appeal and pedagogical effectiveness. And, through many drafts, they appraised our success in executing our twofold goal—to approach American history as the product of competing visions and to enhance that approach through an analysis of our nation’s visual legacy. Always too, they focused on the value of our approach in the classroom. This book would not have been possible without their efforts, nor those of the many students who participated in focus groups and class tests.

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