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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.

Cover: [Untitled]. Digital image [of a 1920 portrait of Marian Anderson] uploaded to Wikimedia Commons by user “YgorCS~commonswiki” on 8 May 2008. <<https://commons.wikimedia.org/wiki/File:MarianAnderson20.jpg>>.

Back Cover: *Washington's prominent figures listen to Marian Anderson's singing. Washington, D.C., April 9. Behind Marian Anderson, the heroic statue of Lincoln; beside her, Cabinet members and Senators; before her a crowd of 75,000 black and white listeners. Left to right - Secretary of the Treasury Henry Morgenthau, Mrs. Morgenthau, Secretary of the Interior Harold Ickes, [...] at the piano, Marian Anderson. 4-9-39.* Photograph by Harris and Ewing, 9 April 1939 (image cropped). Library of Congress, Prints and Photographs Division, LC-DIG-hec-26452. <<https://www.loc.gov/item/2016875409/>>.

Marian Anderson, the world-renowned contralto from Philadelphia, dazzled audiences across the country, gained admiration from international heads of state, and, yes, encountered racism despite her stunning success and talent. When the Daughters of the American Revolution refused to let her sing to an integrated audience in their Constitution Hall in 1939, an advocate and admirer by the name of Eleanor Roosevelt openly criticized the decision, resigned her membership with the DAR, and helped organize a highly publicized Easter Sunday concert at the iconic Lincoln Memorial in Washington, D.C. On April 9, 1939, Marian Anderson shared her voice with 75,000 attendants in the crowd, millions of listeners over the radio, and countless others through history.

A newsreel of the concert is available on YouTube via the UCLA Film & Television Archive's "Hearst Metrotone News Collection" at <<https://www.youtube.com/watch?v=XF9Quk0QhSE>>.

This edition of *The History Teacher* includes two special collections, including the first of a two-part feature on "Race in the United States" and a look at "Trade Books in Elementary and Middle School." We hope you and your students enjoy the scholarship within.

The History Teacher also publishes, as regular departments, reviews of audiovisual materials, textbooks, 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.

The History Teacher does not have its own style sheet. Contributors should follow the forms of citation customary in the historical profession. Manuscripts must be double spaced (including all quotations and endnotes), and submitted in triplicate or electronically. Authors are encouraged to supply or recommend illustrations that would enhance the effectiveness of their work in print. Final decisions on manuscripts usually require a minimum of 10-15 weeks. We cannot return articles which have not been accepted unless a self-addressed, stamped envelope was enclosed with the article. The editors, who are the final judges of matters concerning grammar, usage, and other conventions, will edit contributions to conform to the normal manner of presentation in *The History Teacher*.

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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