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Back Cover: *María Isabel de Braganza como Fundadora del Museo del Prado* (1829). Oil on canvas by Bernardo López Piquer (1799-1874). Image uploaded to Wikimedia Commons on 9 March 2012. Public domain (image modified). https://commons.wikimedia.org/wiki/File:Maria_Isabel_of_Portugal_in_front_of_the_Prado_in_1829_by_Bernardo_López_y_piquer.jpg.

These exquisite paintings of Elisabeth of France, Queen of Spain (1602-1644) and Maria Isabel of Braganza, Queen of Spain (1797-1818) are among the thousands of masterpieces housed in the world-renowned Museo Nacional del Prado in Madrid.

Like many royals, Elisabeth had multiple identities, and was also known as Isabel of Bourbon and additionally held the title of Queen of Portugal. At age 13, she was married to a 10-year-old groom, the future Philip IV, King of Spain and Philip III, King of Portugal. While extravagant portraits depict a life of splendor for Elisabeth, of her ten children, five died in infancy and three were lost to miscarriage. Following Elisabeth's death, Philip married his 14-year-old niece, Mariana (Maria Anna) of Austria, the next Queen of Spain.

Maria Isabel, also known as Maria Isabel of Portugal, was married at age 19 to her 32-year-old uncle, Ferdinand VII, King of Spain. A painter and aficionado of fine arts, she encouraged Ferdinand to create a royal museum. In this portrait, she gestures to structural plans and a building that would one day house the museum. Maria Isabel had two children, one who died in infancy and one who died during a difficult birth that also led to her own death, one year before the opening of the royal museum—the now-famous Museo del Prado.

Queens reigning through the ages, empires reaching through the lands, monsters roaming through the night, and students resonating through the community—this edition offers a special focus on **Diverse and Hidden Voices**. We hope you and your students are enlightened and empowered by the possibilities presented in this issue of *The History Teacher*. Thank you for having the courage and skill to be a History Teacher.

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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CONTENTS

February 2025

THE CRAFT OF TEACHING

Diverse and Hidden Voices

- 151 *All the World's a Stage: Teaching Daniel Immerwahr's How to Hide an Empire*
by Alistair Hattingh and Karen Dunak
- 175 *Tales from the Social Justice Crypt: History, Pedagogy, and Horror in the Classroom*
by Katrina Yeaw
- 209 *The Social Framework for Gender Experience (SFGE): Teaching Across Generations*
by Nancy Ann McLoughlin

NOTES AND COMMENTS

- 237 *Integrating Teaching, Research, and Community Engagement*
by Kristin Dutcher Mann

REVIEWS

- 249 Alekna, John. *Seeking News, Making China: Information, Technology, and the Emergence of Mass Society*
by Xiaoqun Xu
- Berry, Chelsea. *Poisoned Relations: Healing, Power, and Contested Knowledge in the Atlantic World*
by Adia E. Cullors
- Bloom, Nicholas Dagen. *The Great American Transit Disaster: A Century of Austerity, Auto-Centric Planning, and White Flight*
by Sara Patenaude
- Cook, Michael A. *A History of the Muslim World: From its Origins to the Dawn of Modernity*
by Taryn Marashi

Dozono, Tadashi. *Discipline Problems: How Students of Color Trouble Whiteness in Schools*

by Bonnie Lewis

Li, Huaiyin. *The Master in Bondage: Factory Workers in China, 1949-2019*

by Robert Cliver

Peri, Alexis. *Dear Unknown Friend: The Remarkable Correspondence between American and Soviet Women*

by Adam J. Stone

Savonick, Danica. *Open Admissions: The Poetics and Pedagogy of Toni Cade Bambara, June Jordan, Audre Lorde, and Adrienne Rich in the Era of Free College*

by Keiara Price

IN EVERY ISSUE

- 150 Contributors to *The History Teacher*
- 262 The History of *The History Teacher*
- 269 Questionnaire for Potential Reviewers
- 270 Membership/Subscription Information
- 272 Submission Guidelines for *The History Teacher*

ADVERTISERS IN THIS ISSUE

- 263 National History Day: *Make a Difference*
- 264 Organization of American Historians: *Celebrate 250 Years*
- 265 Society for History Education: *OAH Member Discount*
- 266 Society for History Education: *American Historical Association*
- 267 Society for History Education: *William & Edwyna Gilbert Award*
- 268 Society for History Education: *Excellence in History Education*

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February 2025

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