

Problematizing Shakespeare's teaching through the gaze
of Human Rights:
Educators' perceptions and experiences regarding
Human Rights themes in Shakespeare Education

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ABSTRACT

The aim of the thesis is to explore educators' perceptions regarding human rights themes in Shakespeare Education. The study focused on teachers' perceptions and experiences because teachers have a fundamental role in promoting human rights education in schools. My assumption is that human rights have been progressively erased from the curriculum due to the subject transition from Citizenship education to PSHE (Personal, Social, Health and Economic Education). As we will see in Chapter 1 (Framework of the study), there is an important discussion in the literature on the purpose and the relevance of Human Rights Education (HRE) but not enough research and analysis on how this could be done or reflection on potential methodologies to teach human rights. This thesis investigates the potentialities of Literature and Shakespeare to explore HR in schools but more widely the possibilities of Literature and drama to promote a culture of social justice in education. The data collection was focused on formal education and based on the perceptions of teachers who teach Shakespeare in English at Stage 3 and 4 (11 to 16 years old) in secondary schools in Northern England. The data was collected through semi-structured interviews and observations. This research has a dual purpose: exploratory and illustrative (Denscombe, 2010), since it explores the perceptions of teachers and illustrates how these are materialised in classes. The study explores what human rights mean to these group of teachers, whether they thought these themes were present in the specific plays selected for this study and how they explored these themes within the class. In summary, teachers definitively identify the presence of human rights themes in Shakespearean plays. They recognised that it is an integral and relevant part, not just of Shakespeare's plays, but of all literature. They suggested that human rights themes are implicit content and that the potential discussion of this subject within the teaching will depend essentially on the teacher's approach to the play. They recognised that these themes are significant for teaching any work of literature, but they also diagnosed that they could be ignored in order to prevent sensitive or problematic discussions. Furthermore, they identified gender rights, religious rights, and ethnic rights as human right within the plays, although they mentioned later that they did not teach them as human rights.

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DECLARATION

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources used are acknowledged under "References". This thesis has been carried out according to the rules and regulations of the University of York. No journal articles or any other form of publication has been published from the thesis as yet.

INTRODUCTION

Purpose and research questions

The aim of the thesis is to explore educators' perceptions regarding human rights themes in Shakespeare Education. The study focused on teachers' perceptions and experiences because teachers have a fundamental role in promoting human rights education in schools. My assumption is that human rights have been progressively erased from the curriculum due to the subject transition from Citizenship education to PSHE (Personal, Social, Health and Economic Education). As we will see in Chapter 1, there is an important discussion in the literature on the purpose and the relevance of human rights education, but not enough research and analysis on how this could be done, or reflection on possible methodologies to teach human rights.

As will be developed through the theoretical framework, Human Rights Education (HRE) is attempting to characterise itself on the basis of its potential to "empower" and "transform." However, the understanding of how such dynamics can take place is rather limited (Tibbits, 2010). Based on this necessity to develop strategies in HRE, this study will investigate the potentiality of Literature and specifically Shakespeare to develop methodologies to explore and teach HR concepts within the English classes. This investigation is grounded on the statement that Literature possesses exceptionally transformative possibilities for changing our mental structures, creating new representations that readers will continue to use (Moya, 2015), but also in the latent possibilities of theatre to teach and promote social justice in education in general (Boal, 1979). The methodology used is a qualitative approach that includes semi-structured interviews and observations.

The Main research question is:

- What are English teachers' perceptions and experiences of human rights themes in Shakespeare Education?

The Subsidiary Research questions are:

- What do these teachers think "human rights" means?
- What human rights themes do they perceive in Shakespearean Plays?

Although, as stated above, the aim of this research is to explore educators' perceptions regarding Human Rights themes, I also want to reflect on the potentialities of Literature and Shakespeare to teach HR in schools, but more widely, the potentialities of Shakespeare to promote a culture of social justice in education. In order to do that, I collected data from an extensive range of sources. These include interviews, observations, policy documents, collections of pedagogic resources and teaching journals, the Universal Declaration of Human Rights, The Convention of the Elimination of All forms of Discrimination against Women (CEDAW), and Classification of HR, respectively, and Shakespearean plays.

The study is focused on formal education and based on the perceptions of teachers who teach Shakespeare in English at Stage 3 and 4 (11 to 16 years old) in secondary schools in Northern England. The data was collected through semi-structured interviews and observations. The research has a dual purpose: exploratory and illustrative (Denscombe, 2010), since it explores the perceptions of teacher and illustrates how these perceptions are materialised in classes. This project is an attempt to explore and reflect on the potential of Shakespearean plays in secondary education using human rights themes as a case study. The study is focused on teachers' perceptions and experiences because, as will be claimed in the framework chapter, teachers have a fundamental and strategic role in promoting human rights education in schools. The study explores what human rights mean to these teachers, whether they thought these themes were present in the specific plays selected for this study, and how they explored these themes within their classes.

Shakespeare and Human Rights

The first time I heard someone talking about the idea of linking human rights and Shakespeare was in an informal conversation in 2010 with the Chilean theatre director and researcher Claudia Echenique. In 2012 Echenique presented her research focused on the creators and audience construction and defence of human rights themes through the study and analysis of three William Shakespeare's tragedies: *Tito Andronicus*, *Richard III*, and *Macbeth* in the Latin-American contemporary context (2014). In her doctoral dissertation Echenique points out that:

...both narrative and discourse and the realities presented in these Elizabethan tragedies offer a dense material that mediated through the total bodies of the actors and exposed to the assembly through their performance, allow a deep comprehension of how power mechanisms operate, and how violence and revenge circulate in society. (p.12)

Echenique reflects that these plays develop a sense of empathy for the pain of others and provide fertile ground to develop the collective memory in the community. Therefore, they can help the audience reach a shared understanding of important issues that affect Latin American societies. Echenique's work is mainly focused on the process of staging and delivering Shakespeare to Latin American audiences. However, her research is clear in proposing that human rights themes are implicit in some of Shakespeare's plays and that is the starting point of the exploration in this study.

Echenique claims that the staging process creates the emphatic link with audiences connecting the moral universe of human rights with the particular Latin American experiences of abuse and social injustice. Because the term "human rights" was not in use in Shakespeare's time, the author proposes a contemporary lecture of Shakespeare written through her own eyes and conceptualization of the term within Latin American context. Her work could be considered an example of the perspective that Grady & Hawkes (2007) call presentism, that will be developed in the framework for this study. However, Echenique's focus is on the stage more than in the critical analysis of the text; she is strongly influenced by Jan Kott's ideas to make Shakespeare our contemporary.

There is vast literature about Shakespeare's plays and education but not too much about this particular link with human rights themes (except Echenique, 2014). Probably because the term "human rights" is a relatively young concept in Western culture and, consequently, we could think that, of course, it was not in Shakespeare's mind to think about human rights. However, there is a complete body of literature about Shakespeare as a civilizing or humanising force, as a force for moral education, as will be presented later in this chapter. Some of these ideas might be seen as related to or predecessors of human rights themes.

The conception of human rights as it is known nowadays was created in 1948 when the newly United Nations defined a group of concepts that shapes the political and social behaviours of the participating nations. The Universal Declaration of Human Rights was an agreement between the countries part of the United Nations in terms of the protection of the rights of individuals as a result of the abuses in the Second World War. The Declaration of Human Rights includes civil, political, and economic rights. It was created in the context of the Post-war Europe. With this background, it results extremely stimulating and relevant to problematize and reassess these groups of ideas just now that UK is exiting the European Union. The UDHR involves more than a group of articles, but the idealization of what the world should be after the war.

Although the Universal Declaration of Human Rights is not an international law, it is an agreement of behaviour between the countries members of the United Nations. The European Court of Human Rights (ECHR), based in Strasbourg, is a United Nations system with an inter-governmental body whose 47 member states are responsible for promoting and protecting human rights laws around the world. All human rights, whether they are civil and political rights, such as the right to live; equality before the law; freedom of expression; economic, social and cultural rights; the rights to work, social security and education; or collective rights, such as the rights to development and self-determination, are indivisible, interrelated and interdependent.

In the UK, this labour is regulated by The Human Rights Act of 1998 which is a legislation whose main objective is to incorporate into the UK law the rights enclosed in the European Convention on Human Rights. The Act

permits the application of the Convention rights available in the UK courts, without the necessity to go to the European Court of Human Rights (ECTHR) in Strasbourg.

The following rights are considered to be absolute rights: the prohibition of torture and inhuman and degrading treatment; the prohibition of slavery; the right to a fair trial; the right not to be charged or convicted of a retrospective criminal offence. All other rights can be explicitly or implicitly restricted.

The following rights can be limited under narrowly demarcated circumstances:

- right to life;
- the right to liberty;
- the right to marry;
- protection of property;
- the right to education;
- the right to free elections.

The next rights are qualified rights, which can be restricted under the conditions set out in the text of the specific right, which normally requires that any limitation be set out in law, seek to achieve a legitimate aim, and be necessary in a democratic society and proportionate:

- the right to respect for private and family life;
- freedom of religion;
- freedom of expression;

Socio-political context of the study

Crossley (2010) declares that contextual and cultural factors demand central consideration in education as they help to link educational theory to practice. This study was conducted in the political context of the build-up to the Brexit referendum and the following two years after the 'leave' won. During 2015, when this study began, the campaign started and there was an increase of public debate on immigration and political issues relatives with human rights. Since then, topics about 'racism', 'xenophobia', 'multicultural society' or 'human rights' became more common in the public discourse. These words were not openly discussed in that way in the media or by the public in the UK in previous years, or at least not with such intensity. It looked like the British values of respect for diversity and inclusion were intrinsic part of

private and public life. During the twenty-four months afterwards the narrative changed radically.

Furthermore, the current Primer Minister, Theresa May, has reconsidered her idea (proposed originally in a speech made in 2013, at a Conservative Home event) to replace part of the Human Rights Act (1998) for a new agreement called the British Bill of Rights because she argues that it restricts the powers of the Government. She said that the Human Rights act is “interfering with our ability to fight crime and control immigration”. These statements create a strong reaction from the opposition and the public, bringing back the discussion about the relevance and meaning of human rights.

Debate is raging across the European continent about civil and political rights related to the immigration crisis in 2015 and beyond, and the revival of national movements in Austria, Switzerland, France, Germany has increased. Additionally, in 2016, the words ‘xenophobia’, ‘bigotry’, and ‘racism’, were in the centre of the political discussion in the wake of Donald Trump’s USA campaign to be President. This reality confirms the relevance and urgency of the debate about these issues not just in in the UK but also in the rest of the world. In this context, the discussion about human rights has returned to stay.

It seems like a conversation that has been for years under the water is finally openly discussed, demonstrating that the omission of these topics in public opinion and private conversations did not mean that the problems were solved. It has been a very turbulent period, during which the main topics of this study, such as human rights and values, have suddenly been placed in the centre of the public discussion.

In education, the dialogue about human rights themes in schools has been situated in a marginal place under the coalition and the Conservative governments but apparently neither in the previous governments human rights education had better position.

Despite the fact that Human Rights Education (HRE) in England are currently developed inside PSCE (Personal, Social, Citizenship and Health Education), the words human rights have been practically invisible within the curriculum and replaced by the concept “value and moral education” issues, that do not have a privileged position in the curriculum. This study aims to use human right themes to open up a debate with secondary teachers

in Yorkshire about human rights and values education through Shakespeare. Human rights include a diverse range of themes such as race, religion, national or social origin, property, right to life, liberty and security of person, slavery and so on. In Chapter 2 it will be explained how these themes have been situated in the universe of values of education, and the interlinked and difference between human rights and values education will be discussed. Most of these concepts have been generally considered controversial or “sensitive topics” at schools because of their political or personal implications (Lee & Renzetti, 1990). Furthermore, these themes have been historically discussed through subjects like History and English, where issues of values and moral education are constantly linked to the contents of the lesson.

This study seeks to create a case to demonstrate that words such as xenophobia, racism, freedom, multiculturalism and others linked with the concept of human rights approach to education (see Human Right Approach to Education in Literature review) are constantly presented and developed through the teaching of Literature and Drama in schools and how this subject (and especially Shakespeare as a case study) can help to promote and develop a culture of respect and democracy in schools.

The choice of Shakespeare as the main focus of this research is due to two reasons. Firstly, the evidence from Literary criticism shows that many of these themes are represented in Shakespeare plays. Also, as it will be demonstrated later, morality and values themes have been strongly linked to Shakespeare plays in the context of the education, the literary criticism, and Shakespearean cultural studies. The second reason is that Shakespeare, as a symbol of British culture, has been associated with a range of particular cultural values in different moments of British political history. These cultural values have been transferred from one generation to another through the education of Shakespeare’s plays and, as it will be explored later, from the appropriation of Shakespeare’s figure by popular culture.

Consequently, this study claims that teaching Shakespeare’s plays involves transmitting and transferring all (or some) of the cultural values that have been associated historically with his figure, at the same time. This study explores how teachers in schools understand, transmit and agree values

associated with the figure of Shakespeare that could be linked to the plays but also with his position as the national poet.

Education and Culture

This section will define and explain key terms that will be used and analysed throughout this thesis. In *The Culture of Education* (1997), Jerome Bruner suggests that education cannot be reduced to simple information processing or organizing knowledge into categories. The author considers that the objective of education is to help learners to construct meanings, not just to organise information. This process of making meanings happens necessarily inside the culture requires an understanding of the ways of one's culture. "Meanings are generated not by individual alone but by collectives. Thus, the idea of culture refers to shared meaning" (p. 45). Bruner, also makes a case about the importance of narrative as an instrument of meaning making. The author points out that as an embodiment of culture, narrative permits us to comprehend, question and reflect on essential issues of humanity. Bruner suggests that the persons reach their full potential only throughout participation in the culture.

Regarding the relation between Shakespeare and Culture, Cole (2013) highlights an especially relevant connection between culture and the concept of 'civilisation' developed by Raymond Williams (1965; 1977). Williams notes that in the eighteenth century these two terms were interchangeable. Cole points out that:

"Both are central to an understanding of the way Shakespeare has been deployed in education, and what has been expected as a result of studying his plays. From an idealist perspective, 'high' and 'low' cultural forms become polarised, the elite separated from the 'mass', the first protected from contamination by the latter. Literature and other cultural activities are seen to exist purely in the realm of ideas, and take on quasi metaphysical properties." Cole (2013)

From a materialist perspective in Literature, politics and culture in post-war Britain, Sinfield (2007) explains how societies need to reproduce themselves in order to replicate the systems of knowledge and values required to

preserve the material productive forces. William (1977) call this process of reproduction “incorporation” and identifies educational institutions as of key significance in the process of ‘incorporation’ and reproduction of this system of values. The relevance of this idea for study is based on the potential of identifying the values that have been reproduced through the Shakespeare teaching in schools. From this perspective and returning to the question of the meaning and values associates to Shakespeare, based on Cole’s idea that Shakespeare has been constructed in secondary schools as a cultural icon. That could mean that Shakespeare and the signification of the plays is not a static content but a constant negotiation of meaning and values. Shakespeare is the only compulsory playwright in English curriculum. Traditional approaches to teaching Shakespeare have favoured the idea that Shakespeare’s plays have universal themes and have justified the study of his works over time based on that argument (Irish, 2011). But the literature review shows that Shakespeare has been demonstrated to have an enormous potential to explore social issues.

Literature can have a significant role in education, as it is seen as both instructive and entertaining. Also, Literature can be seen as a social tool; “[it] has the power to facilitate personal understanding and encourage social cohesion” (Weber, 2012). Literature is an essential factor in modelling the frameworks within which we view the world that also impacts our thoughts regarding race, gender and social structures “the study of literature can have powerful implications for social justice” (Moya, 2013). Also, Literature can be a channel among our own experiences and the others helping to increase empathy and tolerance by achieving this social function.

Human Rights

Human rights are universally defined as those rights which are intrinsic to all human beings. The United Nations handbook of HR (OHCHR, 2010) explains:

Human rights are commonly understood as being those rights which are inherent to the human being. The concept of human rights acknowledges that every single human being is entitled to enjoy his or her human rights without distinction as to race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status (p.2).

Human rights are legally assured by human rights law, defending persons and groups. They are articulated in treaties, international law, bodies of principles and other sources of law (OHCHR, 2010). The conception of human rights is grounded on the conviction that every human being is legitimately enabled to experience her/his rights without any form of discrimination. Some of the most significant characteristics of human rights are being founded on respect for the dignity and worth of each person; to be universal, meaning that they should be applied equally and without any form of discrimination to all people; to be inalienable, which means no one can have his or her human rights taken away, other than in specific situations. Furthermore, human rights are defined as indivisible, interrelated and interdependent, for the aim that it is insufficient to respect some human rights and not others (OHCHR, 2010). The “Three Generations Theory of Human Rights” (Vasak, 1977) classifies human rights into three separate generations based on (1) civil and political rights; (2) economic, social and cultural rights; and (3) collective or solidarity rights. The theory increased adhesion between researchers and practitioners and became part of the standard lexis classifying the history and contents of the human rights framework (Weston, 1984). The three categories were inspired by the three principles of the French Revolution: liberty, equality, and fraternity.

HRE and humanities?

Osler (2008) declares how HRE has an important role to performance in the construction of identities as the foundation of education for democratic citizenship in our global age. The author argues that the human rights education approach is a stronger and effective tool in the promotion of a multicultural base for the creation of identities, but it needs to promote a language of inclusion and diversity. He also adds that this language can be provided and developed through humanities. Johan and Iram Siraj-

Blatchford (1995) argue that the answers to link HR and Humanities might be in the process of "educating the whole child". That means to develop and practice the abilities to live in a multicultural and complex society, through the class. They emphasise the impact of humanities and especially language in the creation of identities. The authors mention the example of developing a racial identity and how identity is built through language and social relations within the family and at school (for example, speak of "the black sheep", "the dark side" with a negative connotation, and oppositely, "bright" and "clear" with a positive connotation). They claim that the British society's racist thoughts are present in the school curriculum entirely by language. If it is analysed within the classroom, the origin of this inequality in language could allow students to open a new perspective on how racist thinking has been built through time and how is present in the literature, for example.

Why use Literature or drama to explore human rights?

In the first instance, Literature and theatre can help children to develop certain skills. Performing Theatre allows the development of communication, team work, expression of emotions and ideas inside the group. This is linked with Hahn's (2002) idea that teaching about HR is not enough, but it is necessary to develop skills for real life. Drama techniques could allow the teachers to teach skills such a teamwork or respect inside their group.

Theatre encourages children to put themselves in others 'shoes' through the characters. By performing or just reading the play, the student can experience "other lives". They can imagine what it could be like to be born in another culture, speak another language, have other beliefs and background, practice tolerance and respect for others' ideas and views.

Peter Brook (1968) claims that theatre can "Make the invisible-visible". The process of creation involves an exercise that goes from performance to conceptualization and vice versa. It is a process of action research: involves observing reality, reflect, and act. In this process, creation allows students to connect abstract concepts such as freedom, justice or identity with real experiences and behaviours. Brook's notion that the stage is a place where the invisible (ideas, concept, believes) can appear has a deep hold on our thoughts.

Structure of the thesis

Chapter 1 explores the origins, definitions and classifications of human rights. Further, this chapter explores Human Rights Education approach as the framework of this study. The first part of the chapter presents a definition, classification and characteristics of Human Rights supported by figures presented in Annex 1, 2 and 3: Universal Declaration of Human Rights, The Convention of the Elimination of All form of Discrimination against Women (CEDAW) and Classification of HR respectively. The second part of the chapter explains what the human rights approach to education is and how this particular vision is linked with a wider view of education and social justice.

For the purposes of this research, I am using the official definition of human rights education promulgated by the Office of the UN High Commissioner for Human Rights: The U.N. Office of the High Commissioner for Human Rights defines human rights education as, “training, dissemination and information efforts aimed at the building of a universal culture of human rights through the imparting of knowledge and skills and the moulding of attitudes directed to: (a) the strengthening of respect for human rights and fundamental freedoms; (b) the full development of the human personality and the sense of its dignity; (c) the promotion of understanding, tolerance, gender equality and friendship among all nations, indigenous peoples and racial, national, ethnic, religious and linguistic groups; and, (d) the enabling of all persons to participate effectively in a free society” (United Nations, Office of the High Commissioner for Human Rights, 1997, p. 5).

Under the framework of HRE developed in Chapter 1, Chapter 2 will create an argument stating why it could be significant to link HRE to humanities, in general, and with Shakespeare, in particular. The first part of the chapter will explore the aim and purpose of the subject of English in schools and how this is related to why use literature or drama to explore Human Rights in this thesis. The second part of the chapter explains why Shakespeare was chosen for this study.

Chapter 3 examines the preferential position of Shakespeare in British culture and education. The first part of the chapter analyses the context of Shakespeare in education. In particular, the position of the author within English classroom and inside the curriculum. The second part of this chapter analyses perspectives and pedagogies on reading and teaching Shakespeare in school. The third part of the chapter explores the plays that were used in the study and will explain why they were selected for this purpose.

In the discussion of the literature (Chapters 1, 2 and 3) I argue that literature and drama could be viewed as an effective tool to promote social justice in schools and how Shakespeare, in particular, could be a vehicle through which social and political issues could be reflected on. In Chapter 4, I explain the methodology used in this study and how it is connected to the aims of this research. In the first section, I present the aim of the research and the research questions. Next section explores the research design, pilot study and explains the criteria I used to select participants and plays, the recruitment process and the ethical considerations.

In Chapter 5, I explain and analyse the feminist ontological and epistemological approaches that frame the study and how this theories and positions sustain my methodological decisions. Furthermore, I explore the ethical considerations of the study. Chapter 6 presents the preliminary findings of the study. The chapter describes a summary of findings supported by tables that show how codes and sub-codes were organised using NVIVO.

The following chapters: 8 and 9 are analytical and discuss the findings with references to the literature review. In Chapter 7, I discuss some findings of the study related to how teachers conceptualised the idea of human rights and the difficulties they faced to express their opinion about human rights. During the interview, teachers were asked to define the concept and explore their understanding. This chapter also presents a discussion of some of the relevant ideas that these teachers expressed. It examines and discusses the first subsidiary research question: What do these teachers think human rights means? The analysis is divided in two sub section: Teachers conceptualization of Human Rights concept beyond Shakespearean educational context; and teachers' conceptualization of Human Rights concept within Shakespearean educational context.

Chapter 8, 'Problematizing stereotypes and promoting gender equality' through *Romeo and Juliet* and *The Merchant of Venice*, examines and discusses the second and third subsidiary research questions: What human rights themes do teachers perceive in Shakespearean plays? and what pedagogical techniques or methods do they use to explore human rights-related themes in the classroom? As will be presented in Tables 6.5 and 6.7 in Chapter 6, teachers recognise freedom, gender rights, religious rights and ethnic rights as human right themes in *Romeo and Juliet*, *Othello* and the *Merchant of Venice*. This chapter discusses teachers' perceptions on gender rights themes within the plays and how these themes have been addressed inside the classroom.

In chapter 9, Intersectional Shakespeare I will analyse in detail the themes related with HR that teachers observe in *Othello*, *The Merchant of Venice* and *The Tempest* under an intersectional perspective. The chapter examines and discusses the second and third subsidiary research question: What human rights themes do teachers perceive in Shakespearean Plays? and What pedagogical techniques or methods do they use to explore human rights-related themes in the classroom? As presented in Chapter 6, Tables 6.6 and 6.7, teachers recognize race, xenophobia, bigotry, religious rights, ethnic rights and multiculturalism as human right themes in *Othello*, *The Merchant of Venice* and *The Tempest*. This chapter discusses teachers' perceptions on race and religious rights within the plays and how these themes have been addressed inside the classroom. I decided to develop these concepts together under an intersectional perspective (Chapter 5) and not in two different chapters because teachers also presented these themes interconnected. In the first section of the chapter, I will discuss some specific rights and themes that teachers consider as a potential material for their classes. In the following section, I will justify why an intersectional approach was chosen for this chapter. After that, I will examine and define race, racism and xenophobia and the way teachers conceptualise these themes within Shakespeare's plays and in their teaching practice.

In section 9.3 I will explore issues of discrimination in the plays and how these issues can be related with student experiences. In section 9.4 and 9.5, I will develop an argument on the potentialities of literature to address these

HR themes through literature, questioning if these plays should still be taught in schools. Finally, I will argue that even though they recognise these themes as relevant element of the plays many times when they avoid to confront them because they are considered a sensitive topic (Chapter 7).

This thesis examines the potentialities of Literature and specifically Shakespeare to explore HR in school context but more generally the potentials of Literature and drama to promote a culture of social justice in education. The data collection was focused on formal education and based on the perceptions of teachers who teach Shakespeare in English at Stage 3 and 4 (11 to 16 years old) in secondary schools in Northern England. The data were collected through semi-structured interviews and observations. This research has a dual purpose: exploratory and illustrative (Denscombe, 2010), since it explores the perceptions of teachers and illustrates how these are materialised in classes. The study explores what human rights mean to these group of teachers, whether they thought these themes were present in the specific plays selected for this study and how they explored these themes within the class.

CHAPTER I: HRE THEORETICAL FRAMEWORK

Introduction

In this chapter, I present HRE as the theoretical framework of the study. Also, I will explain in detail the process of searching and analysing the literature review. Choosing and reviewing the literature was an active process. Initially, different types of literature were recognized, involving literature on human rights, human rights education frameworks, Shakespeare's plays and teaching, literary criticism, the five plays and promoting human rights through literature and Shakespeare among others. Secondly, key databases were recognized from sources as British Humanities Index, ERIC, JSTOR, British Education Index, were some databases used along with Google Scholar and the University of York library portal. Also, I analysed some specific data base from Renaissance studies, Art and Shakespeare, Project Muse, LION (Literature Online) and Shakespeare Collection. Also, I consulted the library of the British Shakespeare Association.

I started each individual search starting from one concept or idea that established my pool of keyword for my research: for example, in the case of the literature search on human rights education, I identified 3 key terms: human right declaration, human education literature and human rights. The explorations were filtered throughout subject, kind of publications date of publication and type of material. The first stage of research was really frustrating because I just found one source that related HR and Shakespeare explicitly. After that the methodical strategy for analysis was based on rational relation beaten key concept and also intuition about unknown ways to link HR and Shakespeare.

Human rights are frequently comprehended as inalienable fundamental rights belonging to all human beings (UDHR, 2010). However, human rights are a concept that has been changing and developing over time. This chapter

explores the origin, definition, and classifications of human rights. In addition, this chapter explores Human Rights Education approach as the framework for this study. The first part of the chapter presents a definition, classification, and characteristics of Human Rights supported by The Universal Declaration of Human Rights (UDHR), The Convention of the Elimination of All form of Discrimination against Women (CEDAW) and Classification of HR, respectively. The second part of the chapter explains what a Human rights approach to education is and how this particular vision is linked with a wider view of education and social justice.

Despite the growing consensus among scholars (Hahn 2005); Bajaj (2011), Cunningham (1986); Osler & Starkey (1996) that education in and for human rights (HRE) is essential and can contribute to both the reduction of human rights violations and the building of a culture of democracy, Human rights education has been displaced from the UK's national curriculum. HRE is currently included in Britain as part of the National Curriculum in Citizenship Education at Stage 3 and 4 (DfE, 2014).

At those stages, concepts such as diversity and justice are included. Although the HRE in England are also inside the umbrella of Developing PSCE (Personal, Social, Health and Citizenship Education), literature shows agreement on the idea that the HRE is currently not deep-rooted and developed enough within schools. HRE is a key part of the practices that can help strengthen democratic culture in schools as it involves key concepts in the formation of future citizens such as respect for differences, justice, and social responsibility (Osler & Starkey, 1996). However, sometimes these abstract concepts could be difficult to explain and understand especially for young people. There is an important discussion in the literature on the purpose and relevance of Human Rights Education, but not enough research and analysis on how this could be done or reflection on potential methodologies to teach human rights.

However, the unique qualities that HRE aspires to have – such as the use of participatory and critical pedagogy – and its aims to promote a human rights culture suggest that future research might concentrate especially on these areas. Human rights education is attempting to distinguish itself on the basis of its potential to “empower” and “transform.” Yet, our understanding of

how such dynamics can take place are somewhat limited, at least in the research base. (Tibbits, 2010 p.8.)

Based on this necessity of developing potential strategies in HRE, this study explores the potentiality of Literature, and specifically Shakespeare, to develop methodologies to explore and teach HR concepts within English classes.

1.1 Origins and definitions of human rights

The roots of human rights can be found in Classical philosophy and a number of religions. Defining human rights can be an extremely complex process. This section seeks to understand how this concept emerged, how it has evolved, and what are the philosophical ideas that inspired it. In order to understand where this idea came from, it is necessary to explore some primary questions of human thinking. The inquiry about these concepts and how it has evolved in the history is an interrogation about the very nature of the human beings and knowledge. It is, therefore, impossible to discuss human rights without looking at philosophy, a definition of freedom, and universality of human experience. Due to the magnitude of that work, this thesis will mainly concentrate on the western view of the concept, and especially on the evolution of some philosophical ideas that helped to shape our modern definition of "human rights" in terms of the meaning given by the United Nations after the Second World War.

Are human rights universal? There are many critics of the fact that the human rights declaration is based on the western understanding of rights. The term human rights, as it is known nowadays, was created in 1948 when the United Nations defined a group of concepts that shapes the political and social behaviours of the participant nations. The Universal Declaration of Human Rights was an agreement between the countries who were part of the United Nations, in terms of the protection of the rights of individuals as a result of abuses in the Second World War. In this sense, human rights are not necessarily universal values, but an arrangement of behaviour among the member countries of the United Nations. In 1948, the American Anthropological Association expressed their worry that the document that had been produced was "indeed a product of Western ethnocentrism" (Morsink, 1999). Abdullahi Ahmed An-Na'im (1995), who is an Islamic

scholar seeking to create a cross-cultural acceptance of human rights and the declaration, believes that “all normative are necessarily bases in specific cultural and philosophical assumption” (p.16). Similarly, Asmarom Legesse (1997), who writes about human rights in Africa, affirms that the western liberal democracies have included “most of their values and code of ethics into the Universal Declaration of human rights” (p.88).

However, the thoughts and ideas that inspired this declaration can be found in the history and philosophical and political theory of different cultures and contexts. Furthermore, there are previous documents in history that claim individual rights, such as the Magna Carta (1215), the Petition of Rights (1628), the US Constitution (1787), the French Declaration of the Rights of Man and of the Citizen (1789), and Bill of Rights United States (1791). These are considered the written antecedents of the main document of human rights today.

Hayden (2010) proposes that there are two ideas in philosophy that directly influenced the formation of modern thought in relation to human rights: the “natural law” and “the reason”. The author mentions that these two concepts respond to the human need to differentiate between the good, the bad and the just. The “natural law” responds to this need from a theological perspective; it is “the law of God” which determines the right and the wrong. According to this concept, human beings must follow God’s sense of truth and justice. On the other hand, the idea of reason, given by Socrates and Plato and developed later during the Enlightenment, referred to the ability or power of the human being in differentiating between good and evil using their own reason. As discussed later, it can be seen a pendulum movement between a religious and a rational understanding in the developments of the term.

The first example of the law of God is the Ten Commandments, which some scholars considered as an early precursor to the declaration of human rights. Other antecedent can be found when the Armies of Cyrus the Great, the first king of ancient Persia, Conquered the city of Babylon in 539 B.C. He released the slaves and declared that all people had the right to choose their own religion, and established racial equality. These and other decrees were recorded on a baked-clay cylinder in the Akkadian cuneiform script language. Known today as the Cyrus Cylinder, this ancient document is

currently mentioned as one of the first precursors of human rights document and its provisions are similar to the first four articles of the Universal Declaration of Human Rights.

From Babylon, the idea of human rights spread quickly to India, Greece and finally, to Rome. Thus, the concept of "natural law" was expanded. The fact that people tend to follow in the course of life certain unwritten laws was acknowledged, and Roman law was based on rational ideas derived from the nature of things (Moyn, 2010). The natural law doctrine has its roots in the Greek philosophy and was lately developed by Judeo-Christian scripture and Roman moral and legal thought:

These laws constitute moral norm or prescriptions about right conduct. Through their use of reason, a common faculty endowed to all human being, humans are able to access and act in accordance with the universal values of natural laws, thereby bringing about the moral and political order required for the common good (Hayden, 2001, p.4).

Some keys to understand the evolution of the term can be found in the philosophy of rights left by Socrates, Plato and Aristotle. Socratic concepts like good, justice, and beauty are universal and consequently remain identical for all people, at all times, in radical opposition to relativism and conventionalism by Sophists.

Plato establishes the idea of state and develops the concepts of "the Good", "the Bad" and, mainly, the idea of justice that was initiated by his teacher Socrates. For Plato, the society should be organised according to the order established by the state, and the ideal state conceived as "an environment conducive to moral life in which the good will be stimulated to the good and the bad will be corrected and educated". The good and evil are clearly demarcated as distinct categories. In order to make better men happier, then the law must fulfil an educational function. The law should act on all respects so that human beings living under their rule reach a better being. For Plato, the law has a clear educational function.

During Shakespeare's time, Humanist thinkers began to reconsider thoughts about the nature of man and his rights. Following the thought of Plato, the notion of "natural law" began to be secularised. In 1583, Grotius started to develop the idea of international law based on Plato's notion of "natural law", developing for the first time the notion of a natural law that could be

independent of God, leaving the man in a position to decide about the good, the bad, and the justice. Grotius proposes that the man has natural moral essential qualities of power that he called "rights". The author develops the concept of "right reason" in the context of natural justice that will evolve later in the concept of jurisprudence in modern justice.

According to Grotius, natural law is a dictate of "right reason" in conformity with the rational and sociable nature of humanity. Right reason includes power of judging what is right, which is defined by Grotius as one of the moral qualities of powers essential to human nature. Grotius describe his powers as "rights", an interpretation that was to have a profound effect on later philosophers. In this way Grotius helped initiate modern thinking about human rights by associating rationality with the idea that each person possesses rights simply by being human (Hayden, 2001).

This is important for this research because it shows that Shakespeare's plays were written in a period where the whole idea of man in society had changed. It is during this Early Modern period when the idea of equality for all men was established. These concepts will be developed in depth by the Enlightenment thinkers followed by two fundamental events in the history of Human rights conceptualization: the independence of USA and the French Revolution.

The necessity for international canons on human rights arose at the end of the 19th century, when industrial countries started to lead workforce legislation. These demands, which elevated the cost of staff, forced European countries to create labour laws. This economic need obligated nations to consult each other. Hence, the first conventions on social rights were introduced, where nations obligated themselves with regard to their own citizens. The Bern Convention of 1906, prohibiting night shift labour by women, was the first multilateral convention destined to preserve social rights. After that, other labour conventions were designed by the International Labour Organisation (ILO), created in 1919. This is significant because social rights were first embodied as an international regulation: human rights. Although the idea of human rights had been known and developed from very early stages of western culture, it was just in 1948 that they appeared as an international regulation (Ishay, 2008).

The brutalities of World War II changed the established perspective that states have complete freedom to choose the action of their own citizens. It was the validation of the Charter of the United Nations (UN) on 26 June 1945 that took human rights inside the domain of international law. All UN members approved to take action to defend human rights. The Charter includes a number of articles explicitly mentioning human rights. However, it was just two years later that the UN Commission on Human Rights (UNCHR), established in early 1946, presented a draft of Universal Declaration of Human Rights (UDHR) to the UN General Assembly (UNGA). The Assembly approved the Declaration in Paris on 10 December 1948, the day that was later nominated as Human Rights Day (Ishay, 2008).

1.1.1 What are human rights?

Human rights are universally defined as being those rights which are intrinsic to all human beings. The UN handbook of HR (OHCHR, 2010) explains:

Human rights are commonly understood as being those rights which are inherent to the human being. The concept of human rights acknowledges that every single human being is entitled to enjoy his or her human rights without distinction as to race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status (p.2).

Human rights are legally assured by human rights law, defending persons and groups. They are articulated in treaties, international law, bodies of principles and other sources of law (OHCHR, 2010). The conception of human rights is grounded on the conviction that every human being is legitimately enabled to experience her/his rights without any form of discrimination. Some of the most significant characteristics of human rights are being founded on respect for the dignity and worth of each person; the characteristic of universal, meaning that they should be applied equally and without any form of discrimination to all people; to be inalienable, which means no one can have his or her human rights taken away, other than in specific situations.

Furthermore, human rights are defined as indivisible, interrelated and interdependent, for the aim that it is insufficient to respect some human

rights and not others (OHCHR, 2010). The main responsibilities, originating from human rights, fall on states and their authorities or instruments, not on individuals.

Human rights law places an obligation on States to act in a particular way and prohibits States from engaging in specified activities. However, the law does not establish human rights. Human rights are inherent entitlements which come to every person as a consequence of being human. Treaties and other sources of law generally serve to protect formally the rights of individuals and groups against actions or abandonment of actions by Governments which interfere with the enjoyment of their human rights (p.3).

Thus, an essential consequence of these characteristics is that human rights should be protected by law that is known as 'the rule of law'. Any disagreements about these rights should be processed through a competent, impartial and independent tribunal (Ishay, 2008). This is the role of the International Court of Human Rights. The official expression of inherent human rights is through international human rights law that is a sequence of international human rights treaties and other instruments that have been materialised since 1945, conferring legal form on inherent human rights. The formation of the United Nations offered an essential forum for the development and implementation of international human rights instruments. Other instruments have been adopted at a regional level, reproducing the specific human rights affairs of the area.

1.1.2 The Human Rights Act 1998

The Human Rights Act 1998 is a legislation of the United Kingdom which pass through Parliament on 9 November 1998 that taking effect on 2 October 2000. Its main objective was to include into UK law the rights enclosed in the European Convention on Human Rights. The Act permit the application of the Convention right available in UK courts, without the necessity to go to the European Court of Human Rights (ECTHR) in Strasbourg. The manuscript named: *Parliamentarian's Guide to the Human Rights Act*, (2010) was published in 2010. The text declares:

An Act to give further effect to rights and freedoms guaranteed under the European Convention on Human Rights; to make

provision with respect to holders of certain judicial offices who become judges of the European Court of Human Rights; and for connected purposes. (p.64)

The Act makes it illegal for any public organization to act in a way which is discordant with the Convention, except if the articulation of any other primary legislation offers no other options. It similarly needs the judiciary (including tribunals) to consider of any decisions, judgment or opinion of the European Court of Human Rights, and to interpret legislation in a way which is coherent with Convention rights. UNHCR (2010) claims that The Human Rights Act 1998 (HRA) is an essential part of the British constitution. It influences on many spaces of law in the UK and on the actions of all public bodies. "It provides for greater openness and transparency in government decision-making and acts as a crucial check on executive power. It has been recognised worldwide" (p.4) and used as a model for Charters of Rights in other jurisdictions. HRA includes fifteen essential rights. Some of them are called absolute rights because they can never be restricted. The following rights are considered to be absolute rights: the prohibition on torture and inhuman and degrading treatment; the prohibition on slavery; the right to a fair trial; the right not to be charged or convicted of a retrospective criminal offence.

All other rights can be expressly or impliedly limited or qualified.

The following rights can be limited in narrowly defined circumstances:

The following are considered Limiting rights:

- right to life;
- the right to liberty;
- the right to marry;
- protection of property;
- the right to education;
- the right to free elections.

The following rights are qualified rights, which can be limited in the circumstances set out in the text of the right, which generally requires that any limitation be set out in law, seek to achieve a legitimate aim, and be necessary in a democratic society and proportionate:

- the right to respect for private and family life;
- freedom of religion;
- freedom of expression;

All the rights are to be read together with Article 17 of the ECHR, which provides that none of the rights give anyone a right to engage in any activity that aims to destroy other people's rights and freedoms or limit them in ways not set out in the Convention. In addition, section 11 of the HRA provides that nothing in the HRA limits any pre-existing rights a person may have outside of the rights in the HRA. This means that the rights contained in the HRA represent a 'floor' for rights protection alongside which pre-existing rights can continue to exist and on which other rights can be built. The rights in the HRA are in no way a ceiling for rights protection. Most of the rights and freedoms found in the HRA can be limited. The types of limitations allowed are generally set out in the description of the right itself. For example, the prohibition on forced labour does not apply to prisoners forced to perform work within the prison, and the right to life is not breached by a police officer acting in self-defence.

1.2 Classification of human rights

The words 'human rights' is used to represent a wide range of rights, from the right to life and freedom to the right to a cultural identity. The term includes a huge variety of dimensions of human experiences: individual, social, cultural, political, economic and so on. In the international contexts, a difference has been made among civil and political rights on the one hand, and economic, social and cultural rights on the other. This section explains this difference. Meanwhile, other categorizations are also used, which suggest an international agreement. It is also relevant that the many classifications overlap to a great degree.

While human rights have been categorised in diverse ways, it is central to mention that international human rights law emphasises that all human rights are universal, indivisible and interrelated (Vienna Declaration and

Programmed of Action (1993), p. 5). The indivisibility of human rights suggests that no right is more significant than any other.

1.3. Three generations of human rights (TGHR)

The “Three Generations Theory of Human Rights” (Vasak, 1977) classify human rights into three separate generations based on (1) civil and political rights; (2) economic, social and cultural rights; and (3) collective or solidarity rights. The theory increased adhesion between researchers and practitioners and became part of the standard lexis classifying the history and contents of the human rights framework (Weston,1984). The three categories were inspired by the three principles of the French Revolution: liberty, equality, and fraternity.

1.3.1 First-generation: civil and political rights

The First-generation of “civil-political” rights are connected to freedom and participation in political life. They were created to safeguard the individual from the state. These rights were conceived from the formulates in the United States Bill of Rights and the Declaration of the Rights of Man and Citizen in the 18th century. Civil-political rights have been legitimated and transformed in international law by Articles 3 to 21 of the Universal Declaration of Human Rights and the 1966 International Covenant on Civil and Political Rights.

Civil-political human rights contain two sub-classification: rules relating to physical and civil security (such as no torture, slavery, inhumane treatment, arbitrary arrest; equality before the law) and rules relating to civil-political freedoms or empowerment (freedom of thought, conscience, and religion; freedom of assembly and voluntary association; political participation in one’s society) (Weston, 1984).

1.3.1.1 Civil rights

The word 'civil rights' is frequently used with allusion to the rights included in the first eighteen articles of the UDHR. This group includes those called 'physical integrity rights' like the right to life, liberty and security of the individual, and ensure safeguard from physical violence against, torture and inhuman treatment, arbitrary arrest, detention, exile, slavery and servitude, intervention with one's privacy and right of ownership, restriction of one's freedom of movement, and the freedom of thought, conscience and religion. The distinction between 'basic rights' and 'physical integrity rights' is based on the fact that the first one embraces economic and social rights, although does not include rights such as protection of privacy and ownership.

1.3.1.2 Political rights

Political rights are defined in Articles 19 to 21 UDHR and also codified in the ICCPR (International Covenant on Civil and Political rights, 1976). They contain freedom of expression, freedom of association and assembly, the right to take part in the government of one's country. Political rights also include the right to vote and stand in a political election (Articles 18, 19, 21, 22 and 25 ICCPR).

1.3.2 Second-generation: "socio-economic" human rights

Second-generation, "socio-economic" human rights assure equal conditions and treatment. These rights are not directly owned by individuals nevertheless they establish duties upon the government to respect and attain them. Socio-economic rights were recognised by governments after World War II and. Second generation of rights are expressed in Articles 22 to 27 of the Universal Declaration. They are also included in the International Covenant on Economic, Social, and Cultural Rights. Socio-economic human rights also contain two sub groups: rules relating to the delivery of goods covering social needs (nutrition, shelter, health care, education) and rules relating to the delivery of goods covering economic needs (work and fair wages, an appropriate living standard, a social security, etc.)

1.3.2.1 Economic and social rights

The economic and social rights are included in Articles 22 to 26 UDHR, and further developed and set out as binding treaty norms in the ICESCR. Their objective is providing the circumstances needed for prosperity and wellbeing. Economic rights include, for example, the right to property, to work, the right to a fair wage, a sensible limitation of working hours, and trade union rights. Social rights are essential for an acceptable standard of living, including rights to social care, health, food, shelter, and education.

1.3.3 Third-generation: “collective-developmental”

Third-generation rights, “collective-developmental”, unified peoples and groups alongside their respective states bring into line with the idea of “fraternity.” They establish a wide type of rights that are part of international agreements and treaties. However, these rights are more questioned than the previous types (Twiss, 2004). They have been articulated mostly in documents evolving aspirational “soft law,” for example the 1992 Rio Declaration on Environment and Development, and the 1994 Draft Declaration of Indigenous Peoples’ Rights.

Furthermore, collective-developmental human rights contain two sub categories: the self-determination of peoples, for example, to their political status and their economic, social, and cultural development, and some specific rights of ethnic and religious minorities, for example, to the respect and embodiment of their own cultures, languages, and religions.

1.3.3.1 Cultural rights

The UDHR includes cultural rights in Articles 27 and 28 that mention: the right to participate freely in cultural life of the community, the right to participate and share scientific progress and advancement, and the right to the defence and protection of the moral and material interests resulting from any scientific, literary or artistic production of which one is the author.

1.4 Human rights approach to education

Human rights approach to education is a concept that does not just include teaching and promoting the principles of the Universal declaration of human rights, but it is also a wider vision of education that positions social justice in the centre of all education. UNESCO (2007) explains that “the goal of a human rights-based approach to education as simple: to assure every child a quality education that respects and promotes her or his right to dignity and optimum development”. In order to reach this goal, Human Rights Education (HRE) involves three different areas of action. Firstly, encouraging and defending the Right to Education. Secondly, protecting and supporting Human Rights in Education. That means pedagogical principles of inclusion, respect and dignity. Finally, promoting Human rights through Education. It means to use all education systems and procedures to safeguard and promote human rights.

The goal of Human Rights Education is to help people recognise human rights values and concepts and take responsibility for respecting, defending, and promoting human rights (Tibbitts, 1997). An important outcome of human rights education is empowerment, a process through which people and communities increase their control of their own lives and the decisions that affect them. The ultimate goal of human rights education is people working together to bring about human rights, justice, and dignity for all (Osler & Starkey, 1996). For the purposes of this research, we are applying the official definition of human rights education promulgated by the Office of the UN High Commissioner for Human Rights. The U.N. Office of the High Commissioner for Human Rights defines human rights education as, “training, dissemination and information efforts aimed at the building of a universal culture of human rights through the imparting of knowledge and skills and the shaping of attitudes directed to:

- (a) the strengthening of respect for human rights and fundamental freedoms;
- (b) the full development of the human personality and the sense of its dignity;
- (c) the promotion of understanding, tolerance, gender equality and friendship among all nations, indigenous peoples and racial, national, ethnic, religious and linguistic groups; and, (d) the enabling of all persons to participate effectively in a free society” (United Nations, Office of the High Commissioner for Human Rights, 1997, p. 5).

This description is not particular to the school sector and, “the United Nations suggests human rights education for all sectors of society as well as part of a “lifelong learning” process for individuals” (United Nations, Office of the High Commissioner for Human Rights, 1997, pp. 113-14). The human rights mentioned, cover a comprehensive variety of topics, including those covered in the Universal Declaration of Human Rights, as well as interrelated agreements and conventions, such as the International Covenant on Economic, Social and Cultural Rights, the International Covenant on Civil and Political Rights, the Convention on the Rights of the Child and the Convention for the Elimination of All Forms of Discrimination Against Women, among others (Tibbit, 2010).

Human Rights Education is developed through three dimensions of education: (1) Knowledge: providing information about human rights and instruments for their protection; (2) Values, beliefs and attitudes: promotion of a human rights culture through the development of values, beliefs and attitudes which support human rights; (3) Action: reinforcement to take action to defend human rights and prevent human rights abuses. This study is specially interested in the exploration of the second one: the universe of Values, beliefs and attitudes regarding human rights in the specific case of Shakespeare educators and particularly in how these values are linked with a construction of cultural identity.

HRE proposes to encourage teachers to promote the significance of universal declaration of human rights, but also to internalise human rights values, and integrate them within student life. These human rights values and attitudes include:

- strengthening respect for human rights and fundamental freedoms
- nurturing respect for others, self-esteem, and hope
- understanding the nature of human dignity and respecting the dignity of others
- empathizing with those whose rights are violated and feeling a sense of solidarity with them
- recognizing that the enjoyment of human rights by all citizens is a precondition to a just and humane society

- perceiving the human rights dimension of civil, social, political, economic, and cultural issues and conflicts
- valuing non-violence and believing that cooperation is better than conflict (UDHR, 1997)

Felisa Tibbitts (1997) claims that HRE is an opportunity for the exercise of inalienable rights of those who make up a society and are in charge of the responsibilities and duties that they bear in relation to others. Tibbitts believes that HRE should be related with the autonomy from the state and participation in public decisions, but should also consider that economic, social and cultural HRE responds to the values of equality, solidarity and non-discrimination. The author affirms that in a time of globalization, social movements are undergoing a process of transition in their form and content. On the one hand, political parties have been replaced for new forms of social organizations focused on the demand for specific needs and rights linked to specific thematic interests (e.g., environment, social welfare cuts). On the other hand, social movements have become an instrument to visualise and claim rights of specific groups and promote collective action.

This general content has a daily dimension in the experiences with pupils that include all the areas of the curriculum. Even though traditionally human rights content has been developing mainly in areas relatives to social sciences and humanities, such as History and English, HR approach to education is a perspective of education that involves many dimension of the school life. Topics can include avoiding prejudices and stereotypes, learning about injustice and inclusion, equality of opportunities inside school, racism or xenophobia in language, amongst others (Cunningham, 1986). For example, diversity and multiculturalism have been topics discussed in the UK education for a long time. Cohen and Manion (1983) have already stated that contemporary Britain is described as a multiracial, multi-ethnic culture. However, the implication of that is an immense difficulty for teachers to teach in this context because of multiple reasons like poor conceptual and practical distinctions between different concepts such as race and multiculturalism (Cunningham, 1986). Another point mentioned by Osler & Starkey (1996) is the right of access to information and the right of freedom. Both are key words in relation to educators' role because teachers are

facilitators of a huge amount of information for students, including the information of their rights and responsibilities as citizens.

In the summary of the online Forum for Mid-term Evaluation Review of the UN Decade for Human Rights Education, it is possible to find how the issue of education of human right has been discussed in different countries. The report concludes that some countries have integrated HRE in their political constitutions entirely by documents and mechanisms that promote diffusion, protection and accountability especially in emerging democracies such as the case of Philippines. Other countries such as Cambodia, Ecuador, and Peru also include HRE as a cross-curricular subject or it is mentioned in the curriculum as is the case of Switzerland or Hungary. Another possible model is the incorporation of HRE in the "civic curriculum". Some countries that have developed this model are Austria, Burkina Faso, Czech Republic, Poland, the Netherlands.

1.5 Is it the role of educator to all teachers to teach about HR?

UNESCO (2007) establishes that the aim of education is “to promote personal development, strengthen respect for human rights and freedoms, enable individuals to participate effectively in a free society, and promote understanding, friendship and tolerance”. The report establishes that “this aim can be done by ensuring application of pedagogical principles such as inclusion, respect and dignity” (p.30). These are the concepts and principle underlying HRE but all these ideas need to be translated into concrete plans and actions, otherwise these would be dead words. In this sense, the work of the teacher is central. However, how can this be assured that teachers can or want to apply these concepts?

Osler & Starkey (1996) state that the function of the teacher is promoting his /her vision inside the class and transform concepts into behaviours. They argue that one of the methods to promote dignity and security of students is creating spaces of tolerance inside the class. That means a school atmosphere where all pupils can feel protected. The teacher, as an educator, has a responsibility to act in this way, and shows the pupils an example of respect. However, do the teachers have the ability and knowledge to transform

abstract concepts, such as justice and equality, into behaviours? Furthermore, do the teachers have any obligation to do it?

Osler & Starkey (1996) consider that one of the methods to rescue dignity and security of students is creating spaces of tolerance inside the class, a school atmosphere where the more vulnerable pupils can feel protected. They point out that one of the roles of educators is to promote this vision inside the class and transform this concept in behaviours and concrete actions. Furthermore, they declare that it is important to promote identity and inclusion, that means the respect for the student identity (for example, a correct pronunciation of their names). In terms of inclusion they declare that the teacher has to value and integrate physical, cultural and emotional diversity in order to promote equity inside the class. The authors explain that the teacher as an educator has the responsibility to act in this direction and shows to the pupils an example of respect.

Lister (as cited in Hahn, 2005) develops a model, “about, for and in human rights” teaching. Lister’s model needs to be taught as knowledge applied inside the class as an experience, in order to promote behaviours inside school life in order to promote and preserve human rights, such as respect for diversity, identity and inclusiveness. Hahn (2005) exposes that even though many educators in multicultural democracies like United Kingdom and United States are promoters of teaching human rights and diversity using examples, case studies and documents from other countries and cultures, it is not enough. The author argues that educators must develop skills, attitudes and values and not just knowledge. In her opinion, they have to apply human rights to everyday life.

1.6 Universality of human rights

Bajaj (2011) emphasises that in order to outline HRE models, it is fundamental to use concepts such as cultural identities, ideology and location. The author clarifies that, despite of the universality of human rights, each culture needs to develop a programme rooted in their own sense of identity. On the other hand, Osler and Starley (1996) state that in a global world, teachers have to find a common ground in questioning of values and all these values are articulated in the Declaration and Convention of Human

Rights. However, both positions agree in that the right approach to HRE is when the function of educator is essential in the task of promoting social justice and human rights.

Values in education are an essential part of HRE. The Oxford dictionary defines values as principles or standards of behavior; one's judgment of what is important in life. HRE is linked with values' education in different aspect. Human rights education is all learning that develops the knowledge, skills, and values of human rights.

Tibbitts (2002) presents three approaches to contemporary human rights education practice: the values and awareness model, the accountability model and the transformational model. Each model is associated with particular target groups, contents and strategies. The author explains that:

These models can lend themselves to theory development and research in what might be considered an emerging educational field. Human rights education can be further strengthened through the appropriate use of learning theory, as well as through the setting of standards for trainer preparation and program content, and through evaluating the impact of programs in terms of reaching learning goals (knowledge, values and skills) and contributing to social change (Tibbitts, 2002 p.34).

Tibbitts's models offer a delicate framework for understanding the contemporary practice of human rights education. The rationales for each model are linked with target groups and a strategy for social change and human development. For example, there is no distinction between approaches to formal education, non-formal and informal. However, the purpose of presenting these models is to begin to classify the types of HRE practices that could be found on the ground, reconsidering the logic of its internal program and clarifying their external link with social transformation. In the model of "values and perception", the principle element of HRE is to transfer down one basic understanding of human rights values and encourage their integration into public values. This model is especially relevant for this study because the curricula just include human rights knowledge and skills explicitly inside citizenship education. However, this content is excluded inside other areas of the curriculum such as History or Literature despite of the potential connection. In this case the HR values are implicit through the curriculum.

1.7 Why is it important to teach HR in formal education?

There are different reasons to teach human rights in schools. This study focuses on three essential reasons of why it is essential to improve HRE. The first reason is to protect democracies. Osler & Starkey (1996) highlight the clear recognition that democracy is essentially fragile and depends on active engagements of citizens and participation in cohesive communities. In this way, schools are an essential part of the cohesion of community and have the responsibility to keep the principle of democracy inside the schools.

The second reason is to encourage children and young people to exercise democracy. Hahn (2005) claims that teaching about human rights is not sufficient, we need to enable young people to be active participating citizens. In this regard, democracy needs to be translated to action. The school has the responsibility of maintaining the children's activity and engagement within their school and social context. Lister (1984) argues that teaching about HR in education is teaching for HR in society. That transforms schools in a microcosm of society, a rehearsal of future life.

Finally, another important reason is to learn from the past. As Magenzo (2006) highlights, teaching new generations about past abuses will allow them to not repeat the same mistakes in the future. This is especially relevant in Europe, for example, in relation to abuses committed during the two world wars and their consequences (e.g. genocide, minorities discrimination).

Conclusions

In this chapter, I presented HRE as the theoretical framework of the study. Also, I explained in detail the process of searching and analysing the literature review. Human rights are frequently comprehended as inalienable fundamental rights belonging to all human beings (UDHR ,2010). However, human rights are a concept that has been changing and developing over

time. This chapter explained the origin, definition, and classifications of human rights. Also, explored Human Rights Education approach as the framework for this study. The first part of the chapter presented definition, classification, and characteristics of Human Rights supported by the Universal Declaration of Human Rights (UDHR), The Convention of the Elimination of All form of Discrimination against Women (CEDAW) and Classification of HR, respectively. The second part of the chapter explained what a Human rights approach to education is and how this particular vision is linked with a wider view of education and social justice.

Introduction

This chapter will explain why it could be significant to link HRE to the humanities in general and, and in particular, to Shakespeare, under the framework of HRE developed in chapter 1. The first part of the chapter will explore the aim and purpose of Literature in schools and how this is related to the exploration of human rights in this thesis. The second part of the chapter explains why Shakespeare has been chosen for this study.

2.1 Teaching HR through Literature

This study is centred on the argument that teaching human rights through Literature can help to promote a culture of social justice and equality in education. I argue that HR can be explored and taught through English Literature because it offers a good platform for the development of strategies of HRE. This section aims at examining how the two disciplines such as Literature and human rights can inform each other for the common purpose of carrying human rights into life of student and promote a culture of social justice and equality within schools.

Blum (2002) emphasises the power of literature as an instrument of transformation not only in the awareness of the reader but also in society in general. According to Weber (2012) Literature has an important role in the cultural body; as it is seen as both edifying and pleasurable. Literature can be understood as a social tool; “[it] has the power to facilitate personal understanding and encourage social cohesion” (Weber, 2102 p.16). As stated by Stanford professor of English Paula Moya, literature is a fundamental factor in shaping the frameworks within which we understand the world; it also effects our attitudes concerning race, gender and social structures (Heinz, 2013). Moya (2002) also stresses that, “the study of literature can have powerful implications for social justice”; literature can function as a bridge between our own lives and the insights of people whose lives are different from our own.

Literature can increase understanding and tolerance by fulfilling this social function.

Literature does have the potential to transform student lives because it has a unique power to touch the emotional and cognitive experiences of readers in a manner that is clearly different from other texts. Also, It has the capacity to drive change and inspire people to take action about injustice (Blum, 2002). Throughout literature student can explore their role in the society, feel they belong and develop their sense of social responsibility.

2.2 Why is it important to link HRE to the humanities?

Johan and Iram Siraj-Blatchford (1995) argue that the answers might be in the process of "educating the whole child". That means to develop and practice the abilities to live in a multicultural and complex society, through the class. He emphasises the impact of humanities and especially language in the creation of identities. The authors mention the example of developing a racial identity and how identity is built through language and social relations within the family and at school. For example, terms such as "the black sheep", "the dark side" have a negative connotation, whereas terms such as "bright" and "clear" have a positive connotation. The authors claim that British society's racist prejudices are present in the language used in the school curriculum. Analysing the linguistic origin of these prejudices in the classroom could allow students to gain a new perspective on how racist thinking has developed over time and how is present in literature, for example.

From this perspective, Osler (2008) explains how HRE has an important role to perform at the foundation of education for democratic citizenship in the construction of identities. The author argues that the HRE approach is a stronger and more effective tool for promoting a multicultural basis for the creation of identities. However, a language of inclusion and diversity needs to be developed. He also adds that this language can be provided by and developed through humanities.

In this context, Osler (2008) claims that one serious defect of Citizenship as a vehicle for HRE is that it generally does not encourage learners to be critical of language itself. On the contrary, it tries to create a sense of the nation-

state, or some kind of patriotism. Consequently, in his opinion, it is not clear that citizenship is the only medium for HRE. Instead, he suggests that the humanities can give students a more open space to develop and explore content such as identity and cultural belonging. Regarding this, Bell (2005) states that:

Yet while many schools have made the link between citizenship and personal education, they have not exploited the obvious links between citizenship and humanities. Yet humanities subjects provide opportunities to develop the curriculum in a way that is economical of time and makes sense to the pupil (Bell, 2005. Pg. 53).

Smith (2006) explains the ability of the humanities to make explicit the implicit content of citizenship education. The author argues that teaching citizenship rights through the humanities, especially in Key Stage 3 (Years 7 to 9) can “bridge boundaries and provide a broad, coherent, progressive, active and worthwhile curriculum in both Citizenship and Humanities”. Point 7.1 of the final report of Education for Citizenship and the Teaching of Democracy in Schools in the UK (1998) declares that “certain combinations of ‘elements of citizenship education with other subjects’ are obvious and possible at different key stages in different schools” (pg. 52). The report declares that, although in primary school some of the key concepts, values, dispositions and skills in the learning outcomes can be developed and applied within other parts of the curriculum, many of the skills, aptitudes, knowledge and understanding of the Citizenship Education need to be taught separately.

However, point 7.3 affirms that “a distinct and separate articulation of citizenship is essential in Key Stages 3 and 4” (pg. 52). The report points out that there are “obvious and advantageous overlaps with elements of both the content and approach of other subjects, most notably in History, Geography and English” (pg.52). Also, it declares that English can play an important role to do that. Here are a range of instruments that can scope through the sources in English teaching to make links to the elements in our citizenship learning. For example, printed sources (books, plays, poems and newspapers) and oral and visual sources (television, radio, and new communications technologies) – as well as through drama, role-play, literary criticism and media education. The final report of Education for Citizenship and the Teaching of Democracy in Schools in the UK (1998) uses an example to explain the use of literature to

understand some citizenship education content: the reading of Orwell's *Animal Farm*. Is it a lament for the failed attempt to create an egalitarian society, or does it imply that it was and is always a very difficult task? The report declares that "the critical, open-ended reading and discussion of a text is a skill very close to our 'critical approach to evidence put before one and ability to look for fresh evidence'. Meanwhile, drama, role-play and stories can be an excellent means to help pupils develop the 'ability to consider and appreciate the experience of others' (p. 52).

Citizenship education in secondary schools in England is part of the PSHE (Personal, Social and Health Education Programme). To Smith (2006), placing citizenship education within PSHE has meant that the humanities dimension of the subject has been lost or at least diminished. However, the OPSTED (2003) report states that PSHE citizenship education has not had a satisfactory result. However, the absence of a coherence implementation strategy it seems as a major problem. In 1986 Educational in Human Rights Network (EIHRN) was setting in order to share and promote good practice in HRE. In 1998 after a strong lobby this group succeed to insert HRE in the Crick report that children in UK may learn about some key human rights document through citizenship education.

2.3 Why use Literature or drama to explore human rights?

In first instance, Literature and theatre can help children to develop certain skills. Performing Theatre allows the development of communication, team work, expression of emotions and ideas inside the group. This is linked with Hahn's (2002) idea that teaching about HR is not enough, it is necessary to develop skills for real life. Drama techniques could allow the teachers to teach skills such a teamwork or respect inside their group.

Theatre encourages children to put themselves in others' shoes through the characters. Performing a character allows the student to empathise with other people's experiences. They can imagine what it could be like to have been born in other culture, speak other languages, have other beliefs and background, practice tolerance, and respect for other ideas and views.

Theatre can "Make the invisible-visible" (Brook, P, 1968). The process of creation involves an exercise that goes from performance to conceptualization and vice versa. It is a process of action research: involves

observing reality, reflect, and act. In this process, creation allows students to connect abstract concepts such as freedom, justice or identity with real experiences and behaviours. Brook's notion that the stage is a place where the invisible (ideas, concept, believes) can appear has a deep hold on our thoughts.

Theatre is a discipline that permits developing skills and knowledge simultaneously in the student. The aesthetic experience that theatre evokes is a way of knowledge in itself (Ross, 1982). Theatre develops cognitive experiences of reality, but at the same time emotional experiences, so the outcome is very complete and in-deep learning experiences. For example, working with *Romeo and Juliet* students could compare the situation of Juliet regarding her rights and compare that with nowadays. Can Juliet make some choices in her life? What choices do you have as a woman today? The students can critically analyse the situation and reflect about rights. This is indeed a cognitive experience.

An emotional experience can also develop another approach working with theatrical tactics. For example, asking a student: How do you think Juliet feels about their options in life? How do you feel about your own option? Which is the motivation of Juliet to carry on with the plan? If you were Juliet what do you do? Using Theatre as a learning tool can allow to develop a high level of empathy. At the same time, being a character gives the student a safe distance to express their ideas and emotions.

2.4 Why use Shakespeare?

Shakespeare is the only compulsory playwright in English curriculum. Traditional approaches to teaching Shakespeare have favoured the idea that Shakespeare's plays have universal themes and have justified the study of his works over time based on that argument, (Irish, 2011). Although Ravenhill (2009) thinks that the term "universal" or "timeless" could be suspicious in the context of globalization because it has been used to justify imperial domination. Gibson (1998) agrees with the perspective that "great works like the plays of Shakespeare do not convey universal truths about the human condition. Rather, they are used to express, sustain and reproduce the ideology of dominant groups" (Gibson, 1998, p.43). In addition, he states

that Shakespeare is a language which itself allows cross-cultural dialogue (Gibson, 1998). There is, then, agreement that the universality of Shakespeare is not just part of the British cultural heritage, but rather, it is part of the global cultural heritage. There are many critical theories through which to read Shakespeare such as criticism on feminism, structuralism, deconstructivism, cultural materialism, historicism, presentism and so on (Gibson, 1998). Every literary theory brings a new vision to the reading of the works. Gibson believes that for the majority of this perspective, the study of Shakespeare is a political enterprise. Shakespeare is like a mirror in which readers' concerns are reflected. The work itself allows a variety of readings and there is no right or wrong way to understand it.

Some perspectives of his works could bring new meanings in different contexts. For example, the issue of *Othello's* jealousy has traditionally been considered as is the main theme of the play. However, racial characteristics of *Othello*, violence in his relationship with Desdemona, or the issues of *Othello* as a citizen have not been considered in the analysis until the mid-70s (Pye, 2010). This example shows how the play can be read from a different perspective.

Conclusions

Under the framework of HRE developed in chapter 1, last chapter created an argument on why could be significant to link HRE to humanities in general and particularly Shakespeare. The first part of the chapter presents will explore the aim and purpose of Literature in schools and the potential for teach Human Rights. The second part of the chapter explained why Shakespeare have been chosen for this study.

CHAPTER 3: SHAKESPEARE AND EDUCATION

Introduction

This chapter will examine the preferential position of Shakespeare in British culture and education. The first part of the chapter will analyse the context of Shakespeare in education. In particular, the position on the author within English classroom and inside the curriculum. The second part of this chapter will analyse perspective and pedagogies to read and teach Shakespeare in school. The third part of the chapter will explore the plays that will be used in the study and will explain why they were selected for this purpose.

3.1 Why Shakespeare?

Shakespeare has a privileged location in the English education and culture. It is common to find his image in a wide range of cultural representations all around the world. From popular culture to educational contexts, from the stage to Literary criticism; from theatre performances to cinematic adaptation; heritage and cultural tourism, Shakespeare appears to navigate a huge range of contexts quite comfortably. It is difficult to think of another figure in global culture that has so many interpretations and meanings.

But, who is Shakespeare? "Shakespeare is here, now, always, what is currently being made of him." (Holderness, 1988). Shakespeare looks to be everywhere like a chameleon that is capable of embracing an infinite spectrum of meaning.

The ubiquity of 'Shakespeare', therefore, would suggest that most young people come to compulsory study in school with some knowledge and prior experience gained at least from Shakespeare's rooted in popular culture, crossing class and ethnic boundaries, even if their familial cultural practices do not include play-reading and theatre-going (Cole, 2013).

In this chapter I will analyse how Shakespeare came to be the only compulsory playwright in the English curriculum in England and how he achieved this privileged position in the UK's national culture. Also, this

chapter will explore if the author has been associated with values in education and how it has been done from one generation to another.

The literature suggest that the values associated with Shakespeare in educational setting have changed over the time, since they have been connected to the historical and political context (Dobson's (1994); Linnemann (2010); McLuskie & Rumbold (2014); Olive (2014); Murphy (2008)). For years, Shakespeare has been studied as a playwright and poet, where the main object of study is the corpus of plays. These research topics have been recreated in a continuous process of reinterpretation when new generations of scholars, actors, directors, and students who read, analyse, and represent the plays. As Michael Bristol said in the preface of his book *Big-Time Shakespeare*:

[Shakespeare] It is widely used in vernacular idiom and throughout and genders of popular culture from advertising to situation comedies where it refers equivocally to a particular man, an author, a body of work, a system of cultural institutions, and, by extension, a set of attitudes and dispositions. It defines taste communities and cultural positioning (Bristol,1996: Preface).

Each generation of readers and each discipline (cultural studies, literary criticism, theatre performance, education, etc.) has a different approach to understanding the plays and the author. For example, from the cultural studies perspective, it is significant to consider Shakespeare as an icon of representation of culture values and, because of that, is constantly changing his meaning and associated values, since culture is changing and recreating itself all the time:

The difficulty of articulating Shakespeare's value begins with the complex semantics and patterns of usage associated with his name. Shakespeare is a term with extraordinary currency in a wide range of discursive practices as a complex symbol of cultural value" (Bristol,1996, Preface).

Shakespeare has been studied from different perspectives: as work of literature from the Literary criticism standpoint; as a piece of theatre, from performance studies; as an icon from cultural studies. His multiplicity of semantic meanings and representations within educational context and general culture makes the intention of positioning Shakespeare in British and global Culture very difficult. It is like a slippery fish that no one can grasp

entirely. In his book, *The Making of the National Poet*, Michel Dobson affirms that the creation of Shakespeare as an iconic figure of British Literature is closely linked with the creation of a sense of national identity:

Shakespeare, in the course of the reformulation of British national identity which followed the Glorious Revolution, came to serve as part of the acceptable face of the national past, and ultimately, suitably moralised, became by the 1760s one of the symbols of British national identity itself (Dobson, 1994.p.27).

Dobson claims that the excessive admiration of Shakespeare started at the Stratford Jubilee of 1769, where Shakespeare was declared the “Genius of the Isle”. This established a strong form of cultural nationalism that was “inconceivable in the time of Hemminge and Condell” (p.27). For the author, it is no coincidence that the reverence of Shakespeare’s ‘unequalled original talents’ should have been implemented within a few years of the Jubilee by “the next European country to experience a literate, middle-class, national movement” like “Germany and thereafter by so many other emergent nations—Poland, Hungary, Czechoslovakia” (p.28). In this way, the sense of nation and, consequently, the nascent sense of national identity, is intrinsically linked with the creation of the notion of “The National Poet”. In the context of the creation of the modern European countries, and the need to differentiate and compete between political forces, Shakespeare, as an emblem of national poetry and culture, can be interpreted as a political symbol which strengthened of the idea of nation.

In order to understand the position of Shakespeare in education, it is necessary to understand his cultural context. As will be demonstrated later, Shakespeare can be identified as a symbol of British culture. As such, he has been used in education as a medium to reproduce cultural values (Linnemann, 2010) in the understanding that education is a place where culture is created and reproduced (Bruner, 1996). Therefore, this study focusses on culture, where human rights themes will be used as a tool to problematise the culture of values associated with Shakespeare plays in educational contexts. Also, this study explores the ways in which educators reinterpret and transmit these values intentionally and unintentionally. This idea is based on the symbiotic relation between education and culture, where values are simultaneously created and reproduced (Bourdieu & Passeron, 1990). Consequently, the relationship between Shakespeare and education is

symbiotic, because education is constructed from the values associated with Shakespeare and, at the same time, Shakespeare is constructed as a symbol of identity and cultural value through education. (Cole, 2013).

3.2 Shakespeare in education

Shakespeare has only been taught widely in UK schools since the introduction of state education. Irish (2011) points out that, at the beginning of the twentieth century, when Secondary education was becoming compulsory and English as a subject was taking prestige value from the Classics, attitudes to Shakespeare were very much influenced by nationalist pride. The Victorians considered Shakespeare as a personification of “high culture” and therefore social and moral values that “high culture” represents. They believe that being in contact with the bard could be a way for ordinary people to reach this ideals of superior values. That involves that ordinary people could improve themselves through the reading of Shakespeare.

In the Victorian era, the upper class valued heritage, history, lineage, and the continuity of their family line. They had a paternalistic view of society, positioning themselves as the father in the family of society. They believed in their duty to take care of society. These values projected to remain tradition and the status quo, through institutions such as the law of primogeniture. However, while the elite maintained their traditional values, Victorian values and attitudes tended to change and the elite began to recognise and promote the middle class. For example, the idea of the self-made man became a dominant aspiration in the middle class. In this context, education could be interpreted as a possibility of social mobility and Shakespeare’s self-made apprentice the incarnation of the new self-made man.

For Richard Halpern (1997), reading Shakespeare was a ‘broadly popular form of entertainment’. The concept “high culture” was presented into English mainly with the publication in 1869 of *Culture and Anarchy* by Mathew Arnold. The author defines culture as "the disinterested endeavour after man's perfection" (Preface). Arnold describes high culture as “a force for moral and political good, and in various forms this view remains widespread, though far from uncontested”(Preface). The term is contrasted

with popular culture or mass culture, but by no means implies hostility to these. Arnold placed Shakespeare within unconditional reputation in his introduction to T. H. Ward's significant *The English Poets*, published in 1880. Also, in a famous sonnet written in 1840 called *Shakespeare*, Arnold celebrates the genius of the bard.

3.3 Shakespeare and culture

In *The Culture of Education* (1997), Jerome Bruner suggests that education cannot be reduced to simple information processing or categorizing knowledge into categories. The author considers that the objective of education is to help learners to construct meanings, not just to organise information. This process of making meanings happens necessarily inside the culture, so it requires an understanding of the backgrounds of one's culture. "Meanings are generated not by individual alone but by collectives. Thus, the idea of culture refers to shared meaning" (p. 45). Bruner, also makes a strong case about the importance of narrative as an instrument of meaning making. The author points out that as an embodiment of culture, narrative permits us to comprehend, question and reflect on essential issues of humanity. Bruner suggests that the person reaches its full potential only throughout participation in the culture. Regarding the relation between Shakespeare and Culture, Cole (2013) highlights a relevant link between culture and the concept of 'civilisation' developed by Raymond Williams (1965; 1977). Williams notes that in the eighteenth century these two terms were interchangeable. Cole points out that both are central to an understanding of the way Shakespeare has been deployed in education, and what has been expected as a result of studying his plays. From an idealist perspective, 'high' and 'low' cultural forms become polarised, the elite separated from the 'mass', the first protected from contamination by the latter. Literature and other cultural activities are seen to exist purely in the realm of ideas, and take on quasi metaphysical properties (Cole, 2013).

In *Literature, politics and culture in post-war Britain*, Sinfield (2007) applied a materialist perspective to observe, how societies need to reproduce themselves in order to replicate the systems of knowledge and values required to preserve the material productive forces. Williams (1977) call this

process of reproduction “incorporation” and identifies educational institutions as of key significance in the process of ‘incorporation’ and reproduction of this system of values. The relevance of this idea for the current study is based in the potential of identify the values than have been reproduced through the Shakespeare plays when teaching in schools. From this perspective and returning to the question of the meaning and values associated with Shakespeare, it will be relevant to reflect in Cole’s idea that Shakespeare have been constructed in secondary schools. That could mean that Shakespeare and the signification of the plays are not static content but a constant negotiation of meaning and values.

3.4 Shakespeare in the English curriculum

Shakespeare is the only compulsory playwright in the English national curriculum. Traditional approaches to teaching Shakespeare have favoured the idea that Shakespeare’s plays have universal themes and have justified the study of his works over time based on that argument (Irish, 2011). However, the universality of Shakespeare’s work has been widely discussed in the literature. For example, Ravenhill (2009) believes that the term “universal” or “timeless” could be suspicious in the context of globalization because it has been used to justify imperial domination. In the same line, Gibson (1998) agrees that great works like the plays of Shakespeare do not convey universal truths about the human condition but that, somehow, they are used to ‘express, sustain and reproduce the ideology of dominant groups’ (p.43). Although in popular culture there is a general belief the universality of Shakespeare’s plays, from the perspective of literary critics, this is not necessarily the case. Specifically, new historicists or cultural materialists have developed a more critical perspective. For example, they claim that Shakespeare has been reinterpreted and re-created in a utilitarian way in order to defend a specific ideology as a hegemonic instrument (Margolies, 1988). This point is relevant in order to explore about Shakespeare and human rights themes because there is a risk on this study of using Shakespeare to promote a series of values associated with human rights in an ideological way. This study will aim to introduce a human right approach to education (HRE) to the discussion about teaching of

Shakespeare in order to explore the moral and values universe that is under the superficialities of the Shakespeare teaching in schools.

Shakespeare was added to the National curriculum for English in 1989 as the only compulsory author. The National Curriculum for English establishes that each student should study, 'two plays by Shakespeare' (DfEE/QCA 35) in the English classroom. Additionally, Shakespeare is a component of GCSE English (the end of key stage four) and is part of the requirements for English at A-level – after obligatory education ends (at the age of 16). Throughout the last Labour government, the existing legislation was changed with a non-statutory National Strategy titled Shakespeare for all ages and stages, which propose teachers some desired pedagogies. The curriculum has been comparatively unmoved by three successive governments and their party politics and tried to demonstrate inclusive attitudes to teachers' methods (Olive, 2015).

3.5 The practice of Shakespeare teaching

Olive (2015) states that, at first glance, the curriculum neither recommends nor excludes particular pedagogies, providing students can develop a variety of skills, knowledge and understanding, outlined by the curriculum, when they come to be assessed. However, she argues that analysing the curriculum itself, it is possible to distinguish among pedagogies for teaching the topic between those which are demanded by the content of the programme of study and those which are indirectly suggested to teachers. This content includes drama, ICT, media studies and creative writing approaches. Traditionally, Shakespeare has been taught in level 3 and 4 of English and Drama classes. Shakespeare is studied mandatorily in English lessons, and potentially in GCSE Drama (Coles, 2003). The main difference between these is that normally in English there is a critical literary and contextual approach, where as in drama there is an active approach.

The contextual approach is based on the analysis of the historical context in which the play was written, which normally includes an analysis of the historical and political issues and an exploration of early modern culture and humanism. This analysis may include the motives for writing the plays. For

example, students may study *Richard III* and its link to the monarchy of Shakespeare's time. Some advantages of this include gaining a clear understanding of the period, and linking the characters and their experiences to the time in which they lived. The disadvantage is that the plays can get lost in their historical context with no link to their contemporary importance.

Literary criticism analyses the play as literature, and explores different approaches to understand any piece of literature. It is a perspective for understanding a work. For example, historicism analyses the plays from the perspective of their historical setting; post colonialism focuses on the themes and perspectives linked to post-colonial cultures and views; feminism explores the plays considering links between gender and power. Activities related to literary criticism can include, for example, looking at *Romeo and Juliet* from the perspective of gender aggression and power roles, such as the assertion of male aggression in the opening scene with Sampson and Gregory and the stereotypes and gender roles that different characters' assert to at different points of the play. The advantages are that this approach allows for very deep analysis of the themes of the play, and in the case of human rights, this reading may allow for a closer link to these issues. However, this reading of the play may be blinded by rigidly following an ideology, without allowing much space for interpretation by the students. Also, the play may get stuck as a piece of literature, forgetting that it is foremost a piece of theatre.

The practical approach is a focus that understands the works as theatre. That means that the work consists in the analysis of characters, texts, performativity, and verse. Some examples of active methods include the theatrical reading of the plays with students, such as the dramatic interpretation of either certain scenes or the entirety of the play, which allows for rhythmic reading of the play. The majority of Shakespeare's plays are written in verse. The verse system that the author uses is blank verse. It includes no rhyme, but each line has an inner rhythm with a regular rhythmic pattern. The pattern most preferred by Shakespeare is iambic pentameter. The benefits of a practical approach in teaching Shakespeare include getting a hands on approach to the plays, where the students get the

opportunity to perform the characters and the text. This not only allows for a deeper connection to the texts and characters but, from a psychological point of view, creates an opportunity for the students to gain self-esteem within the classroom (Stredder, 2010). The active method is a cognitive experience but also an emotional experience. It is a very complete methodological experience. The disadvantage, most commonly debated in education, is that shy students may feel restrained from experiencing this lesson as a result of their social inability to interact, which may cause them discomfort. A way to prevent this is to consider theatrical activity as consisting in many different dimensions, such as direction and design (which is an aspect included in GCSE drama as a third of the course), and analysing Shakespeare from this perspective. Active methods are usually used by drama teachers, but increasingly, English teachers incorporate these methods into their classes . This is due to the work done by the Royal Shakespeare Company (RSC) and their Education Department (Winston, 2015). RSC provided resources to schools for Shakespeare plays that include a wide range of drama techniques. These are all mapped to the KS3 framework for English and KS2 primary framework for literacy objectives offering suggestions for homework activities.

The Globe Educational programme also has had a significant impact on teacher's practical methodologies within the classroom. Their practical workshops and activities guides include the engagement of teacher's practical approach to teach Shakespeare in the classroom looking at diverse ways to discover, study the plays using theatrical exercises and the direct involvement of students and teachers in the Globe's production as an audience.

3.6 Perspectives to read Shakespeare

There are many ways to read and interpret a work of art and literature. Literary theory is the group of ideas and methods that we can use in the concrete reading of any piece of literature. The concept of literary theory refers not to the meaning of a work of literature but to the theories that can

help to reveal what literature can mean. In the case of Shakespeare, it is a perspective to read the play. Literary theory is an explanation of the fundamental codes, some say the instruments, by which we try to comprehend and give meaning to literature. Literary theory frames the connection between author and work. For example, literary theory can reveal the meaning of class, race and gender in literary study, from the perspective of the biography of the author and a breakdown of the thematic inside texts. Literary theory can propose diverse perspectives to explore the role of historical setting as well as the significance of linguistic and unconscious foundations of the text (Brewton, 2002). Finally, literary theory has shed light on the extent to which the text is more the outcome of a culture than a singular author and how those texts help to construct the culture. This point is relevant for this research in terms of how some values and concept are discuses and transferred through Shakespeare education in different political context reproducing the idea of “high culture”. This connection is based on the synergic relation between education and culture, where values are at the same time, created and reproduced (Bourdieu & Passeron, 1990).

Every literary theory brings a new vision to the reading of the works. It is the case of criticism feminism, structuralism, deconstructivism, cultural materialism or historicism. The problem, according to Gibson (1998), is that the theory turns out to be more important than the work itself and the reading of the work. In consequence, the work appears to be at the service of a particular ideology or thought. It is for that reason that Gibson (1998) claims that the work itself has disappeared from the analysis for a long period. The work should be read with a relative perspective to the daily life of students in their own reality. In his opinion, Shakespeare should be an experience that gives meaning to their reality and context. In the context of this thesis it could be appropriate to use three perspectives to read Shakespeare: presentism, feminism criticism and post-colonial approach to Shakespeare.

3.6.1 Presentism

For the purposes of this study, it could be useful to include the concept of presentism as a framework to analyse and contextualise Shakespeare’s plays. Presentism has its origins in cultural materialism and new historicism.

Historicist approaches (including new historicism) purpose is to comprehend a text in its own historical context. "Presentism, however, understands a text through the context in which it is consumed" (Gajowski, 2010, p. 675). Since a presentist viewpoint, our own appreciation of the present determine how we appreciate the historical contexts of Shakespeare's plays. For example, when we read or experience a Shakespeare play, we are involving it in a precise place and time, we can't read or watch Shakespeare in a vacuity. Presentism is concerned in appreciate how a literary text is experienced in the present. This theoretical approach recognises that our experience of the present (as critics, readers, spectators, students) inexorably forms our experience of the literary text. Grady & Hawkes (2007) states:

We need urgently to recognise the permanence of the present's role in all our dealings with the past. We cannot make contact with a past unshaped by our own concerns. (p. 3.)

Presentism, it is based on the idea that the main events of the past must be read and understood in the context of the present. Its aims are not only to clarify and understand the past, but also make sense of the present. In the context of literature, presentism is looking at and analysing the present critically through past works. These involve seeing the past with a view to current attitudes and beliefs. As Grady & Hawkes (2007) point out, all history is contemporary and it is impossible to read the past without the eyes of the present. According to Gajowski (2010) description:

Presentism has developed as a theoretical and critical strategy of interpreting Shakespeare's texts in relation to contemporary political, social, and economic ideologies, discourses, and events. In so doing, presentism has consequently challenged the dominant theoretical and critical practice of reading Shakespeare historically (p. 675).

Nevertheless, this does not automatically mean that presentism reject historicist approaches to explore Shakespeare or other literary texts. Gajowski (2010) affirm that presentism does not propose that historical inquiries into Shakespeare's background should be stopped because: 'History, we can all agree, matters' (p. 680). Hawkes (2002) reinforces this perspective:

For none of us can step beyond time. It can't be drained out of our experience. As a result, the critic's own 'situatedness' does not –

cannot – contaminate the past. In effect, it constitutes the only means by which it's possible to see the past and perhaps comprehend it. And since we can only see the past through the eyes of the present, few serious historians would deny that the one has a major influence on their account of the other. Of course we should read Shakespeare historically. But given that history results from a never-ending dialogue between past and present, how can we decide whose historical circumstances will have priority in that process, Shakespeare's, or our own? (p. 3).

A presentist approach to Shakespeare therefore values the spectator's or reader's temporal, social, political and geographical settings and background. Egan, (2013) clarifies that:

In the past ten years, Presentism has become a way of doing literary criticism by explicitly evoking the present concerns that motivate a desire to reread old literature (especially Shakespeare) to discover resonances that it could not have had for its first audiences or readers, because these only became possible as a consequence of what happened between then and now (p.39)

According to Brewton (2002) this involves a self-conscious reflexivity on our part, not only to study Shakespeare's plays critically, but also to examine and scrutinise our own connection to that text and more importantly to our context. This is exceptionally important for a dramatic text. As Flaherty (2011) highlight:

"Meaning" in theatre is constituted by the qualities of a particular (and passing) encounter and not by the fulfilment of a hallowed original intention. In this vein, meaning is generated by intersections between the imaginative plenitude of the play-text and the conscious exigencies of the cultural moment in which it is performed (p.4).

It is important to remember that Shakespeare wrote his plays to be represented. The plays were written to be shared with an audience. Also, in school contexts Shakespeare sometime, yet not always, is perform using practical approach to teaching Shakespeare (Irish, 2016). Flaherty emphasise that theatrical texts create meaning throughout their meetings with the present or our own 'cultural moment'. Flaherty explains that "a performance is not a self-contained entity...it is permeable to its contexts, and...the meanings it creates are generated through encounters with living culture'

(p.8). This has an important meaning for the teaching and reception of Shakespeare's plays. Gajowski (2010) said:

The question is – what do we do with that moment of recognition of the utter contemporaneity of Shakespeare? Do we let it flit away back into the obscurity of unconsciousness? Or do we analyse it, intervening into past meanings that have been constructed over decades and centuries? From a presentist's point of view, the answer is obvious (p. 679-80).

According to Brewton (2002) there are many responses to the interrogations of what presentism means for the study of Shakespeare. Also, In the context of this study it should be relevant to question what presentism means for Shakespeare education in school's context. Initially, presentism is particularly relevant for dramatic texts like Shakespeare's plays since, as Flaherty (2011) highlight, a performance is by nature 'permeable to its contexts' and 'generated through encounters with living culture' (p.6).

3.6.2 Feminist criticism

"Feminist criticism examines how female experience is portrayed in literature" (Gibson, 2005). The author reflects how literature and drama have always played an important role in defining gender. Feminism criticism analyses how patriarchal ideology is reflected in a piece of work (for example, how often female image is stereotyped). Feminist criticism of Shakespeare's works allows the reader to discuss topics relative to women's equality, gender roles and women's rights (Rackin & Gajowski, 2009). Feminist criticism examines representations of women in literature by men and women. (Barry, 2002).

In the context of this work, feminist's criticism has been chosen to read and analyse the chosen plays in order to connect the play with topics relating to women's rights and empowerment. Modern Feminism began with Mary Wollstonecraft's *Vindication of the Rights of Women* (1792), a work that criticises stereotypes of women as emotional and instinctive and argues that women should aspire to the same rationality prized by men. According to Barry (2002) the feminist literary criticism of today is the straight result of the 'women's movement' of the 1960s. He considers that this movement was, in essential ways, literary from the beginning, because it understood the

meaning of the images of women propagated by literature. The 'Women's movement' of the 1960s considered that it was fundamental to fight these representations of women and interrogate their authority and their legitimacy. In this concern, the author emphasises that the women's movement has continuously been significantly aware of books and literature because considered representations of women, and specially stereotyping of women gender role, as "one of its most practical ways of influencing everyday conduct and attitudes" (p. 162).

Consequently, in feminist criticism in the 1970s the main determination went into revealing what could be named the mechanisms and structure of patriarchy, what is, the cultural 'mentality', believes and thoughts, within men and women, that perpetuated sexual inequality. In chapter 5: Rationale of Methodology, I will develop an argument on feminist epistemological perspective that discussed what these patriarchal principles are deepen rotten in our mentality a how this is directed related with language and education research. As Barry (2002) emphasises:

The representation of women in literature, then, was felt to be one of the most important forms of 'socialisation', since it provided the role models which indicated to women, and men, what constituted acceptable versions of the 'feminine' and legitimate feminine goals and aspirations. Feminists pointed out, for example, that in nineteenth-century fiction very few women work for a living, unless they are driven to it by dire necessity. Instead, the focus of interest is on the heroine's choice of marriage partner, which will decide her ultimate social position and exclusively determine her happiness and fulfilment in life, or her lack of these (p.162).

In that sense feminist criticism should not be studied like some peripheral consequence of the feminist movement which is distant from the final aims of the movement, but as one of its most practical ways of influencing everyday life. One of the feminist's movement strongest ideas was "The personal is political", also called the private is political. This political concept articulating a mutual conviction between feminists that the personal experiences of women are deep-rooted in their political situation and gender inequality. "The personal is political" became relevant after 1970 when American feminist Carol Hanisch published an essay with the same name,

arguing that all women personal experiences were contextualised to one's specific setting within a system of power relationships.

Furthermore, feminist movement proposes that there is a synergetic relation between the public and the private where the awareness and modification of the private inequality have the potential to do more structural changes in society. In this context, the representation of women in art, media and literature is essential because so that they reflect upon and critique old and oppressive role models for women. It has the potential to reflect new role models (Miller, 1999; Shafranske & Mahoney, 1998).

The relation between Shakespeare and feminism is not new. The book *Shakespeare and the nature of Women* is considered by some authors to be the foundation of modern feminist Shakespeare criticism. However, in 1664 Margaret Cavendish wrote the first critical essays with a feminist perspective about Shakespeare's plays (Rackin & Gajowski, 2009). Likewise (Wood, 2013); Dusinger, 1975, Wiesner, 1993; Wells & Orlin, 2003) agree that, in this sense what Shakespeare plays represent is women real life for early modern world: private and public situation that mirror mentality and attitudes upon women within this period, showing a very oppressive situation in term of rights and equality. In this sense Shakespeare's play reproduce a context that is patriarchal and oppressive for women (Wells & Orlin, 2003). However, this does not necessarily mean that Shakespeare himself was misogynistic. In fact, Bazell (2008) for example, affirms exactly the opposite, that through his characters Shakespeare challenge this socially determined and sometime oppressive gender role, challenging feminine and masculine's stereotypes. He highlights that throughout characters like Juliet, that essentially challenge the patriarchal authority of society embodied by her father, Shakespeare is showing a position. He suggests that Shakespeare deliberately challenged this authoritarian social view put forward to women by constructing female characters who challenge male authority and additionally are admired for their behaviour. For example, the characters of Portia (*The Merchant of Venice*), Juliet (*Romeo and Juliet*) and Katherina (*The Taming of the Shrew*). Inside the universe of values in early modern England, these characters do not obey traditional Renaissance ideals regarding the role of women as daughters and wives.

This discussion is relevant in the context Shakespeare and secondary school because seems like teachers need necessarily to take a position in term of how to discuss Shakespeare's reproduction of gender roles. Otherwise, there is a risk that they teach and reproduce this patriarchal model on gender role as something normal or acceptable. In terms of this study, the representation of gender role is also a matter of human rights as we analysed in chapter 1, Framework of the study that was supporting by the evidence presented based in The Convention of the Elimination of All form of Discrimination against Women (CEDAW). For example, Article 10:

(c) The elimination of any stereotyped concept of the roles of men and women at all levels and in all forms of education by encouraging coeducation and other types of education which will help to achieve this aim and, in particular, by the revision of textbooks and school programs and the adaptation of teaching methods; ...

Ressler (2005) suggests unconventional ways of working with *Romeo and Juliet* in secondary schools' English curriculum to challenge normative sexual and gender-identity beliefs. In her work with English secondary school teachers, she emphasises how the play should be made relevant to the students and their lives by highlighting the gender and social class issues within it.

3.6.3 Post-colonialism

Post-colonialism is a group of theories that analyse the process of the colonisation in Britain and the rest of Europe. Postcolonial perspectives in general integrate the views of territories from inside Colonial Europe: Africa, America, and Australia. It includes the problems of the colonisers and the colonised countries in culture, economic and social perspectives. Postcolonial criticism arose as a distinctive classification just in the 1990s. Klages, (2017) declares:

Postcolonial theory examines the effect that colonialism has had on the development of literature and literature studies—on novels, poems, and ‘English’ departments—within the context of the history and politics of regions under the influence, but outside the geographical boundaries, of England and Britain. (p. 147)

According to Barry (2002), Post-colonial reading refuses the statements of universalism built on behalf of canonical Western literature and pursue to demonstrate the limitations of this viewpoint. Post-colonial critic studies the representation of other cultures in literature as a method of understand cultural diversity and ethnic differences. Post-colonial perspective is particularly concerned in western common incapacity to recognise cultural diversity because it is specifically interested in showing how such literature is frequently ambiguously and essentially silent on problems related with colonisation and imperialism. The postcolonial perspective of reading Shakespeare, in the context of literature, involves the inclusion of histories of peoples and cultures outside the traditional Anglo-American academic world. Singh and Shahani (2010) state that:

Not only has this approach added to the archive of new Shakespearean appropriations as objects of knowledge, it has also enabled us to interrogate traditionally accepted notions of cultural taste and value, even while producing new criteria for judging performances and criticism within different cultural contexts (pg.128).

The authors argue that “postcolonial approaches to Shakespeare do not simply suggest a dethroning of the canonical bard, but rather they have opened up the works to competing histories of nation, “race”, gender and class within a plurality of socio-political contexts” (Singh and Shahani 2010, p.127). In relation to this study, postcolonial analysis of Shakespeare allows the debate about relative themes like race, ethnicity, nationhood, race, slavery, foreign trade, class and gender.

Following their views, the study of Shakespeare from a post-colonial point of view could bring different possible perspectives to a Shakespeare teaching experiences.

3.7 Exploration of the plays

This study is based on teacher's perceptions and experiences regarding human right themes in the context of five plays: *Othello*, *Romeo and Juliet*, *The Merchant of Venice*, *The Tempest* and *Macbeth*. Next sections present an exploration of the five plays. Also, it explains why these works were selected to explore human right themes.

3.7.1 *Othello*

In summary Shakespeare's tragedy *Othello* orbits over Othello and his fervent love for and marriage with Desdemona, who was the daughter of a Venetian senator. Othello was a Moor and brave army general, with an impeccable reputation that has demonstrated extraordinary military skills in the service of the maritime power of Venice. Iago, the antagonist is frustrated and angry because he was not given the promotion he had expected. With astute and premeditated trickery, Iago knits a web of false accusations and thoughtful miscommunications that eventually weaken Othello's love and personality. Trapped into thinking the falsehood that his wife has been disloyal to him, Othello loses his confidence in her and disturbs her with his obsessive jealousy. While Desdemona confesses her innocence, the beaten evidence offered by Iago inevitably pushes Othello to an insupportable doubt and incredulity. Finally, Othello takes a despairing escape to his anguish and suffocate Desdemona to death. When he comprehends that he has murdered her wife for false motives, Othello takes his own life. The play closes with the revealing of Iago and his penalty by accomplishment for the monstrous crimes he committed.

Othello was inspired in an Italian short story written by Giovanni Battista Giraldi (1504–1573), a poet, dramatist and prose writer who was generally known by the name of Cinthio. The original collection of Italian short stories presents an exploration of dissimilar types of love, mainly inside marriage. Shakespeare transforms Cinthio's short tale of an unfortunate mixed-race marriage and converts it into a sad tragedy. Shakespeare shaped in *Othello* an intense analysis of racial and sexual injustice, which is more powerful now in the 21st century than it could ever have been at the beginning of the 17th. (Bryan, 2016).

It is difficult to imagine that any of Shakespeare's plays has a more obvious contemporary relevance than *Othello*. The plot of the play is directly centred on questions of gender, sexuality, race and status, all key issues for us today (Hadfield, 2003).

Many authors agree with the idea that *Othello* is a play mainly about racism issues (Martin 1987, Andreas 1992, Hunter 1978, Hall 2007) rather than about jealousy. Hall (2007), argues that race was an emergent category in Elizabethan England. Hall argues that *Othello* helped to rethink the idea of race in the present although in the Jacobean public had a different interpretation. At that time, it was difficult to divide race and religion. If race is present mainly in *Othello*, the idea of religious diversity is stronger in *The Merchant of Venice*.

Andreas (1992) suggests that there is not racism without language and *Othello* presents the typical patriarchal expression of the trauma about slavery in Africa from a western perspective. To the author, *Othello* is a play about the racial conflict and from the beginning includes racism and traditional prejudices expressed in the language. However, Vaughan (1994), questioning that new historicist critics frequently argue whether or not race was a factor in early modern representations of non-English peoples. While Othello's racial identity is evidently a factor in Shakespeare's text, when the play was initially doing the audience would not have seen it as directly determined on race as we would in present day. Michael Neill remarks that, 'to talk about race in *Othello* is inevitably to fall into some degree of anachronism, while to ignore it is to efface something fundamental to the tragedy' (Vaughan, 1994). Maybe is, for that reason, that Shakespeare's *Othello* has been used internationally as a medium for the examination of racial and ethnic conflicts.

Bartels (2004), claims that *Othello* is also about everything that is different and foreign. Othello is a "cultural stranger" but he is accepted by Venetian society because they need him to lead the Venetian forces against the Turks. In a precolonial Renaissance society, Othello represents a "colonised subject existing on the terms of white Venetian Society, trying to internalise its ideology" (Bartels, 2004, pg. 148). Consequently, Othello will be accepted as meeting the moral, sexual and political norms of Venice, but only for his political importance. Nevertheless, in other circumstances, Othello would not be admitted in Venetian society and much less permitted to marry a white

woman. He would not be accepted due to their geographic, cultural, racial and political differences (Bartels, 2004). Moreover, the author explains that *Othello* has an ideological interpretation. The tragic end of the play reinforces the idea that the foreignness and difference present a danger to the established order. Othello has not been able to blend in with the Venetian society and the result is a tragedy with social and moral disaster.

Othello's postcolonial analysis is centred on the play's representation of Ottoman Turks. Although Shakespeare's *Othello* was inspired by Cinthio's narrative, he established his play inside the setting of Venice's fight with the Ottoman Empire for control of Cyprus during the 1570s. References in *Othello* to 'the Turk' or 'turning Turk' suggest the recurrent struggle between Europe's Christian nations and the Islamic Ottoman Empire, which was primarily an economic conflict and, moreover, a conflict of religions (Mason, 2016). English authors like Richard Knolles, who wrote *The General History of the Turks* (1603), described the Ottoman Empire as cruel and barbaric, although they respected its military achievement and governmental organization.

According to Mason (2016), although Shakespeare was inspired by the Christian-Turkish conflict, the play's most infamous character is a Venetian and its protagonist a foreigner. Terrified of conferring military control on one of its own citizens, Venice's republican government hired foreign soldiers who could effortlessly be discharged once the crisis had ended (like Othello in Act 5). While Othello has been selected by the Venetian authority to lead its military, 'the Moor' (a word that primarily referred to people who practice Islam) must live as a foreigner in Venice. Mason (2016) consider that Othello is a character 'between worlds', neither European nor Turk but still embodying both. Furthermore, the author claims that after Othello's suicide it highlights his service as a Christian hero by murder the 'turbaned Turk' who were in some way his own people.

Also Mason (2016) affirms that *Othello's* geopolitical influence is not restricted to conflicts between Venice and the Ottoman Empire. Othello's "blackness and his background as a foreign mercenary prefigures the hybridity postcolonial theorists have identified in colonial subjects" (p.2). The characters of Brabantio and Desdemona are captivated by his extraordinary tales of cannibals and anthropophagi. The Moor's narratives permit

Desdemona to explore the exotic. This exoticism is directly related to the erotic pleasure also found by many early modern narratives that described the unfamiliar lands of Africa, the East and the New World (Bartels, 2004). The play has been chosen for this study, because it allows race, racism and multiculturalism to be discussed with the interviewer through the play.

3.7.2 *Romeo and Juliet*

Woods (2013) believes that *Romeo and Juliet* has inspired a range of feminist reading, but also reflection about the “nature of sexual identities and the historical specificity of gender roles” (p 122). In the same line, Appelbaum (1997) mentions how the play develops the idea of acceptable masculinity through the character of Romeo. The author proposes that in spite of the fact that those stereotypes of masculinity are changing over the time, the play is an excellent starting point to reflect on such issues of masculinity and violence. Also, on what is socially acceptable as male and female, topics especially relevant in relation to bullying in schools today. Kahn (1978) gives a feminist interpretation of *Romeo and Juliet* and how the play reflects the patriarchal structures of sociality. For example, Kahn offers the example of the father-daughter relationship between Juliet and her father and in the “parent’s strife” presented in the beginning of the work. Goldberg (1994) believes that what makes the work interesting is that the love between *Romeo and Juliet* is socially unacceptable because it breaks the codes of sexual and morally acceptable for the time. The play has been chosen for this study, because it would be possible to have discussions about women equality and genders issues, with the interviewer through the play.

3.7.3 *The Merchant of Venice*

Following a more historical analysis, for some authors Venice was both a city and an idea (Hall, 2007, Cerasamo, 2004). It was a real place with specific geographical characteristics, surrounded by water like England. However, it was also a “quintessential Renaissance city” (Hall, 2007, pg 234). In addition, Venice was an idea that represents hopes and ideals of a modern, cosmopolitan and wealthy city. Two of the most important Shakespeare plays take place in Venice: “*The Merchant of Venice*” and “*Othello: The Moor of*

Venice". Morris (1993), explains that Venice was a commercial and social centre of the Renaissance in Europe. "If Florence was the cultural capital of the Italian Renaissance, Venice was the economic capital," he affirms. Venice, he clarifies, was a port that had been influenced by both the Roman and Byzantine Empire. In the fifth century, Venice brought together the largest fortunes from Asia, Africa and Europe. For this reason, it was a city with a large number of slaves and a large multi-culture. Venice was the main site of East-West exchange. (Hall, 2007). Their social order was what Morris calls a "patriarchal democracy" where the power was run by the richest and most influential families.

Howells (1866) describes the situation of the Jews in Venice at that time. In 1516, a ghetto where Jews lived was established in every city. They could not buy homes and had to pay a third more for their rent to their Christian landlords. The gates of the ghetto opened at dawn and closed at sunset. The Jews were not allowed to practice any art, trade or do business. They were only allowed to work as moneylenders or pawnbrokers. In order to be distinguished from the Christians, the Jews were forced to use a yellow bracelet and subsequently a yellow or red coat. (Bereck, 1998). Bereck (1998) discloses that from England, where the Jews had been expelled by Edward I in 1290, the Jew was a paradoxical figure. On the one hand, he represents the man who had made himself and his wealth instead of the traditional pattern of inheritance of position and wealth. In that sense, he could be seen as a threat to break the established order. But the Jew was also observed from a distance as a "Renaissance man" and could be interpreted as a character of the innovation and modernity represented by Venice, for example. The idea that Jews could live in Venice and participate in some way in a (segregated) society was seen as a modern idea, Bereck concludes.

The Merchant of Venice lets us discuss the situation of the Jews in Venice and also diversity and segregation in general. (Morris 1993, Bereck 1998). From the standpoint of presentism, it is probable that the reality of Jews in England is different. However, would it be possible to talk about the reality of other religious minorities in the context of England through the play? Cohen (1994) argues that *The Merchant of Venice* is about minorities and segregation, but also allows for discussion about equity and ideology.

The play has been chosen for this study because it would be possible to have discussions about religious minorities, anti-Semitism, and bigotry with the interviewer through the play.

3.7.4 *The tempest*

The Tempest has long been considered Shakespeare's deep reflection on power. In some way, it is a symbol of the process of creation itself and of the power of art and imagination. It is a complete revelation of Shakespeare's work in term of characters, plot line and themes. It is, in fact, very different in some ways, and reflects the maturity of the playwright. *The Tempest*, first performed in 1611 for King James, is usually thought to be Shakespeare's last play. Some scholars (Hossain & Iseni, 2015) attribute the source of the play to the 1609 shipwreck of an English ship in Bermuda and voyagers' reports about the island and the suffering of the sailors. Others believe that *The Tempest* is one of only two of Shakespeare's plays with a completely original story line. In any case, it is important to reflect upon how some components of the story may have been influenced by the fluctuating Elizabethan world (Bhat, 2017).

The play was written in the seventeenth century, an age of exploration and new discoveries. The play can be recognised as Shakespeare's interpretation of European exploration of new territories. Prospero lands on an island with a native inhabitant, Caliban, who is described by the king as savage and uncivilized. He teaches this "native" his language and customs, but this education does not affect his wild nature, at least from Prospero's perspective. However, Prospero does not drive Caliban away. Rather he enslaves him, forcing him to do work that he considers beneath himself and his virtuous daughter, Miranda.

Until the advent of postcolonial criticism, scholars often analysed *The Tempest* as an allegory about artistic creation, because this was then considered to be Shakespeare's final play. The character of Prospero has been defined as a substitute playwright, determining the main action through his magic. His magical powers not only safeguard the dependence of Caliban, but also subjugate a spirit named Ariel, and put his magical designs into action. However, this long tradition of privileging Prospero's creative powers as beneficent and God-given began to be overshadowed by the

growing stature of Caliban, following the decolonization movement (Hossain & Iseni, 2015). The reason for choosing this play for this research is that themes related with human rights such slavery and freedom are central to this play. For example, as contemporary readers, aware of the legacy of colonialism, it is important to examine how this Shakespeare's play allows us to reflect on our political views of imperialism and colonialism (Scott,2019).

3.7.5 *Macbeth*

In *Macbeth*, the prevailing themes are justice, morality and violence. The play presents characters who change their ethics to accommodate their ambition for power. The main character of the play, Macbeth, experiences a change in control of his relationships in the process of ahead that power. In the play, Lady Macbeth makes many essential choices. This establishes the themes of women's power and gender roles (Burnett,1993). When Lady Macbeth urges Macbeth to kill King Duncan, it is implied that she must take on masculine characteristics in order to carry out the murder: "Come, you spirits/ that tend on mortal thoughts, unsex me here, / and fill me from the crown to the toe top-full/ of direst cruelty" (i v 31-34). She creates this speech after she has read Macbeth's letter. Lady Macbeth has shown her wish to lose her feminine virtues and increase masculine ones.

Lady Macbeth's takes the leading role in the Macbeths' marriage on many times, when she rules her husband and commands his actions. The women in the play, Lady Macbeth and the witches, have extremely unusual gender views, and act as cruelly as many of the men in the play. However, while the men participate in direct, physical violence, the women use manipulation to achieve their desires (Burnett,1993).

Justice and punishment are also dominant themes in the play. Shakespeare represents Macbeth as a man so full with ambition (Keller, 2005) that he consciously abandons his moral values when he kills, first to become King and then to hold the throne. The intrigue of the play, though, ends with the disloyal Macbeth's "cursed head" (Lickindorf, 1987) handled successfully by Macduff, representing on the clearest representation of disloyalty and

assassination. I chose this play for the study because it develops themes related to human rights such as violence, justice, gender roles and morality.

Conclusions

This chapter has examined the preferential position of Shakespeare in British culture and education. The first part of the chapter analysed the context of Shakespeare in education. In particular, the position of the author within English classroom and inside the curriculum. The second part of this analysed perspective and pedagogies to read and teach Shakespeare in school. The third part of the chapter explored the plays that were used in the study and why they were selected for that purpose.

CHAPTER 4: METHODOLOGY

Introduction

In the discussion of the literature (Chapter 1), I argue that literature and drama could be viewed as an effective tool to promote social justice in schools and how Shakespeare, in particular, could be a vehicle to reflect on social and political issues. In this chapter, I will explain the methodology I used and how it is connected to the objective of the study. In the first part, I presented the aim of the investigation and research questions, following by the research design, pilot study, and the criteria used for selecting participants and plays. Also, the recruitment process, data collection, data analysis and ethical considerations were included. In the next chapter I will discuss the philosophical framework that guides the study and rationale of the methodology, including the key ideas that supported a qualitative approach.

4.1 Aim of the research study

The aim of the current project is to explore educators' perceptions regarding human rights themes in Shakespeare Education. The study is focused on teacher's perceptions and experiences because, as was argued in the last chapter, teachers have a fundamental role in promoting human rights education in schools.

Although the aim of this research, as stated above, is to explore educators' perceptions regarding human rights themes, I also want to reflect on the potentialities of Literature and Shakespeare to teach HR in schools but more widely the potentialities of Shakespeare to promote a culture of social justice in education. In order to do that, I have collected data from an extensive range of sources. These include interviews, observations, policy documents, collections of pedagogic resources and teaching journals, the Universal Declaration of Human Rights, The Convention of the Elimination of All form

of Discrimination against Women (CEDAW) and Classification of HR respectively and Shakespearean plays themselves.

As was explained before, my epistemological assumption is that human rights have been progressively erased from the curriculum for political reasons due to the subject transition from Citizenship Education to PSHE (Personal, Social, Health and Economic Education). As was mentioned in chapter 1, HRE is attempting to characterise itself on the basis of its potential to “empower” and “transform.” However, our understanding of how such dynamics can take place is rather limited, at least in the research base (Tibbits, 2010). For this reason, this study is exploring the potential of Literature, and specifically Shakespeare, to develop HRE concepts within the English classes.

This hypothesis is grounded on the statement that literature possesses exceptionally transformative potentials for changing our mental structures, creating new representations that readers will continue to use (Moya, 2015). My personal interest is in the latent possibilities of theatre and literature to teach and promote social justice in schools, and the fact that, in the past, human rights themes were part of the cross-curriculum themes linked to history and literature.

4.2 Raising questions

In order to explore the issues mentioned in the last section, the study focused on the following questions:

Main research question:

- What are the English teacher’s perceptions and experience of human rights themes in Shakespeare Education?

Sub-questions:

- What do these teachers think human rights means?
- What human rights themes do they perceive in Shakespeare Plays?

4.3 Research design

In this section, I present the research design for the main study. The inquiry proposes an exploratory study observing the perceptions and experiences of Shakespeare educators in secondary schools using a qualitative approach. The study is focused on formal education and based on the perceptions of teachers who teach Shakespeare in English at Stage 3 and 4 (11 to 16 years old) in secondary schools in Northern England. The data was collected from semi-structured interviews and observations. The research has a dual purpose: exploratory and illustrative (Denscombe, 2010), since it explores the perceptions of teachers and illustrates how these perceptions are materialised in classes. This project is an attempt to explore and reflect on the potential of Shakespeare’s plays in secondary education using human rights themes as case study.

<i>Research Question</i>	<i>Data Collection Method</i>	<i>Data analysis method</i>
<i>What are the English teacher’s perceptions and experience of human rights themes in Shakespeare Education?</i>	<i>Semi-structured Interviews</i>	<i>Thematic analysis using Nvivo Narrative analysis</i>
<i>What do these teachers think human rights themes means?</i>	<i>Semi-structured Interviews</i>	<i>Thematic analysis using Nvivo Narrative analysis</i>
<i>What human rights themes do they perceive in Shakespearean Plays?</i>	<i>Semi-structured Interviews</i>	<i>Thematic analysis using Nvivo Narrative analysis</i>
<i>What pedagogies, techniques or methods do they use to explore human rights-related themes in the classroom?</i>	<i>Classroom observation & post-lesson interviews</i>	<i>Thematic analysis using Nvivo Narrative analysis</i>

Table 4.1. Summary of research design.

This figure illustrates the relation between data collection and analytical method with the question that it aims to answer. However, because of the exploratory nature of this work, the approach of this research is not mechanical or lineal, but more analytical, and consequently, more complex and multidimensional. Flick (2009) describes qualitative research as a process of circularity rather than linearity, within which key elements are interlinked. In order to create the necessarily multi-layered interpretation

raised by my research questions, a range of data collection methods and data analysis approaches were used.

Most work in this area of Shakespeare Teaching has focused on large scale practice evaluations, such as a case study published on the RSC website (RSC, 2008), which includes incomplete methodological detail in order to be able to make conclusions about their accuracy, while the larger scale, formal evaluations of the Learning Performance Network Programme (Neelands et al., 2009, Galloway and Strand, 2010) rely heavily on quantitative analysis of surveys (Cole, 2013). The literature review revealed that systematic examination of current Shakespeare practices in secondary school is an under-researched area and there is not enough exploration of what is happening within the classroom.

4.4 Pilot and pre-pilot study

This section presents the pilot study design, objective, data collection procedures, analysis and lessons learnt for the main study.

4.4.1 Pre-pilot study

In 2014, I did took the MA in Education from the University of York. My MA dissertation was titled: Talking About Human Rights through Shakespeare in Secondary School. In the study, I explored the potential of some Shakespeare's plays to talk and teach human rights. The research is considered as a pre-pilot study because it served as a preliminary search in the themes and methodologies I am developing for the current research.

4.4.2 Pilot study

The pilot study was based on the experiences of English teachers who teach Shakespeare at Stage 3 and 4 (11-16 years old) in secondary schools in the Northern England. In the pilot study, the aim of the research was to explore how Shakespeare is taught in Northern England viewing the relationship between Shakespeare teaching and human rights education.

The objective of the pilot was evaluating the feasibility of the main study and test the instruments (Bryman, 2012). At this phase another purpose of the research was to observe whether or not Shakespeare teachers use his plays to teach and discuss human rights in the context and in which way. The study was focused on the perceptions and attitudes of teachers regarding human right themes but not with the purpose of evaluating the pertinence of teaching human rights through Shakespeare plays. On the contrary, the main study attempts to explore and make a reflection concerning the potential of Shakespearean plays in secondary education using human rights themes as a case study. The pilot study had two stages: workshop and interviews.

4.4.2.1 Stage 1: Workshop

A teachers' workshop, entitled *Romeo and Juliet* and *Macbeth*, was offered on Saturday 27th June 2015 funded by the BSA (British Shakespeare Association). The aim of the workshop was to collect data for the pilot study and explore the relationship between human rights themes in Shakespeare's plays and their relevance to pedagogies used for teaching Shakespeare. Participants gained knowledge of active approaches to two Shakespearean plays (*Romeo and Juliet* and *Macbeth*) and an understanding of human rights themes. The workshop also helped the participants develop familiarity with some theatrical techniques that can be used in classroom settings with their own students.

The workshop was designed for educators that work with Shakespeare in secondary schools who are interested in exploring Shakespeare teaching techniques and sharing experiences and strategies. The workshop had ten participants.

Evaluation of the workshop

The workshop was a constructive experience as a pre-pilot practice in terms of observing the first impression of teachers about the research topic. It was also a positive initial exploration of the plays that could be included in the main study. However, the workshop revealed some limitations of the method of data collection because the majority of activities were exploratory. Nevertheless, the workshop allowed me to speak informally with the teachers involved. It confirmed my conviction that the topic was thought-provoking and researchable. Also, it helped me to clarify whether schools could be a suitable context for the research.

Although the material gathered in the pilot study was not used as data, it was a useful source of information about how the teachers in the group understood human rights issues in general and, moreover, how they related them to Shakespeare. Other information was collected with the purpose of developing a wider understanding of the teacher's views on Shakespeare's position in the English curriculum, and their resources, for example, study guides.

4.4.2.2 Stage 2: Semi-structured interviews

For the pilot study, 6 semi-structured interviews were conducted between July and September 2015. Five of the participants were contacted after the workshop and interviewed. The aim of the interviews was to explore the research question:

How do Shakespeare Educators perceive the relationship between Shakespearean plays and human rights themes?

Following the experience in the pre-pilot study where 12 teachers were interviewed, I divided the interview schedule in four parts.

1. General questions about the participants' experiences and general perceptions of Shakespeare teaching.
2. General questions about the concept 'human right' and the potential relation with literature and Shakespeare.
3. Specific questions focused on one play: *Romeo and Juliet*.

4. Specific questions about the relationship between human rights themes and Shakespeare teaching.

Evaluating the Pilot Study

The pilot study as a tentative scheme carried out many methodological considerations. The first was concerning feasibility and limitations of the study. In the pilot, I had 10 teachers from different parts of the UK who were at different stages in their teaching career. They uncovered that the reality within schools is very diverse, depending on the part of the UK. After the pilot, I decided to limit the study to one county where I had more possibilities for accessing schools (convenience sample). Also, in terms of suitability I decided to focus on teachers that were currently teaching in schools (independent of years of experiences), not retired. Furthermore, I realised the necessity of including English and Drama teachers because Shakespeare is taught at Stage 3 and 4 in both subjects. This was just a formal adjustment because Drama teachers are predominantly English teachers too (but not exclusively), so it is important to be explicit about that.

The second significant change was in the instrument of interviews. The schedule that was used in the pilot study mainly focused on general (and at times vague) questions and just two plays. The general questions seemed to have a very little effect in the potential of developing a natural and fluid conversation with the teachers. On the contrary, the questions about specific plays proved to be extremely effective in this respect. However, the teachers tended to jump from one play to another so for the main study it was more natural to group the plays in sub groups guided mainly by the same theme or topic. Considering these aspects, I decided to include more plays in the main study but still maintaining the idea of the “group” relative to themes. For example, the women’s rights sub group included the plays *Romeo and Juliet*, *Macbeth* and *Twelfth Night*. The women’s rights sub group was created based on the teachers’ responses in the pilot study to the presence of human rights themes in the play *Romeo and Juliet*.

Before the pilot, the working title of this research was: Problematizing Shakespeare teaching through the gaze of Human Rights: Educators' perceptions and attitudes regarding Human Rights themes in Shakespeare Education. I decided to discard the word attitudes and change it for experiences because the word 'attitudes' has a specific connotation that is not applicable for this research and tends to create confusion. Instead, I added the word experience that seems to be more descriptive of teachers' practices within the class in relation to human rights themes and Shakespeare.

In relation to teachers' practice, the pilot study showed that interviews may be very useful for understanding what teachers think about a topic but not necessarily useful in terms of knowing what they actually experience inside the class. For this reason, I decided to include observations in my main study with the objective of observing whether or not Shakespeare teachers use his plays to teach and discuss human rights in the UK context and in which way. This is why the new working title is Problematizing Shakespeare through the gaze of Human Rights: Educators' perceptions and experiences regarding Human Rights themes in Shakespeare Education. This is relevant because the focus of the study has changed from attitudes to experiences.

To conclude this section in terms of findings, I wrote a first draft of discussion chapter as a trial of the coding process using thematic analysis after the pilot.

4.4.2.3 Coding the pilot study

The first step was transcribing the interviews with the objective to become familiar with the data and to recognise the emergence of codes. Then, the data was organised using a thematic analysis based on the Bryman's model (Bryman 2008). The steps taken were: Stage 1: reading the whole text, coding by themes. Stage 2: Read again, another comment to the text, labels for codes. Stage 3: Systematically code the text, thinking in groups, review codes, and eliminate repetitions. Stage 4: Relate general theoretical ideas to the text. Add interpretation. Find relevance for responders. Relate coding with research questions and research literature.

After the coding process, the main focus was to discover patterns that appear, and compare concepts and categorise themes. The emergent themes were discussed with some examples and developed deeper when they were

repetitively mentioned. The process helped me to develop an early appreciation of emergent themes and potential future chapters. Carrying out a pilot study and especially evaluating it was an intense exercise of reflective practice that has improved my vision of the main study methodically. At this stage of my thesis (pilot study), the methodological evaluation was made at the same time of the first content exploration. While I was transcribing and analysing the material, I discovered some strengths and weaknesses of the design that subsequently helped me to clarify my objectives and, paradoxically, simplify my goals and methods.

4.5 The main study

4.5.1 Sampling the participants for the main study

The sample of the main study contain teachers from different schools in Yorkshire. The inclusion criteria were: teachers of English, teaching Shakespeare for a minimum of two years, working at a secondary school in Yorkshire. A total of 20 teachers were interviewed in the first stage and 3 in the follow up interviews after observation sessions. All of them teach Shakespeare at Stage 3 and 4 as part of the Department of English with a range of teaching experience from two years to 35 years. Participants were men and women from state schools in the North of England. The method used to contact them was email and phone, having 20 positive materialised responses from a total of 54 schools contacted.

The strategy of sampling was Snowball sampling, which is a non-probability (non-random) sampling method that is used when characteristics to be possessed by samples are infrequent and difficult to find (Cohen et al 2007). This sampling technique involves primary data sources (English and Drama teachers) nominating another potential primary data source (another English and Drama teacher) to be used in the research. This decision was a strategy to overcome the difficulties that surged because the website of the secondary schools normally the only email contact is the receptionist. Consequently, in order to reach the English teachers, I had to pass through the reception followed by the Head of the English Department of each school. The following process was used:

I contacted the reception of all the secondary schools asking the contact details of their Head of English departments. Some of them replied and sent me the email of the Head of English. The majority of the emails probably never reached the Head of English department. In many cases the receptionist of the school perhaps never answered or forwarded the email to the English Department because I did not get a reply. Subsequently, I decided another strategy that was the Exponential non-discriminative snowball sampling where the first teachers recruited to the sample group provides multiple referrals. Each new referral is explored until primary data from sufficient quantity of samples are collected. (Atkinson & Flint, 2004).

4.5.2 Sampling the plays for the main study

One of the key decisions involved in the design of the study was whether the interviews should focus on specific plays. The pilot study was mainly focused on two plays (*Romeo and Juliet* and *Macbeth*). I decided to include more plays in the main study but maintain the idea of the thematic group of plays. This decision was driven by the fact that, during the pilot and pre-pilot study, teachers tended to jump from one play to another. In the main study, it was more natural to group the plays in sub groups guided mainly for the similar semantic field. The criteria of aggrupation of the plays were grounded in the literature suggestions that these plays debate certain aspects connected with human rights themes as discussed in the Literature review.

The three sub-groups of plays were:

- Group A *Romeo and Juliet, Macbeth*
- Group B *The Merchant of Venice, The Tempest*
- Group C *Othello: The Moor of Venice, The Tempest*

These themes were based on the findings discovered in the results of the pre-pilot and pilot study and the strong literature about the presence of these themes in the plays. The teachers were not informed of the thematic classification, in order to avoid prompting prejudgements about the plays. They were asked to select three plays from a total five.

For the main study, I focused the interviews on the plays' themes rather than on the definition of human rights, because the second proved to have very little capacity to stimulate a fluid discussion with the teachers. On the

contrary, the questions about specific plays proved to be extremely effective in terms of analysing in depth and creating links between the themes.

I also thought to offer to the participants a large range of plays to select from for practical reasons, because despite the fact that Shakespeare's plays are a compulsory part of the English curriculum in secondary schools, it is the decision of the teacher which specific plays they will teach. The idea of having alternative questions was intended to cover a large range of plays in order to generate a flexible conversation about human rights in Shakespeare's plays following different routes. Many teachers confirm that the selection of the plays they teach is based on practical reasons, for example, how many books the school has. Sometime teachers articulated opinions and examples from other plays that were not included in my selection but the number of mentions was very low to consider a change in the range of plays.

4.5.3 Data collection

The data was collected in three phases. During the first phase, short exploratory interviews with English and Drama teachers were conducted. In the second phase, classroom observation sessions were held. Finally, in the third phase, I conducted in-depth post-lesson interviews with the observed teachers.

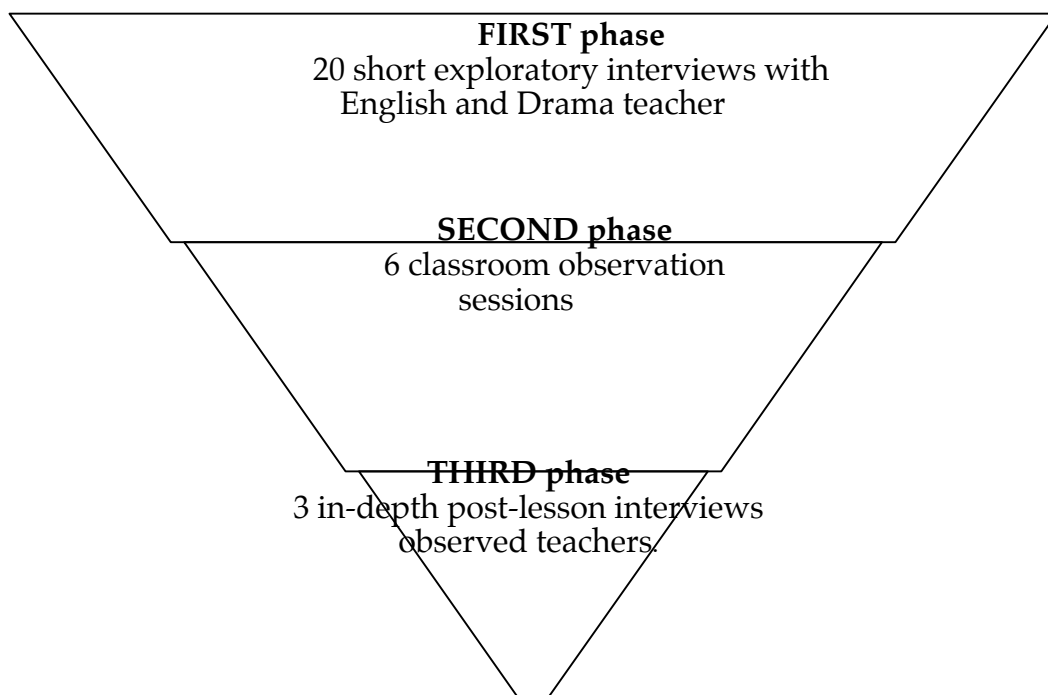


Figure 5.1. Data collection process.

I realised that the potential concentration and consequently the length of the qualitative interview could also influence the design of the qualitative sampling strategy and the sample size (as suggested by Denzin & Lincoln, 1994) and I recognised that longer interviews may provide more data than shorter interviews. For these reasons and based on the nature of my study, grounded in human rights themes where in-depth interviews are essential, I made the decision of dividing the data collection in 3 phases:

First phase: Exploratory Interviews

Conducting a larger number of shorter exploratory interviews in the first stage (30 minutes overall length per interview)

The aim of the first phase was to generate an open conversation where teachers explored their own understanding of the concept of human rights, the potential relation with Shakespeare's plays and the specific plays suggested.

Second phase: Classroom observation

The aim of the second phase (observations) was to explore the experiences within the class in relation with the themes discovered in the interviews. For example, if these themes are discussed or not by the teachers, it appears in the material handout or teacher presentation. This phase had the objective of discovering in practical ways if teachers confronted these themes, previously discussed within the classes and how.

Third phase: In-depth interviews

In-depth 60 minutes follow up interviews with observed teachers.

This stage explored the subsidiary questions related to how the themes (if they exist) appear in the classroom and how they confront these issues within the classroom. The third phase, in-depth follow up interviews had the

objective of discussing and contrasting teachers' understanding of human rights themes within the plays and the practical experience with students. This phase was based more in teachers' pedagogical approaches and their view on the potential of human rights themes in Shakespeare education.

4.5.4 Developing the interview schedule

This section explained the procedure of developing the interview schedule. This is followed by a discussion of the process of data collection and the challenges confronted during doing it.

The interviews will be the main part of the data collected. As Kvale (1996) states:

...interviews are particularly suited for studying people's understanding of the meanings in their lived world, describing their experiences and self understanding, and clarifying and elaborating their own perspective on their lived world. (p.105)

Silverman (2006) suggests that interviews construct different representations of the phenomenon under study. The aim of the interviews was to explore the following research question:

Main research question:

- What are English and Drama teachers' perceptions and experiences of human rights themes in Shakespeare Education?

Subsidiary questions:

- What do these teachers think 'human rights themes' means?
- What human rights themes do they perceive in Shakespearean Plays?

Interview schedule

In order to organise the material, the interview schedule was divided into four parts:

1. Section one included questions about the participants' experiences and general perceptions of Shakespeare teaching.

2. Section two included questions about the concept of human rights and the potential relation with Literature and Shakespeare.
3. Section Three: The plays:
 - *Romeo and Juliet*
 - *Macbeth*
 - *The Merchant of Venice,*
 - *The Tempest*
 - *Othello*
4. Section four was directly about the relation between human rights themes and Shakespeare teaching.

The objective of using semi-structured interviews was to generate an open conversation about the relationship between teaching Shakespeare and human rights. The reason to do that was because the study is centred on the direct experience of teachers. Maar (2012) argues that in-depth interviews are focused interactions in which the researcher tries to learn what another person knows about a topic in order to discover and record what that person has experienced. However, the teachers were not always willing to have a long conversation (more than 30 minutes) which could affect the quality of my data.

4.5.5 Collecting data through observations

Observation of classes was a key part in the collection of data because allow me to contextualise the interviews and contrast the perceptions with real experiences. Also, it helped me to comprehend the context in which teachers' examples happen. Participant observation has been used in a range of disciplines as an instrument for collecting data concerning people, processes, and cultures in qualitative research (Bryman, 2012). Observation of teacher performance during the lessons in the classroom seemed to be the most appropriate strategy to examine subsidiary question: how do teachers explore human right themes in the classroom?

The objective of observation in this research was: first, to have a general idea of the context (Stage 3 and 4), and, second, compare if the discourse related to Human Rights and Shakespeare plays presented in the interviews has a

concrete correlation in the class. I chose an unstructured approach to the observation. I excluded more systematic observation plans because it seems inappropriate for my research questions and likely to be reductive of the complexities of classroom dynamics (Hammersley, 1993). I observed 2 sessions of Year 9 (Stage 3) working on the play *Twelfth Night*, 2 sessions of Year 11 (Stage 4) working on the play *Romeo and Juliet* and 2 sessions of Year 10 also on *Romeo and Juliet*. In the next section, I am going to explain the data analysis approach and procedures.

4.5.6 Purpose of observation

In this research, data was collected through observations of the participating teachers' classes. This data collection method is defined as a participatory study, because the researcher has to immerse herself in the situation where her respondents work, taking notes and/or recording her observations. Some of the benefits of this method are that it involves direct access to research phenomena, flexibility in relation to the application, and the generation of a permanent record of the observed phenomena. The disadvantage of the observation method is that it can be time consuming, with potential observer bias, and influence of observer on primary data, in the sense that the presence of the observer may influence the behaviour of the participant(s) (Bryman, 2012). Participant observation is often just one part of a collection of other non-experimental, inductive, field-based research approaches. In Participant observation, the researcher is, in some way, immersed in the day-to-day activities of the group being studied. The purpose is usually to document behaviour in the broadest variety of possible locations (Denzin & Lincoln, 2000).

In this research, I chose the methodology of participant observation because I took part in all the activities that teachers did with the students, such as readings of particular scenes and analysis of characters and themes. But more importantly, I used observation because I considered that having a detailed understanding the meaning of a setting (the classroom) would be extremely valuable for my research. It would be essential to study the phenomenon of teaching Shakespeare in its natural setting. Moreover, I chose participant observation as my methodology because, as has been

described in the literature, self-reported data (when subjects are asked to report their behaviors and practices) is likely to be dissimilar from their real behavior and practices (Hammersley, 1993). These observations enabled me to see teacher's practices in the classroom and compare that with their interviews narratives.

While the additional information gathered through these observations was not used directly as data, it was tremendously useful for informing the research regarding how teachers faced human rights issues (if they did) in the reality of the classroom. Furthermore, another body of material was used with the aim of taking a broader look at the teachers' activities, Shakespeare's position in the English curriculum, study guides and classroom materials.

4.6 Method of data analysis

The analysis of the data was through two different approaches: thematic analysis and narrative analysis. The coding process was made using Nvivo following the 6 steps suggested by Braun and Clarke (2006). Also, I used as guide, Saldaña's (2016) coding method: "Theming the data" and "Pattern coding".

Thematic analysis was used to organise, classify and categorise the material from the interviews and observation notes (Saldaña 2016). Narrative analysis was used to analyse the deeper content of the interviews, which will be explained at the end of this chapter. The process of coding the data following the thematic approach is in itself an analytical process as Bazeley (2013) suggests, "The term "theme" is best used to describe an integrating, relational statement derived from the data that identifies both content and meaning" (p.191). Consequently, this process of breaking down, organizing and classifying at the same time, was the first attempt to make sense of the material.

4.6.1 Thematic analysis

In order to create a systematic organization of the data, I followed the 6 steps suggested by Braun and Clarke (2006) on thematic analysis:

1. familiarization with the data
2. generating initial codes
3. searching for themes
4. reviewing themes
5. defining and naming themes
6. producing the report

Thematic analysis is a method for identifying, analysing, and reporting patterns (themes) within data (Braun and Clarke, 2006, p.6).

4.6.1.1 Familiarization with the data using NVivo

The first step was transcribing the interviews with the objective of getting familiar with the data and the recognition of the emergent codes (Braun and Clarke, 2006). The process of transcribing the interview was unexpectedly slow and took around 6 months. The whole process was done manually. One of the factors that influenced the transcription process was the difficulty to understand the accent of the teachers. The transcriptions of 23 interviews and 6 sessions of observation provided around 20 hours of recorded data.

Edhlund (2011) suggests that NVivo is useful if you have large datasets (more than 10 hours of recorded data). Consequently, the second stage of familiarization was creating an NVivo project. During the process of transcription, I decided to use NVivo to organise the material which was done by coding text and breaking it down into more manageable pieces (Edhlund, 2011). The process of learning to use and understand the software was completed using my own transcript, which resulted in an initial scan and exploration of the data. I used NVivo just to organise and explore the data, as in deeper analysis I used the narrative approaches.

King (2004, p. 263) recommends NVivo as a method of data management and argues that “software such as NVivo is invaluable in helping the researcher index segments of text to particular themes, to link research notes to coding, to carry out complex search and retrieve operations, and to aid the

researcher in examining possible relationships between the themes.” Using software for analysing my data was valuable in terms of improving the rigour of the analytical steps and also to validate that process and the result.

4.6.2 Coding

Once the transcripts were transferred to a new NVivo project, I initiated the first search of codes. Firstly, the criteria looked for deductive codes. Some of these deductive codes were based on the pre-pilot (MA dissertation) and pilot study results and others from keywords related to the research question, for example the words: human rights. After I generated inductive codes from the data, I started observing and classification by themes as the coding continued as suggested by Bryman (2012).

Saldaña (2016) proposed working with the data in ‘stages’, ‘levels’ or ‘feedback loops’. Following his model, I passed my data through three cycles of coding. The coding method used in the first stage of coding was ‘Pattern coding’ (Saldaña, 2016 p.68), the second and third stages (Braun and Clarke, 2006).

The Three stages of coding were:

- First stage based in general inductive themes
- Second stage based themes from TGHR (Three generation of human rights) and CEDAW (The Convention of the Elimination of All form of Discrimination against Women framework), deductive.
- Third stage based on Research questions, deductive.

One of the problems I had was that after the first process of coding, the amount and diversity of responses was enormous. After the process of deductive coding, I still had too many themes. The solution for this was to regroup the coding within the framework of Human Rights’ three generation of rights. The consequence of that decision was the production of more clear and orderly results. Saldaña (2016) proposed works with the data in ‘stages’, ‘levels’ or ‘feedback loops’. Following his model, I passed my data through two cycles of coding. The coding method used in the first cycle was ‘Theming the data’ and the in second cycle ‘Pattern coding’ (Saldaña, 2016, p.68). Within this framework, often one theme would coincide with more than one human rights’ article. When this happened, I coded the theme in all

the articles. Table 4.2 explain in detail the three stages of coding . The full list of code are at the Appendix V, VI and VII.

Stages of coding.

<i>Stages of Coding</i>	<i>Toll</i>	<i>Method</i>	<i>Theory</i>	<i>Process</i>	<i>Classification by</i>	<i>Examples</i>	<i>Full list</i>
<i>Coding A</i>	<i>Nvivo</i>	<i>Inductive</i>	<i>Saldaña (2016)</i>	<i>Theming the data and Pattern coding</i>	<i>Name and patten codes from the data</i>	<i>HRTL HRTS SP SC</i>	<i>Appendix V</i>
<i>Coding B</i>	<i>Nvivo</i>	<i>Deductive</i>	<i>Braun and Clarke (2006)</i>	<i>Thematic analysis</i>	<i>Confronting codes and patten A with the TGHR and CEDAW</i>	<i>Inherent Fundamental Inalienable</i>	<i>Appendix VI</i>
<i>Coding C</i>	<i>Nvivo</i>	<i>Deductive</i>	<i>Braun and Clarke (2006)</i>	<i>Thematic analysis</i>	<i>Confronting codes and patten B with the RQs</i>	<i>Gender rights Religious rights Religious rights</i>	<i>Appendix VII</i>

Table 4 2. Stages of coding.

In NVivo codes are calls Nodes. I created groups and subgroups of Nodes in order to generate a hierarchy. The main code was coded as “grandparent” or “parent” and the sub-code as “child”. For example, the Node “women’s rights” included the sub codes: the rights to education, the rights to expression, the rights to choose a partner.

During this process, all the codes were mainly Descriptive and Topical (Richards 2015). Analytical codes were created later in the process. Some of these initial codes were Simultaneous which means that one datum can apply for two or more Nodes.

Searching, Reviewing, Defining and naming themes

As Saldaña (2016) suggests, coding enables the researcher to organise similarly coded data into “families” that share the same characteristics. After creating codes and sub-codes, I started to organise the codes in families that share the same characteristic or theme. For example, the theme ‘women’s rights’ was created based on the codes and the sub codes: the rights to

education, the rights to expression, the rights to choose a partner. I began the deductive coding from a very general concept to more specific and narrow ideas. However, when I started to categorise these ideas in family groups in order to create themes, I came back to more general ideas again (new themes) so I had the impression of having passed the data through a funnel which coincides with Saldaña's (2016) impression that the coding practice is more a cyclical process than a linear one.

After the first cycle of coding, the main focus was to discover the path that appears, and compare concepts and categorise themes. The emergent themes are mentioned in some examples; these were developed deeper when they were repetitively mentioned. As Saldaña suggests, "A theme is an outcome of coding, categorization, and analytic reflection" (Saldaña, 2009, p.13). The process of categorization of codes forced me to do an analytical exercise because I was focused on create themes that were linked with my literature review and at the same time helped me to answer my research questions.

4.7 Narrative analyses

This section will clarify what is narrative analysis and why it was applied together with the thematic analysis. As was explained in the last section, I created a systematic organization of the data following the 6 steps suggested by Braun and Clarke (2006) for thematic analysis: familiarization with the data, generating initial codes, searching for themes, reviewing themes, defining and naming themes and producing the report. Although thematic analysis is a method of identifying, analysing, and reporting patterns (themes) within data, Braun and Clarke (2006) do not analyse the language, descriptions, selection, sequence and order of events in the manuscripts of the interviews. For those proposes, narrative analyses were applied.

Cross-cultural studies (Chafe, 1980; Levi-Strauss, 1972) propose that narrative is an essential and continuous form of human expression unrelated of ethnic origin, language, and culture (Hazel, 2007). As Roland Barthes asserted in 1977, "narrative is present in every age, in every place, in every

society” (p.79). The author describes the ubiquity of narratives in our personal and social life and in a huge range of ways to represent reality:

The narratives of the world are numberless. Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances – as though any material were fit to receive man’s stories. Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting (think of Carpaccio’s Saint Ursula), stained glass windows, cinema, comics, news item, conversation. Moreover, under this almost infinite diversity of forms, narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere is nor has been a people without narrative. All classes, all human groups, have their narratives, enjoyment of which is very often shared by men with different, even opposing, cultural backgrounds. Caring nothing for the division between good and bad literature, narrative is international, trans historical, transcultural: it is simply there, like life itself (Barthes 1977, p.79).

For Barthes, narrative is a way to represent, but also a medium to understand, reality. In his view, we create our representation of reality through narration of the experiences and perceptions in our life. This narrative can be oral or written, or a piece of art, music or theatre but in all cases, independent of the format, it shares the subjectivity of the narrator. Narrative is always a personal, unique, subjective point of view of reality that, at the same time, gives us information about the observed object and the observer itself. This subjectivity, this perspective of the narrator, shapes every component of the narrative (Hazel, 2007).

Narrative analysis is a method for interpreting and representing narrators voice (Chase, 2015). The function of narrative analysis in this study is interpreting and representing the material from interviews and observation in order to understand the perceptions of the teachers and how they created a personal narrative about human rights themes and Shakespeare.

There are three important elements that were observed following Hazel’s (2007) suggestions on narrative analysis. The first is subjectivity, mentioned above, because each teacher has a specific and personal narrative on human

rights themes, schooling and Shakespeare teaching that was observed, analysed and interpreted as an individual experience and view.

The second element applied to the analysis was the events and language selections that reflect the singular perspective of teacher. Chase (2015) suggests that no matter what actually happens 'in reality', only those events that are essential to the individual narrative should be incorporated. The selection of events tells straight to the point of the narrative, what message the narrator is trying to communicate.

The third element is the event order. Events can be narrated in the order that they happened, but they can also be reorganised in an endless number of ways that will give them hierarchy and power. As Jean-Luc Godard has suggested, the narrative need has a beginning, a middle, and an end, but not necessarily in that order (Chandler 2002, p.90). The order is also an expression of the narrator subjectivity. Narrative analysis suggests the idea that narrative is the principle mode by which we experience the world, that it is 'the shape of knowledge as we first apprehend it' (Fisher, 1987, p.193) rather than a genre or particular type of text. Furthermore, the narratives, we tell ourselves and others about the world(s) in which we live, construct rather than represent reality. In this context, for example, as Fisher (1987) suggests, translation can then be comprehended as a form of (re)narration that contributes in constructing the world rather than purely a process of transmitting semantic content from one language to another.

The key reason to use this theoretical approach to examine the interviews is that it encourages the analyst to explore how interviewees construct their own perception of human rights and how these perceptions help to shape the teaching of the plays. As Rosenblatt (1982) proposes, the creation of meaning of any literary work is a two-way process where transaction occurs between the learner/reader and the text. In the case of this study, teachers are considered as a reader, as a translator or mediator between the play and the student. This approach encouraged me to investigate the elaboration of a given narrative in an individual translation or interpretation of the plays as well as through some concepts or events linked with human rights themes within the plays.

Conclusions

In the last chapter I have explained the methodology of the study and how it is connected to the objectives of the research. In the first part, I presented the aim of the research and research questions, following by the research design, pilot study, and the criteria used for selecting participants and plays. Also, I explained the recruitment process, data collection, data analysis and ethical considerations were included. In the next chapter I will discuss the philosophical framework that guides the study and rationale of the methodology, including the key ideas that supported a qualitative approach.

CHAPTER 5: RATIONALE OF METHODOLOGY

Introduction

In this chapter I will explain and analyse the feminist ontological and epistemological approach that frame the study and how these theories and position sustain my methodological decisions. Also, I will explore the ethical consideration of the study.

5.1 Axiological approach to education

The study follows an axiological approach in order to produce a discussion about the relevance of human rights values, and if they are being taught in school through Literature. From an axiological point of view, teachers have a fundamental role in the transmission and negotiation of values. Axiology is a discipline from Educational Philosophy that explores the nature of values in education. It reflects about questions such as: What is a value? What is valuable? What values are the most important? How should values be taught? Axiology involves two branches: ethics and aesthetics. The first refers to the moral dimension of values and the second on what can be considered beauty and good (Phillips, 2008).

Tibbitts (1997) argued that Human rights are developed through three dimensions of education:

- (1) Knowledge: providing information about human rights and instruments for their protection;
- (2) Values, beliefs and attitudes: promotion of human rights culture through the development of values, beliefs and attitudes which support human rights;
- (3) Action: reinforcement to take action to defend human rights and prevent human rights abuses.

This study is specially interested in the exploration of the second: the universe of values and beliefs in the specific case of Shakespeare educators. Particularly, how this axiological dimension on Shakespeare teaching contributes to shape the relationship between teachers and students.

This work is under an axiological framework because it explores the nature of values and how they are being taught using human rights themes in Shakespeare teaching. This study considers both areas of axiology: ethics and aesthetics. On the one hand, human right themes (as explained in chapter 1) involve a moral dimension. On the other hand, Shakespeare teaching, as any literature, involves aesthetics axiological dimension.

5.2 Qualitative approach

Peter Brook, a prominent English theatre director defines theatre as “the art of make the invisible visible” (Brook, 2008). This phrase has a multiplicity of readings, but it clearly made reference to the theatre capacity to represent the world. Theatre observes, sometimes, hidden emotional, psychological and sociological elements of reality, decode them, and transform them in something visible to the audiences. This hidden element found a “materialization” in how character speak, move, or relate to each other. Theatre transforms concepts in behaviour and relationships. It is a matter of visibility.

In the same way of theatre, qualitative research has the ability to observe, sometimes very abstract aspects of reality and make them visible. Denzin and Lincoln’s (2000) define qualitative research as a ‘situated activity that locates observer in the world. It can be described as “a set of interpretative material practice that makes the world visible’ (Denzin and Lincoln 2000, p3). For the authors, this practice transforms the world into a series of representations, such as field notes, interviews, conversation, photographs, or recordings. When research involves human rights themes this idea of visibly proves out to be really assertive. HRE framework contains a rich and complex universe of abstract concepts, but as was observed in the literature, it has been in some way progressively diminished or directly hidden from the school curriculum. Research HRE in the curriculum attempts to cash a fish in deep water. In the literature, HRE is mentioned as a “natural conceptual framework for education” (Corson,1998; Cunningham,1986; UNESCO 1994,2007), but it is not clear how, when, and where the debate about human rights should occur in secondary schools (Tibbist, 2010).

In this research, the qualitative approach was chosen in the attempt to make visible if some human rights themes are discussed within an specific

educational setting: English in secondary school. Furthermore, qualitative methodologies place the process of knowledge production within the relationship between researcher and participants, and both parties play an active role in this process:

Qualitative research contains the studied use and collection of a variety of empirical material- case study; personal experiences; introspection; life story; interview; artefact; cultural texts and productions; observational, historical, interactional and visual texts- that describe routine and problematic moments and meaning in individuals' lives. Accordingly, qualitative research's deploy a wide range of interconnected method, hoping always to get a better fix on the subject matter at hand. It is understood, however, that each practice makes the world invisible visible in a different way. Hence there is frequently a commitment to using more than one interpretive practice in any study (Denzin and Lincoln 2000:3-4).

From a critical point of view, the main research goal is not only to increase knowledge through a process of "description, interpretation or reanimation of a slice of reality" (Kincheloe & McLaren, 2008, p. 406). On the contrary, qualitative methodologies focus on the "purposes and procedures of interpretation" (Denzin 2008, p. 414). As a result, research techniques are not understood as a set of fixed instruments to collect data, but as "a way to engage and negotiate" (Denzin, 2008, p. 422) with participants in terms of their mutual involvement, expectations, and commitment to the research process.

On one level, qualitative research involves an interpretative, naturalistic approach to the world. This means that the qualitative researcher studies the object in the natural setting, trying to make sense of it in terms of its meaning for a community of people. In the case of this study, this could mean the meaning that the English teachers give to human rights themes in their practice in their very specific context: inside the English class.

5.3 Ontological and epistemological perspective

In the following section, I will explain why I have decided to develop a Feminist ontological and epistemological perspective, and how this approach was applied to the key concepts of this study.

Generally, the critique to the qualitative approach in education is based on issues of objectivity. Some authors who follow a more positivist approach in research claim that the subjectivity of the data and analysis done by qualitative approach is not credible because it is difficult to generalise the findings (Morse,1994). Against this argument, for example, Sikes (2003) emphasises the importance of doing qualitative research in educational settings. Sikes explains that the educational setting is a complex context where the investigation needs to address many subjective perspectives and views at the same time.

Although scholars agree that qualitative research is very difficult to define and can mean different things in different contexts (Denzin & Lincon, 2005; Silverman, 2010; Schwandt, 2001), they agree on the assumption that quantitative information is essential to understand a context in depth. The point of qualitative research is not to generalise but to explore the complexity of the specifics of a given context. In the case of this study, there is no the intention to do any generalisations in the situation of HRE or Shakespeare teaching in UK, but to reflect about the potentialities of literature to work in a direction that promote social justice in education in a wider perspective.

Traditionally, in the social sciences, there are two perspectives on the ontological nature of reality: Objectivism and Constructivism. Objectivism considers reality as something objective and separate of the experience of the observer, when its truth conditions are met without biases caused by feelings, context, ideas, or opinions. Constructivism states that social phenomena are created from perceptions and consequent actions of those social actors concerned with their existence. Formally, constructionism can be defined as an “ontological position which asserts that social phenomena and their meanings are continually being accomplished by social actors” (Bryman, 2003 p.23). In the iconic book *The social construction of reality: A treatise in the sociology of knowledge* Berger & Luckmann, (1991) presented “society as a subjective reality” underlining the importance of the observer in the creation of reality. The relevance of the cognitive subject implies that this knowledge is always situated (Haraway, 1991), that is, that it is conditioned

by the subject and its particular situation (temporal, historical, cultural and social space), and that the standards of justification are always contextualised. Hence, from the situated character derives the connection between knowledge and power (Foucault et al., 2000).

This study wants to include the ontological view of feminist constructivists that introduce power and gender as "integral elements in processes of construction of reality" (Locher & Prügl, 2001). This approach is based on the idea that reality is constructed from a subjective observer that is mediated and conditioned by power and gender relationship. Feminist ontology is a perspective to observe reality and social world that puts gender in the centre of the relations observer/object. For the feminist ontological perspective, the act of knowing reality is not gendered neutral but is mediated by the relation of power that comes from a gendered language that is not neutral, and which questions the issues of objectivity. As Sandra Harding (2004) emphasises, for the last two decades' feminists have been engaged in a complex conversation about objectivity.

5.4 The value of subjectivity: A feminist epistemology

More than 40 years ago, Michel Foucault clarified theoretically and politically that truth is not inextricable from power. The "truth" is linked circularly to the systems of power that produce and maintain it, and to the effects of power that induce and accompany it. It is produced thanks to multiple impositions, regulations, procedures, and techniques that allow to sanction certain events and reward others, depending on the power behind the discourse. What is considered true, or normal, has effects of power. This is what Foucault calls the "regime of truth" (Foucault et al., 2000).

Smith (1997) states that the distribution and exercise of power are central elements of the Feminist epistemology: "taking a feminist standpoint means the understanding about how knowledge and power are connected, and so making visible both the hidden power relations of knowledge production and the 'underpinning of gender'" (p.395)). Theorists within feminism who have used the term feminist epistemologies, have done so to refer to a "feminine form of knowledge," "feminine experiences," or simply "feminine knowledge," all of which are foreign to traditional philosophers and epistemology (Alcoff and Potter 1993). What does a feminist epistemological

perspective mean? The term feminist epistemologies are applied to a heterogeneous set of works that cover a great diversity of positions, including epistemology and feminism. What they all have in common lies in the questioning of certain basic presuppositions of traditional epistemology, which could be summed up in the defence that a general theory of knowledge ignores the social context of the subject. In the traditional epistemology, the subject is an abstraction with universal and uncontaminated faculties of reasoning and sensation. In turn, feminism epistemology argues that the subject of knowledge is a particular historical individual whose body, interests, emotions, and reason are constituted by its concrete historical context that influence the cognitive experience of the individual (Stanley, 2013).

Political commitment to social change is one of the main constituent features of feminist epistemologies because it engages with research that attempts to destabilise structural, cultural, societal, political, and economic arrangements that facilitate the oppression of women through its aims and/or method. As Ramazanoglu & Holland (2002) suggest, a feminist standpoint assumes the inseparability of politics, theory, and epistemology. Its aim is to problematise the nature of relationships among ideas, experience, and social reality. Feminist epistemology proposes a critical view of the patriarchal institution, structures and ideologies that create oppression on the determinate group of society including schools and education. However, it is important to clarify that feminist ontology and epistemology are defining in this study as an approach that is not exclusively or necessarily aimed to observe themes of gender, but it is it a perspective that includes gender and power in order to observe the complete range of subjects in society. It is a point of view from which to explore education rather than a group of themes. This standpoint has the aim to explore how education and knowledge are observed and defined. In the case of this study, feminist epistemology allows the researcher to observe a wider perspective of education where gender and power are in the centre of the debate.

5.5 Intersectionality: A feminist epistemological perspective

Valerija Vendramin (2012) states why feminist epistemology matters in education and educational research. She explains how social axes are interconnected through intersectionality.

Although central importance is assigned to the category of gender, this does not mean the exclusion of the importance of other social differences (e.g. social class, ethnicity, “race”, religion, heteronormativity, amongst others). Research tools and methodological solutions developed in relation to gender are important in order to understand discrimination and the differences that exist along various social axes, not to mention the particularly salient concept of intersectionality (Vendramin, 2012 p, 2).

Intersectionality is a concept frequently used in critical theories to designate the ways in which oppressive institutions (racism, sexism, homophobia, transphobia, ableism, xenophobia, classism, etc.) are interconnected and cannot be studied separately.

We argue that sexuality, reproduction, subjectivity, gender and power can be taken to be interrelated – not wholly independent of embodiment, but also socially and politically constituted. Since what gets constituted and interrelated varies, gender cannot be known in general, or prior to investigations (Ramazanoglu & Holland, 2002, p.4).

The idea of intersectionality is especially relevant in research about human rights, because HRE is based on the International Declaration of Human rights that include a huge variety of issues and themes such as freedom, races, equality, gender, nationalities etc. From a methodological perspective, the idea of intersectionality is linked with the objective of this study to observe if these issues (freedom, races, equality, gender) are linked together inside the reading of the plays within the classroom. Moreover, the idea of intersectionality was chosen for this study because it promotes a holistic point of view that allows the study to link the range of themes relative to HR with a wider vision of education that promotes social justice as meta-objective of education. In this study, Intersectionality is a feminist epistemological perspective to observe Shakespeare plays, Human Rights, and Education.

5.6 Feminist epistemology and reflexivity

Another reason to choose a feminist epistemological perspective is related to reflexivity. Reflexivity recognises that researchers are inescapably part of the social world that they are researching (Hammersley & Atkinson 1983, p14).

Feminist researcher practice reflectivity throughout the research process. This practice keeps the researcher mindful of his or her personal positionality and that of the respondent. (Hesse-Biber, 2007)

I recognise that my position as the researcher had a significant impact on the data collection and analysis, and that my insights must therefore be interpreted as situated and limited. In this study, I approach participants and construct the analysis from my perspective as a woman, Chilean/Italian, middle class, politically situated (Garcia, 2017), second generation of Italian immigrant, overseas student in the UK. However, while some postmodern approaches tend to situate the researcher in the centre of the research, in this study I consider that the participants' voices should be at the epicentre of the inquiry.

5.7 Ethical considerations

The current study presents some relevant ethical problems, such as, the issue of power relations, confidentiality, and matters associated with the sensitive nature of human right themes. Ashley (2012) mentions that the main potential ethical problem with an interview could be related to power relationships between the interviewer and the interviewee. However, she argues that it happens more frequently when the interviewees are children or young people. In the case of these studies, the respondents will be teachers. However, this perspective should be considered.

In order to protect the identity of respondents, the report of findings will be anonymous. They will be asked to complete a consent form, where the study objectives and potential uses of the data in the future will be explained. Consequently, to identify the answers, a pseudonym or a letter was assigned to each teacher. All names in the research (schools and teachers) have been anonymised with the use of suitable pseudonyms. Also, certain unique details of each school have been omitted in this report to minimise opportunities for identification.

The second point is that many times human rights were described as a sensitive topic by the teachers. Some themes that teachers described as sensitive were race, gender, sexuality, violence, and faith/belief system. This is consistent with what the literature presents as controversial or sensitive topics (e.g. Lee, 1993; Lowe & Jones, 2010; Hess, 2018). These themes were identified by teachers as related with human rights. When talking about these issues, teachers are obligated to take a position, to insert a viewpoint, thus potentially creating a level of censorship during the interview.

Another interesting phenomenon is the level of conformity in the interviews, as by pushing a certain topic that may be viewed as controversial or taboo, the teachers may be guided by my own language and position, and therefore conform to what they think I expect or want from their answers. To prevent this, I tried to maintain a high level of objectivity in my language in order to create a safe space where the teachers felt they could express their views without fear of judgement. Furthermore, I used a high amount of props in order to stimulate viewing the themes from different perspectives and viewpoints and avoid bias.

Moreover, teachers are taught to suppress their own views and thus avoiding talk of human rights and 'sensitive topics', perhaps in order to remain apolitical and not to indoctrinate the students. The teachers found talking about race and racism in multicultural schools' particularly problematic, although this may be a key factor in avoiding race-based bullying and segregation within diverse schools (Osler & Starkey, 1996). Furthermore, human rights may be problematic to teach as each teacher brings their own context, political stance and viewpoints to the conversation, thus making it hard for students to get a uniform understanding without subjectivity. This is a key factor as to why there needs to be a training program for the teachers, as this is the only way to ensure a base level of what is expected to be taught to students. Lastly, personally as a researcher, I must have remained within this same level of objectivity in order to make my research as unbiased as possible.

Also, it is important to consider that, particularly in the current Brexit atmosphere, there is a strong link made between topics relative to human rights and political stance. These themes appear constantly in the media and in everyday conversation due to their relevant and contemporary nature.

This could make the issues of human rights especially relevant but at the same time particularly sensitive for teachers and students in terms of trying to avoid a conflictive climate within the classroom.

Conclusions

In these two chapters I have explained the methodology of the study and how it is connected to the objectives of the research. In the first Chapter, I presented the aim of the research and research questions, following by the research design, pilot study, and the criteria used for selecting participants and plays. Also, the recruitment process and the ethical considerations were included. Finally, in the second chapter, I discussed the philosophical framework that guides the study and rationale of the methodology, including the key ideas that supported a qualitative approach.

CHAPTER 6: REPORT SUMMARY

Introduction

In this chapter I will present the preliminary findings of the study. The chapter will describe a summary of findings supported by tables that show how codes and sub-codes were organised using NVIVO. The chapter is mainly descriptive, the following chapters: 7,8 and 9 will analyses and discuss in deep the material under the gaze of the literature review.

As it was mentioned in the methodology chapter, one of the problems that arose in the coding process was the vast diversity of responses. After the process of deductive coding, there were still too many themes pending. The solution for this was to pass the material for three stages of coding (see Chapter 4): regrouping the codes within the framework of TGHR and CEWAD and finally organise the material by research questions. The next sections show this results organised by research question. Also, include a brief comment in each table and a conclusion.

6.1 Participant conceptualization of human rights

The first section of the interviews was based on general questions about human rights aimed at addressing the sub-research question: What do these teachers think human rights means? All the participants demonstrated familiarity with the human rights term. However, teachers revealed varied understandings of the concept. These firsts questions were intentionally designed to explore the ideas teachers had about the concept in personal terms, outside the context of education, literature, or Shakespeare. The intention was to explore teachers' views in terms of their personal and social-cultural understanding before relating it to Shakespearean plays and teaching.

At the first stage, teachers came up with a heterogeneous range of ideas and definitions showing a diverse understanding of the concept. In the second and third parts of the interview, teachers expressed their views on human rights themes within Shakespeare's work and within each chosen

play. In these three stages, teachers demonstrate an extensive range of conceptualizations.

In terms of the language used while defining the concept, when teachers defined human rights beyond Shakespearean context, they tended to use completely different vocabulary from each other. In contrast, when referring to human rights themes in Shakespearean plays, they seem to have more ideas and vocabulary in common.

The first sub-research question was: What do these teachers think human rights means? In the first stage of interviews, when teachers were asked to define human rights as a concept, they came up with a varied range of thoughts and explanations, showing a dissimilar understanding of the concept. As it was mentioned in the methodology chapter, these ideas were coded using NVIVO with the purpose of analysis. In the following table 6.1, I will present the codes related to teacher's conceptualization of human rights. The columns represent the code and sub-code name (if appropriate), the number of sources (participant) and the references (number of mentions).

6.2 What do these teachers think human rights means? SRQ1

As was mentioned before, I used the classification of TGHR and CEDAW as a framework for second stage of coding (see Table 4.2 *Stages of coding*). Consequently, I organised teachers; thematic codes into the structure of three generations of rights mentioned in the literature. After that, I classified the emergent themes by research questions. The next sections will be presented in the following table:

SRQ 1: What do these teachers think human rights means?

Coding A

<i>Classification</i>	<i>Codes</i>	<i>Sub-codes</i>	<i>SOURCES</i>	<i>REFERENCES</i>
<i>Characteristic of human rights</i>	<i>Inherent</i>			
	<i>Fundamental</i>		4	6
	<i>Inalienable</i>			
	<i>Imprescriptible</i>			
	<i>Indivisible</i>			
	<i>Universal</i>		7	17
	<i>Interdependent</i>		0	0
<i>Emergent themes</i>			18	60
	<i>Controversial or sensitive topic</i>		15	23
	<i>Difficult topic to talk about within the class</i>		11	14

Table 6.1. SRQ1 Coding A.

As was mentioned in the last section, in the first stage of the interviews, when teachers were asked to define human rights as a concept, they came up with a varied range of thoughts and explanations showing a different understanding of the concept. Some teachers defined human rights in terms of “being equal”, “to have the same rights”, “to have equality and justice”. They showed a vast range of different ideas linked with the notion of rights such as “equal rights”, “right to freedom”, “women’s rights”, “rights to education”. In terms of the content, the “right to freedom” was the most common answer (seven mentions out of 20):

Freedom; I think as I understand Human rights I immediately think of freedom and I immediately think of it in a global scale, so it's the freedom that everybody should have regardless of society or culture or religion.

Although participants never called it by this name, this could be considered as civil or political rights. The participants also included individual rights such as freedom of speech. The word “basic” was mentioned four times in the definitions of human rights in terms of “very basic things” or “basic rights”. They also linked the concept with practical human necessities such

as “people’s right to eat and drink”. They often used the word difficult, sensitive, and hard when trying to explain their ideas about human rights.

So that makes it really hard which is why I think human rights I think are very basic things. I think there are very basic tenants that should never be stopped by for example everybody has the right to eat. Yeah. And everybody has the right to healthcare, things like that. The very very basic ones, whether you have the rights as a woman to wear a short skirt or not. I don’t think I am in a position to judge whether culture should or shouldn’t hold back.

Teachers explained that one of the difficulties in defining human rights is that the concept included too many areas of existence, from everyday necessities such as food or clothes to social rights such as healthcare. Teachers recognised civil rights such as safeguarding of peoples' physical and mental integrity, life, and safety as human rights, although they do not name them as civil rights. Also, they mention protection from discrimination talking about themes such as race, gender, national origin, colour, ethnicity, religion, sexual orientation, and gender identity:

Human rights are such a big umbrella, and it comprises so many things: people’s right to freedom, people’s right to free choice, people’s right to equality, people’s right to eat and drink, people’s right to not be alone; you know... all the basic things.

As will be observed in Chapter 7, gender rights were widely mentioned in relation to the play *Romeo and Juliet*.

Interestingly, no teacher mentioned the “International Declaration of Human Rights” as part of their definition, but they mentioned the word “international”. Two teachers who were previously working abroad linked the concept with the idea of “international” or “global”, which could be linked with the idea of universality. Teacher H, who was teaching in Netherlands before UK mentioned that:

I immediately connect it to something international. We are all equal and that we all have the same rights wherever you live or whatever your nationality is male and female have the same.

Teachers tended to be reflective in their analysis and demonstrated awareness of the possible contradictions and complexity of the discussion on human rights issues, especially about the issue of universality.

I think the problem is that sometimes it is different. In different cultures, sometimes people think we should have different freedoms and different rights and that there should be different barriers to that. And I don't think we can stand in one culture and judge another culture.

While they do not mention “International Declaration of Human Rights”, their language denotes an understanding of the content announced in the IDHR. They mentioned civic, political, economic, social, and cultural rights (Donnelly, 2013), although they were not named as such. I observed that teachers were trying to find a complete definition of human rights, a kind of correct definition. They seemed to try to find a universal definition that encompassed the idea of this diversity of rights:

You see what I mean? so I think it's I think the very very basic problems are universal and should be universal but then beyond that I personally don't feel in a position to judge on the situation.

In summary, teachers identified a large range of civil, social, and political rights as human rights. They also recognised gender rights, religious rights, and sexual rights as human rights, although they realised later that they did not teach them as human rights.

SRQ 1: What do these teachers think human rights means?

Coding B

Classification	Codes	Sub-Codes	Sources	Ref.	
Civil rights and political rights (individuals rights / first generations of rights Articles 2-21 UDHR)			20	196	
	Right to freedom		12	16	
	Right to equality		13	18	
	Rights to freedom from discrimination	Gender rights		17	40
		Religious rights		14	20
		Ethnic rights		16	27
	Rights to freedom from slavery and forced labour		6	7	
	Right to Freedom of thoughts, religious and belief	Religious rights		14	20
		Xenophobia		10	17
	Social, economic and cultural rights (individuals rights / second generations of rights, Articles 22-28 UDHR)	Right to education		7	7
Right to food and clothes			3	3	

Table 6.2. SRQ1 Coding B.

Teachers expressed that human rights are a difficult concept to define. Twelve out of twenty participants defined HR as freedoms. Participants showed a vast range of different thoughts linked with the idea of freedoms such as “right to freedom”, “freedom of expression” and “freedom to make choices”. Fifteen out of twenty defined HR linked with the idea of equality; “equal rights”, “gender equality”. Seventeen linked HR with the idea of gender rights, fourteen with religious rights and sixteen with ethnic rights. Six linked it with the idea of freedom from slavery, and ten mentioned the word xenophobia. Teachers explained that one of the difficulties in defining human rights is that the concept includes too many areas of existence, from everyday necessities such as food or clothes, to social rights such as healthcare.

So that makes it really hard which is why I think human rights I think are very basic things. I think there are very basic tenants that should never be stopped by, for example, everybody has the right to eat. Yeah. And everybody

has the right to healthcare, things like that. The very very basic ones, whether you have the rights as a woman to wear a short skirt or not. I don't think I am in a position to judge whether culture should or shouldn't hold back.

Some teachers defined human rights in terms of “being equal”, “to have the same rights”, “to have equality and justice”. Teachers recognised civil rights such as safeguarding of peoples' physical and mental integrity, life, and safety as human rights, although they do not name them as civil rights. Furthermore, they mentioned protection from discrimination talking about themes such as race, gender, colour, ethnicity, religion, sexual orientation, and gender identity:

Human rights are such a big umbrella, and it comprises so many things: people's right to freedom, people's right to free choice, people's right to equality, people's right to eat and drink, people's right to not be alone; you know... all the basic things.

Teachers recognised gender rights and sexual rights as human rights. For example, Teacher A mentioned gender equality as a part of their definition:

Same pay equal pay for men and women...access to education for males and females...same rights to education.

The definitions that teachers gave tended to be very general and, at times, imprecise. Usually, their body language denoted a difficulty in finding the appropriate words to describe their ideas.

(...) its quite a fluid concept but it's a general principle that everyone has the right to live the life they want to live without restrictions or limitations. That's how we live in the school as well.

No teacher mentioned explicitly the “International Declaration of Human Rights” as part of their definition although they mentioned the word “international”. Two teachers who were previously working abroad linked the concept with the idea of “international” or “global”, which could be linked with the idea of universality. Teacher A mentioned that:

I immediately connect it to something international. We are all equal and that we all have the same rights wherever you live or whatever your nationality is male and female have the same rights.

Teachers tended to be reflective in their analysis and demonstrated awareness of the possible contradictions and complexity of the discussion on human rights issues, especially about the issue of universality of HR.

I think the problem is that sometimes it is different. In different cultures, sometimes people think we should have different freedoms and different rights and that there should be different barriers to that. And I don't think we can stand in one culture and judge another culture.

While they did not mention “International Declaration of Human Rights”, their language denoted an understanding of the content announced in the UDHR. They mentioned civic, political, economic, social, and cultural rights (Donnelly, 2013), although they were not named as such. They seemed to try to find a universal definition that encompassed the idea of this diversity of rights:

You see what I mean? so I think it's I think the very very basic problems are universal and should be universal but then, beyond that, I personally don't feel in a position to judge on the situation.

Furthermore, outside the framework of UDHR generations of rights, teachers expressed some characteristics of HR that were classified as emergent themes. Fifteen out of twenty defined human rights as a controversial topic using different expressions. They mentioned the word “difficult”, “sensitive”, “hard” when trying to explain their ideas about HR. Six out of twenty used the word “sensitive” topic. Eleven teachers said that it is a difficult topic to talk about with students. About that, teacher R explains:

... I think it would have to be managed really well. Obviously if it was multicultural, talking about race in any kind of detail might be quite sensitive to some people. So if it was managed well, definitely. I think it would be a great way in.

Many participants expressed some kind of worries in their language when talking about the topic. I called this phenomenon the narrative of difficulties because it was present transversally all through the interviews at different levels and dimensions. The narrative of difficulties could be observed in two different dimensions. One related to the language of difficulties in the interviews, and the second one to the actual difficulties they expressed they had when exploring HR themes within the classes. Despite the fact that they had constructive first reactions to the topic, they seemed to have difficulties to find the accurate words to express it. As Teacher I assumed:

Yeah, so in some ways when people were... I don't know it's difficult. When people were asked from no ... of being racist it was easy to deal with it. But

now... It's a little bit like sexism I think a lot of it. It's there, but it's very hidden, and so that's harder to sort of deal with it, isn't it?

Teachers repetitively used words like “difficult”, “hard”, or “challenge”. All of these words were translated into a difficulty to organise a coherent speech and talk clearly and openly about their understanding of human rights. They looked hesitant and insecure of their answers, even asking the interviewer for approval at the end of the phase. For example:

I'm thinking things in organizations like Amnesty International and things like that. Like people who work specifically for human rights. Is that what you mean?

What it draws attention in this example is the use of the question at the end. It looks that the interviewee is asking for approval or clarification. What to do think human rights means? This was especially clear when the teachers' intention was to explain the concept as an isolated idea, outside the context of the plays. When teachers were asked to explain about the place of human rights within the plays, then their narrative changed and they expressed their views in a more confident and empowered way.

Although the language difficulties were not part of the questions, participants repeatedly mentioned that the main difficulty to teach Shakespeare is the language. In relation with that, Teacher V explains how these themes can be an opportunity to help students to overtake the issues of language and focus on their attention in the play's contents and meaning. Teacher V explains what happens “once you got through the barrier of the language”:

Well, the main issue with Shakespeare is not necessarily about the themes, which are difficult, but the language. Yeah it's the language which is the barrier for the children, not really the themes. And actually, a way of they appreciate the language is often through appreciation of the theme. So they're aware of what anti-Semitism is and that allows them to understand why Shylock is saying “you spit at me, you treat me like a dog”. When they finally understand why you're saying those things because of the theme that allows them access to the language.

In summary, teachers identified a large range of civil, social, and political rights as human rights. They also recognised freedoms, gender rights, religious rights, and sexual rights as human rights, although they realised later that they did not teach them as human rights.

In the literature review within the framework of UDHR some characteristics of HR were described. Teachers mentioned some of these characteristics explained in their own words.

6.3 Does teacher observe HR themes in Shakespeare plays?

SRQ2

SRQ2: Does teacher observe HR themes in Shakespeare plays?

Coding A

Codes	Sub-Codes	Sources	References
Yes, they observe relation between Shakespeare and HR themes		18	18
No relation		0	0
Never thought about the relation but can see potential relation.		2	2
Yes, as an explicit content		2	2
Yes, as an implicit content		16	16

Table 6.3. SRQ2 Coding A.

Answering the question whether they can observe any connection between human rights and Shakespeare, eighteen out of twenty teachers interviewed perceived a very substantial link between the two ideas. Two teachers expressed that they never thought about that connection openly before, being interviewed but stating that it could be potentially significant.

Teachers with more years of teaching (34 and 25 years) defined the connection as "fundamental" or "essential", as N emphasised:

I think it's essential. Yes, absolutely. I think that any literature... I think that's the case. But it's very prominent in Shakespeare and it's impossible to ignore.

Teacher S highlights that:

Absolutely. It's an integral part of it and as I said, it's the way of leading kids into actually understanding the plays and not just understanding, enjoying the plays because how can they understand them unless they relate to them?

Teacher M linked the question with the purpose of teaching literature in general and how literature could help students to give meaning to their own

context. They recognised human rights themes as an integral part of any literature.

Well, absolutely because otherwise what's the point of doing that? That's the whole point of literature, isn't it? That it actually has a meaning to the real world, you know? I don't think it has to be directly political, but I think it has to have some relevance to the real world, yes, definitely (...)

In this example, the teacher mentioned the potential of a political dimension of literature that is present in teaching too. This political dimension was mentioned by 5 out of 20 teachers in different words. However, when they were asked if they used the word “human right” within classes, the answer was no. They recognised human right as implicit content:

R: Well probably because if you didn't, you wouldn't be talking about, you wouldn't be talking about because like the unit wouldn't be in human rights and Shakespeare. It would be implicitly; you would be talking about a specific human right. If you are given all of them so you would look up the right to speak, to speak freely or you would look up women's rights. You wouldn't look at all of them at the same time which is probably why you might not use them.

Two teachers mentioned HR themes as explicit content within the classes, while eighteen as an implicit content.

I think it would be, the human right element of it is something that that could certainly be addressed. Whether or not we would frame it into such in such a way of saying we're talking about human rights is that is the difference whether we talk about it. So, for example, this year we did the treatment of women in Shakespeare's plays and we linked that with how women are treated in today's society. But, I have to say, I didn't explicitly link it with kind of human rights; I linked it with domestic abuse campaigns and everything but I didn't necessarily explicitly link it with human rights.

One teacher mentioned that Shakespeare could be a difficult author to explore human rights:

Personally, I mean, yes. It would be a relevant way of using Shakespeare to discuss those topics but I would've said the kids if I was choosing how to address the topic, I wouldn't choose Shakespeare actually and I would choose probably something that was a little bit more easily accessible for them in terms of the language. The reason why I think Shakespeare is obviously so prevalent in schools is because of its compulsory component on the curriculum. And obviously, we have to teach it in a way in which we address

that compulsory element is by addressing into themes which are universally relevant. But if I was trying to address anti-Semitism or racism, I'll probably choose something different. Is it OK?

6.4 What HR themes do they perceive in Shakespeare Plays?

SRQ3

As we observed in the last section, when participants were asked if they perceive any relation between Shakespeare and human rights, the answer was commonly yes. A majority of them said that they can see human right themes inside the plays and did not have any difficulty to mention examples within the plays, as we will see in detail in this section. In fact, teachers were asked to select three plays from a group of five: *Romeo and Juliet*, *Macbeth*, *The Merchant of Venice*, *The Tempest* and *Othello*. The following table shows the ranking of selected plays:

6.4.1 Plays selected by teachers

<i>Options of plays</i>	<i>Number of teachers who select this play</i>	<i>Total References</i>
<i>Romeo and Juliet</i>	18	76
<i>Othello</i>	16	64
<i>The Merchant of Venice</i>	14	54
<i>The Tempest</i>	6	20
<i>Macbeth</i>	0	8

Table 6.4. SRQ3 Coding A.

The majority of participants chose to talk about *Romeo and Juliet* (eighteen out of twenty), followed by *Othello* (sixteen out of twenty), and *The Merchant of Venice* (fourteen out of twenty). Finally, six teachers chose *The Tempest* and none *Macbeth*. After that selection, they were asked to recognise which potentials human right themes they observe within this particular play.

6.4.2 HR themes that teachers recognised within *Romeo and Juliet* (SRQ3.1)

SRQ3.1HR themes that teachers recognised within *Romeo and Juliet*

<i>CODES</i>	<i>Sub-codes</i>	<i>SOURCES</i>	<i>REFERENCES</i>
<i>Gender rights</i>		18	36
	<i>right to freedom of choice</i>	13	15
<i>Sexual rights</i>	<i>right to choose partner</i>	9	9
	<i>right to express identities</i>	7	8
	<i>right to education</i>	3	3
<i>No HR linked</i>			

Table 6. 5. SRQ3 *Romeo & Juliet* Coding B.

Romeo and Juliet was the play that most of the teachers chose for the interviews. Teachers recognised gender rights as human rights in *Romeo and Juliet*. Seventeen out of twenty teachers conceptualised human rights as gender rights during the interviews using examples from *Romeo and Juliet*.

Teachers often use terms such as equality, women's rights, gender equality, and women freedoms to answer the question: What human rights themes do they perceive in Shakespearean Plays? They were more often linked to *Romeo and Juliet* but also to *The Merchant of Venice* and its female characters as could be observed in the following sections. From seventeen responders that recognised gender rights as human rights in *Romeo and Juliet*, just twelve teachers expressed that they discuss gender right explicitly with their students within the class through *Romeo and Juliet*. Teacher C declared:

We do that, absolutely. Certainly, we look at gender. Really, definitely, we look at gender. We look at the control. They see quite readily that Juliet is seen as property for her father. Just somebody that he can hand out. "I give you to my friend," is one of the lines that we look at. We look at the violence against her, the aggression from her father. We look at the way she has no determination of her life choices. We look at gender, and we may go off on an angle and look at gender issues that they're experiencing today. We do look at it. I think a lot of children, unfortunately, do experience some degree of violence from a parent at home.

The specific rights that teachers recognised as human rights in *Romeo and Juliet* were the right to freedom of choice, the right to choose a partner, the right to education, and the right to express the identity. Thirteen out of twenty respondents chose to mention the freedom of choices as a right in relation to Juliet. They explained her lack of freedom to make personal decisions under her father authority. Nine out of twenty mentioned her lack of right to choose a partner, and seven out of twenty, the right to express identities. Eleven respondents agreed that the favourite play of young students is *Romeo and Juliet*. They claimed that it is because they feel represented by the characters and themes that are relevant to their age. The themes mentioned were: love, friendship, relationships with parents, independence, and freedom. Furthermore, teachers perceived that *Romeo and Juliet* offer the students an opportunity to explore gender roles and evaluate what are the expectation about masculinity and femininity nowadays.

***Romeo and Juliet*: Summary of findings**

- Seventeen out of twenty teachers selected *Romeo and Juliet* to talk during the interview.
- All of them agreed with the idea that gender equality and women’s rights are a key issue in *Romeo and Juliet*.
- Twelve out of 20 teachers who chose to talk about *Romeo and Juliet* recognised to talk explicitly about gender equality and women’s rights when teaching *Romeo and Juliet*.
- 100% thought that it could be possible to talk about gender equality and women’s rights in the student context using *Romeo and Juliet*.
- 100% of them perceived that talking about gender equality and women’s rights are relevant to teaching Shakespeare.

6.4.3 HR themes that teachers recognised within *Othello* SRQ3.2

SRQ3.2HR themes that teachers recognised within *Othello*

Coding B

CODES	Sub-codes	SOURCES	REFERENCES
<i>Ethnics rights</i>		16	27
	<i>Race or racism</i>	15	17
	<i>Xenophobia</i>	12	15
	<i>Multiculturalism</i>	7	7
<i>Gender rights</i>		7	5
<i>Right to express identities</i>		2	2

Table 6.6. SRQ3 *Othello* Coding B.

Another play that was extensively mentioned was *Othello*, which was related to themes such as race, xenophobia and multiculturalism. Teachers suggested that a play such as *Othello* is impossible to teach without addressing the issue of race and multiculturalism. Although educators identify ethnics rights as human rights during the interviews and they used examples from *Othello* to talk about these themes, they recognise that they don’t teach racism or multicultural themes linked with human rights explicitly.

...we definitely look at *Othello* at through obviously the race and the role of females but also look through it from Marx's perspective.... which I think has to tie in with human rights. Particularly, the study of 'Othello' fits perfectly to start looking at slave narratives, civil rights speeches, and racism in the media. You can almost begin presentation of racism in literature, and one begins to ask oneself some big conceptual questions.

***Othello*: Summary of findings:**

- Sixteen out of twenty teachers selected *Othello* for the interview.
- All of them agreed with the idea that race and xenophobia are key issues in *Othello*.
- 100% of teachers who that teach *Othello* said that talk about race when they teach *Othello*.
- All (16) perceived that talking about racism and xenophobia is relevant to teach Shakespeare.
- All of them (16) perceived that racism and xenophobia are topics relevant to human rights issues.
- Seven teachers mentioned gender rights in *Othello* related to the character of Desdemona.
- All teachers recognised that they talk about race or xenophobia themes when teaching *Othello*. However, all of them recognised that they don't teach it in relation with human rights explicitly.
- 100% of the teachers believe that racism is not an issue within their schools.

6.4.4 HR themes that teachers recognised within *The Merchant of Venice* (SRQ3.3)

SRQ3.3 HR themes that teachers recognised within *The Merchant of Venice*

<i>Codes</i>	<i>Sub-codes</i>	<i>Sources</i>	<i>References</i>
<i>Religious rights (Freedom of belief)</i>		14	25
	<i>Bigotry</i>	10	18
	<i>Xenophobia</i>	9	13
	<i>Multiculturalism</i>	4	4
	<i>Right to express religious identities</i>	4	4
	<i>Anti-Semitism</i>	14	16
<i>Gender rights</i>	<i>Rights to choose a partner (Portia)</i>	3	3

Table 6.7. SRQ3 *The Merchant of Venice* Coding B.

The third most chosen play was *The Merchant of Venice*. Within the play, fourteen teachers recognised religious rights as human rights. For example, ten respondents mentioned that bigotry has a theme linked with HR and nine xenophobia. Furthermore, fourteen teachers mentioned anti-Semitism in relation to the play. Another themes mentioned were identity and gender rights within *The Merchant of Venice*. As one of them said:

R: I think yes, there is; because I think within his plays he explores identity and explores freedom. And I think the interesting thing here is that there's going to be a difference between what we read into as an audience and what he probably intended. For example, if you look at the Merchant of Venice, I think if you were looking at the Merchant of Venice from a modern point of view and you are welcoming human rights for example if you took that character ... and you thought of anti-Semitism.

The issue of anti-Semitism was extensively mentioned by teachers who connected HR with *The Merchant of Venice*. They suggested that the play could be an opportunity to address issues of anti-Islamism that reflected the current kind of xenophobia. They mentioned that the play provides an opportunity to confront xenophobia in different contexts, manifestations, and perspectives. However, teachers admitted that confronting these issues can be sensible, especially in multicultural schools. Furthermore, the majority of

teachers recognised that they don't teach these contents explicitly linked with human rights.

So, the reaction in the class, I guess, once you got through the barrier of the language is kind of discussed. They do say, they do tend to sort of think, they feel sympathy towards Shylock that he's, the fact that he is sort of so, people so prejudiced against him. And they dislike when we get into the trial scene and actually he's cheated again. But then, again, Shakespeare does present him sometimes as quite a cruel and unforgiving character. So the kids do also feel that side of it too, if you can lead them to it. But they hate the idea of anti-Semitism, they really hate that. So it really allows them to engage with the play.

The Merchant of Venice: Summary of Findings:

- Fourteen out of twenty teachers chose to talk about *The Merchant of Venice* for the interview.
- Ten out of fourteen of them agreed with the idea that bigotry is a key issue within the play.
- Nine out of fourteen of them agreed with the idea that xenophobia is a key issue in *The Merchant of Venice*.
- All of them agreed with the idea that anti-Semitism is a key issue within the play.
- Mostly all teachers recognised that they do talk about xenophobia, anti-Semitism, or bigotry when teaching *The Merchant of Venice*. However, all of them recognised that they don't teach them in relation with human rights explicitly.

80% of the teachers believe that xenophobia, anti-Semitism and bigotry are not an issue within their schools.

Three of them said that though *The Merchant of Venice* is possible to make a comparison between anti-Semitism and anti-Islamism or anti-Muslimism.

All participants think that it could be possible to talk about xenophobia, anti-Semitism, bigotry, and intolerance in the student context using *The Merchant of Venice*.

100% of the participants perceived that talking about anti-Semitism, bigotry, and intolerance is relevant to teaching Shakespeare.

6.4.5 HR themes that teachers recognised within *The Tempest* (SRQ3.4)

SRQ3.4 HR themes that teachers recognised within *The Tempest*

<i>Codes</i>	<i>Sub-codes</i>	<i>Sources</i>	<i>References</i>
<i>Rights to freedom</i>		6	11
	<i>Slavery</i>	6	7
<i>Ethnics rights</i>		4	13
<i>Rights to education</i>		3	5
<i>Right to citizenship</i>		2	2

Table 6 8. SRQ3 *The Tempest* Coding B.

Six teachers chose to talk about *The Tempest* during the interviews. They recognised the rights to freedom, ethnics rights, rights to education, and rights to citizenship as human rights themes within the play. Teachers mentioned the rights to freedom in relation to the character of Caliban and his condition of slavery. Also, they mentioned the rights to education as a possible theme in connection with the relationship between *Miranda* and *Caliban*.

***The Tempest*: Summary of findings**

- Six out of twenty teachers chose to talk about *The Tempest* for the interview.
- All of them agreed on the idea that the rights to freedom is a key issue within the play.
- Six of them agreed on the idea that slavery is a key issue within the play.
- Four of them agreed that ethnics rights are key issues within the play.
- Six of them agreed on the idea that the rights to education is a key issue within the play.
- Two of them agreed that the rights to citizenship is a key issue within the play.

- Essentially all teachers (six) recognised one of these issues: the rights to freedom, ethnic rights, rights to education or rights to citizenship as human rights themes within the play.
- Mainly all teachers recognised that they do talk about one or more of these issues: the rights to freedom, ethnic rights, rights to education, or rights to citizenship as human rights themes within the play. However, all of them recognised that they don't teach these themes in connection with human rights explicitly.

6.4.6 HR themes that teachers recognised within *Macbeth* SRQ3

SRQ3.5 HR themes that teachers recognised within *Macbeth*

Codes	Sub-codes	Sources	References
<i>Macbeth</i>		4	7
	<i>Right to freedom</i>	2	4
	<i>Rights of justice</i>	2	3
<i>Gender rights</i>	<i>Gender identities and gender roles</i>	2	2

Table 6.9. SRQ3 *Macbeth* Coding B.

None of the teachers chose *Macbeth* for his interview, but they mentioned the play as an example of some themes when talking about another play. They recognised the rights to freedom, gender rights, and the rights of justice as human rights themes within the play. Teachers mentioned gender identities and gender roles in relation to the character Lady Macbeth, and defined her as strong and masculine. Furthermore, they mentioned the rights of justice in relation to the abuse of power in the play. Teacher K said:

In Macbeth we're looking at Lady Macbeth at the moment and to what extent you can feel sympathy for her, and as a highly intelligent woman trapped in a society where they wasn't really allowed to flourish, you can

only do it through a husband. So we'd look at Lady Macbeth from a feminist perspective.

Macbeth: Summary of findings

- None of the teachers chose to talk about *Macbeth* for the interview, but they used the play as example for some themes.
- Two teachers agreed on the idea that the rights to freedom is a key issue within the play.
- Two agreed that justice is a key issue within the play.
- Two teachers mentioned that gender identities and gender roles are themes linked with human rights within the play.

Conclusions

In summary, teachers definitively identify the presence of human rights themes in Shakespearean plays. They recognised that it is an integral and relevant part, not just of Shakespeare's plays, but of all literature. They suggested that human rights themes are implicit content and that the potential discussion of this subject within the teaching will depend essentially on the teacher's approach to the play. They recognised that these themes are significant for teaching any work of literature, but they also diagnosed that they could be ignored in order to prevent sensitive or problematic discussions. Furthermore, they identified gender rights, religious rights, and ethnic rights as human right within the plays, although they mentioned later that they did not teach them as human rights.

CHAPTER 7: THE LIMITS OF MY LANGUAGE ARE THE LIMITS OF MY WORLD

Introduction

In this chapter, I present findings of the study related to how teachers conceptualised the idea of human rights. During the interview, teachers were asked to define the concept and explore their understanding. This chapter also presents a discussion of some of the relevant ideas that these teachers expressed. This chapter examines and discusses the first subsidiary research question: What do these teachers think human rights means?

In the first section I will develop how teacher connect Shakespeare with human rights themes. In the second section of the chapter, I will develop three arguments. Firstly, that teachers construct their narrative on human rights based on a language of problems and difficulties, mainly because they consider human rights as a sensitive and highly political topic. Second, I argue that teachers recognise gender rights, religious rights, and sexual rights as human rights within Shakespearean plays, although they do not teach them explicitly as human rights. Finally, I argue that teachers construct a narrative of human rights using the language of literature instead of the language of human rights education.

In the following Chapters (VIII and IX) I will be focussed on teachers' views on human rights themes within specific Shakespeare plays and how these themes are connected with their classes.

7.1 Connection between Shakespeare and HR

Answering the question whether they can observe any connection between human rights and Shakespeare, fifteen out of 20 teachers interviewed perceived a very substantial link between the two ideas. The other 25% of the teachers expressed that they never thought about that connection openly before being interviewed, but stated that it could be potentially significant. These 5 participants, who had never considered directly this connection, were coincidentally the younger members of the participant group, with 1 to 3 years of teaching experience. That could be considered as a factor of analysis in terms of experience. The teachers with more years of teaching defined the connection as "fundamental" or "essential", as N emphasised:

I think it's essential. Yes, absolutely. I think that any literature... I think that's the case. But it's very prominent in Shakespeare and it's impossible to ignore.

Teacher S highlighted that:

Absolutely. It's an integral part of it and as I said, it's the way of leading kids into actually understanding the plays and not just understanding, enjoying the plays because how can they understand them unless they relate to them?

Teacher M linked the question with the purpose of teaching literature in general and how literature could help students to give meaning to their own context. They recognised human rights themes as an integral part of any literature.

Well, absolutely because otherwise what's the point of doing that? That's the whole point of literature, isn't it? That it actually has a meaning to the real world, you know? I don't think it has to be directly political, but I think it has to have some relevance to the real world, yes, definitely (...)

In this example, the teacher mentioned the potential of a political dimension of literature that is present in teaching too. This political dimension was mentioned by 5 out of 20 teachers in different words. However, when they were asked if they used the word "human right" within classes, the answer was no. They recognised human right as implicit content:

R: Well probably because if you didn't, you wouldn't be talking about, you wouldn't be talking about because like the unit wouldn't be in human rights

and Shakespeare. It would be implicitly; you would be talking about a specific human right. If you are given all of them so you would look up the right to speak, to speak freely or you would look up women's rights. You wouldn't look at all of them at the same time which is probably why you might not use them.

Despite the fact that teachers found it difficult to define human rights beyond Shakespearean education, within this context the scenario dramatically changes. When asked if they perceive any relation between Shakespeare and human rights, the answer was commonly yes. A majority of them said that they can see human right themes within the plays, and they did not have any difficulty to mention examples within the plays, as we will see in detail in the following chapters VIII, and IX. Some of the themes that were more frequently mentioned as human rights, within the plays, were related with racism and xenophobia, gender rights, and freedom.

For example, if a play explored identity and freedom, like *The Merchant of Venice*, it was absolute connected with human rights. As one of them said.

R: I think yes, there is; because I think within his plays he explores identity and explores freedom. And I think the interesting thing there is that there's going to be a difference between what we read into as an audience and what he probably intended. For example, if you look at the Merchant of Venice, I think if you were looking at the Merchant of Venice from a modern point of view and you are welcoming human rights for example if you took that character ... and you thought of anti-Semitism

The issue of anti-Semitism was extensively mentioned by teachers who connected HR with *The Merchant of Venice*. They suggested that the play could be an opportunity to address issues of anti-Islamism that reflected the current kind of xenophobia. They mentioned that the play provided an opportunity to confront xenophobia in different contexts, manifestations, and perspectives. However, teachers admitted that confronting these issues can be sensible, specially in multicultural schools.

Women's rights are a theme that repeatedly emerged during the interviewing process in questions related to human rights themes within the Shakespeare's plays. Seventeen out of twenty teachers conceptualised human rights as gender rights during the interviews using examples from different plays. Teachers often use terms such as equality, women's rights, gender equality, and freedom to answer the question: What human rights themes do

they perceive in Shakespearean Plays? They were more often linked to *Romeo and Juliet*, but also to *The Tempest*, *The Merchant of Venice*, and *Macbeth* and its female characters.

Another play that was extensively mentioned was *Othello*, which was related with themes like racism and multiculturalism. Teachers suggested that a play such as *Othello* is impossible to teach without addressing the issue of race and racism. Many educators used examples from *Othello* to talk about human rights themes and Shakespeare, but very few confessed to actually teach the play. In summary, teachers definitively identify the presence of human rights themes in Shakespearean plays. They recognised that it is an integral and relevant part, not just of Shakespeare's plays, but of all literature. They suggested that human rights themes are implicit content and that the potential discussion of this subject within the teaching will depend essentially on teacher's approach to the play. They recognised that these themes are significant for teaching any work of literature, but also they diagnosed that they could be ignored in order to prevent sensitive or problematic discussions. Furthermore, they identified gender rights, religious rights, and ethnic rights as human right within the plays, although they mentioned later that they did not teach them as human rights.

7.2 Constructing a narrative of difficulties to conceptualise HR

As can be observed in the last sections, teachers demonstrated enthusiasm in exploring the relation of human rights with Shakespeare education. However, after the initial enthusiastic approach to the topic, many of them expressed worries in their language when talking about the topic. I called this phenomenon the narrative of difficulties because it was transversally present all through the interviews at different levels and dimensions. In the next sections, I argue that the teacher's narrative of human rights is based on an idea of obstacles and difficulties and, at the same time, constructed by the omission of the phrase "human rights". Additionally, I suggest that this could happen because human rights are considered a sensitive topic and a highly political term that has a moral connotation (Henkin, 1989). In the next sections, I discuss and examine the difficulties teachers find to talk and teach about human rights and the reason why this could happen.

The narrative of difficulties could be observed in two different dimensions. The first one is relevant to the language of difficulties in the interviews, and the second one is the actual difficulties they expressed they had when exploring HR themes within the classes. In spite of the fact that they had constructive first reactions to the topic, and this created a relaxing atmosphere to start the conversation, they seemed to have difficulties to find the accurate words to express themselves. As Teacher I assumed:

Yeah, so in some ways when people were... I don't know it's difficult. When people were asked from no ... of being racist it was easy to deal with it. But now... It's a little bit like sexism I think a lot of it. It's there, but it's very hidden, and so that's harder to sort of deal with it, isn't it?

Teachers repetitively used words like “difficult”, “hard”, or “challenge”. All of these was translated into a difficulty to organise a coherent speech and talk clearly and openly about their understanding of human rights. They looked hesitant and insecure of their answers, even asking the interviewer for approval at the end of the phrase. For example:

I'm thinking things in organizations like Amnesty International and things like that. Like people who work specifically for human rights. Is that what you mean?

What draws attention in this example is the use of the question at the end. It looks that the interviewee is asking for approval or clarification to the question: What to do think human rights means? This was especially clear when the teachers' intent was to explain the concept as an aisle idea, outside the context of the plays. When teachers were asked to explain about the place of human rights within the plays, then the narrative changed and they expressed their views in a more confident and empowered way.

This narrative of difficulties could be interpreted considering two different aspects: the perception of the teacher of human rights as a sensitive topic, and their apparent awareness that human rights could be a highly political term. Both reasons could explain the apparent apprehension of teachers to express any opinion that could be a contradiction to the school's values, considering their awareness of the fact that they remained representatives of an institution: the schools

7.3 Human rights as a sensitive topic

During the interviews, teachers expressed that exploring HR themes in the class could be difficult because they think it is a sensitive topic. They mentioned different types of reservations. For example, they had to consider the background of their students, contemplate the values of the school and be careful about the language they would use. For example:

Again, you have to be sensitive how you deal with that because my children are refugee and asylum seeker children, so they may have witnessed some violence. They certainly, some of them, have left countries because they're not safe to live in.

Teachers seemed to believe that we were talking about something very sensitive, and I perceived a certain degree of secretiveness in their body language. It seemed like in the first minutes of the interviews they were “testing the water” to see how political the conversation could be. As Lee (1993) suggests, the very nature of these topics can induce opinions and positions at a very personal level. These could outcome in the manifestation of solid and occasionally extreme opinions with which other students of the class may agree with or find objectionable. Similarly, other students may feel so uncomfortable about views expressed, that they may feel incapable to participate at all. Moreover, some of the students could have personal experience of the subject under conversation and feel incapable to affront the pressure of the class.

Some themes that teachers expressed as sensitive were race, gender, sexuality, violence, and faith/belief system. This is consistent with what literature presents as controversial or sensitive topics (e.g. Lee, 1993; Lowe & Jones, 2010; Hess, 2018). These themes were identified by teachers as related with human rights. For example, in relation to *Romeo and Juliet's* representation of violence and gender roles, teacher A exemplified:

If children have violence inside their own house and they think that's normal so maybe for kids that's important to label so they understand its abuse and not just a relationship between father and daughter. That's why it is sensitive if you have that kind of child in a relationship like that in your class then as a teacher it is your duty to protect that child to create a safe learning environment.

Teacher M explained that talking about race in a multicultural school could be problematic because of the sensitiveness of the issue:

I do but I think it would have to be managed really well. Obviously if it was multicultural, talking about race in any kind of detail might be quite sensitive to some people. So if it was managed well, definitely. I think it would be a great way in.

Lowe & Jones (2010) confirm that the “subject matter of sensitive issues can be local or global, and range from intimate partner violence, disability, politics, racism, torture, terrorism or death” (p.1). They agree with the idea that these topics are usually a complex subject because “people often have strong opinions based on their own experiences, interests and values. There are no easy answers” (p.1). Although many themes linked with human rights could be easily linked with Lowe & Jones’s (2010) definition of sensitive topics like racism and politics, it could be interesting to consider the author’s perspective where practically any topic can become sensitive if “emotional responses are raised, if there are competing explanations about events, if there are political differences about what should happen next or challenges about how issues could be resolved”. This position appears to suggest that any topic could become sensitive and that the actual problem is not the sensitiveness itself, but the “emotional response” (p.1) and the “political differences” (p.1) that can appear as a consequence of exploring some issues. Although political differences and emotional responses are part of the daily routine in the classroom, the authors advise that these sensitive issues could clearly create some degree of excessive challenges to the teachers.

In order to confront these difficulties, Lowe & Jones (2010) recommend that teachers should use a combination of knowledge, skills, and values that will regulate “what is taught and how it is taught: this intersection is often located at the level of the individual educator and the dynamic environment of the classroom” (p.2). This idea confirms Lee’s (1993) thesis that teachers constantly re-negotiated the content when working with sensitive issues such as human rights. Similarly, their own understanding and personal experiences are crucial to shape their teaching, especially if they lack any other theoretical framework. In the case of HR, a possible theoretical framework could be HRE (Human Rights Education). As we will see later in Section 1.4, teachers demonstrated not having enough knowledge of the theoretical foundations of the HRE. However, they showed familiarity with some of their contents. The difficulty could be that, without a theoretical framework that gave them a conceptual support, teachers could face an

immense responsibility when confronted with some themes from a personal and subjective perspective. This has two risks. First, that teachers feel unable to confront issues that could generate student stress. So, they definitely avoid some themes and discussion considered sensitive. Second, they may be worried about transferring deliberately or unintentionally their personal understanding of these themes.

Teachers expressed awareness of the risk of expressing their own views:

It shouldn't be the teacher talking on their own...it should be always collaboration with the school policy for everyone because it is quite sensitive topic and as a teacher you can have a big impact so you need to be really careful when you teach that but yeah it can be integrated. You need to know what your role is to not put your own views

For example, many teachers avoided to choose *The Merchant of Venice* as a play of study in Stage 3 and 4, because they feel that the theme of xenophobia is too sensitive in Britain today. In order to avoid this risk, they definitely discarded the play. Teacher K warned about the sensitivity of the play:

K: It's difficult to talk about it, you know. We were doing 'The Merchant of Venice' in year 8. Well they are still doing it but I've not taught it this year, so we might look how usually this attitudes of you know...xenophobia..... so to do that through some drama and role play, but probably not as explicitly as being: you are the Jew people but more sort of status so to transferring it into that sort of play. Because I think it can be problematic if they start exploring the sense while you play the Merchant. It's difficult, you know?

On the contrary, *Romeo and Juliet* was chosen by all the teachers as a very common option because it was considered a safe option. As was mentioned in the literature (Olive, 2015), English teachers can choose two Shakespeare plays at Stage 4. Teachers express that the reason to choose one or the other are completely personal, and mentioned practical reasons like how many copies of the books the school had. However, during the interviews, they were a bit more transparent that the reasons to choose the books is actually based on criteria such as characteristic and abilities of the class, teachers' taste, and finally themes in the books. It is, therefore, possible that these teachers' decisions are shaped by the sensitivity of the themes within the plays. Newman (2009) discusses how, paradoxically, in topics that explore

controversial matters such as terrorism, there is a growing predisposition for educators to apply pressure to censor what can be taught and how. The main questions according to Newman is: do courses that discuss terrorism incite students towards violence? To him, examination of reading lists has been defined as a direct attack on academic freedom. However, it has also imposed a logic that denies reflection and free thinking and, instead, installs the logic of censorship secrecy.

Although Newman's example is based on a higher education context, it is useful to exemplify the relevance of teacher's criteria when making decisions about the reading list and their understanding of the idea of sensitive or controversial topics. It is a very relevant example for this research because it is based on the discussion to determine if courses that discuss terrorism are inciting students to violence. Following the same logic, we could explore if teachers are promoting racism when they discuss race while teaching Othello, for example. It is worth asking, therefore, do courses that discuss racism encourage students towards racism?

This logic of sensitivity is extrapolated when teachers also have to include values and faith factors in their decisions. They recognised that some themes can be especially difficult, depending on the characteristic of the school's values, as teacher H believed:

(...) sensitivity on sexual language for example...and the Christian school as well. Certain values or expectations...just being cautious of how far you push things. Violent acts that you see in the plays. So you have to be selective.....really controversial themes of incest...therefore you have legitimacy to teach them then you teach everything in the text so you don't see it as a barrier that I'm not going to address. That said there's a lot to cover in a little bit of time.

Teacher I also expressed the relevance of considering the school values:

Well, it's an interesting idea because, as part of the school policy we now, as head of department of drama, we have to write in, where in our curriculum, where we nowvalues, or chose what they call it, kind of Christian values, you know....

In summary, teachers consider human right as a very sensitive topic to talk within the class, but also suggest that literature and Shakespearean plays could be a potential opportunity to address this problematic or controversial issues.

7.4 Human rights as a highly political term

As mentioned in the last two sections, I argued that teachers create a narrative of difficulties when defining human rights. This narrative could be interpreted considering two different aspects: the perception of the teacher regarding human rights as sensitive topic and their awareness that human rights are a highly political term. These ideas are closely linked because part of the sensitivity of the topic could be the potential nature of being considered highly political (Lee, 1993). As Gordon (1989) points out about the concept of human rights, they are "the only political-moral idea that has received universal acceptance" (p.12). Following Gordon's logic, it could be possible to consider that mentioning human rights could appear as a risk of being particularly political or subversive to the schools' values.

It seems that talking about human rights implies having a political conversation with some moral implications. However, it needs to be explored why this is considered as something risky or difficult, what does it mean to be political, and what does it mean to be political in the classroom. In *Controversy in the Classroom*, Diana Hess (2009) explores that political discussions are a vital part of learning to live in a democracy. Learning the capacity to dialogue through political and ideological differences helps create an informed community (an indispensable factor of a democratic society) by teaching students to consider evidence, evaluate opposing views, shape an opinion, enunciate that opinion, and reply to those who disagree.

Hess & McAvoy (2015) defend the idea of a political classroom, arguing that schools are political places. They claim that many teachers avoid subjects that might be engaging because they consider some topics controversial. They define "political" as that which relates to the role of citizens within a democracy: "We are being political when we are democratically making decisions about questions that ask, how should we live together?" (p.3). The authors explain that when educators engage students in discussions about what rules should be adopted by a class, they are teaching them to think politically. Equally, when educators request pupils to research and debate a current public controversy, i.e., if same-sex marriage should be legally

recognised, they are engaging students in politics. However, that does not mean to transform schools in partisan institutions or to use public schools for the advantage of a particular political party or politician's agenda. The main point seems to be to differentiate between these two ideas about being political in schools. One that encourages student to think politically about society and is preparing young people to live in a democracy, and the other where teachers express their own personal views promoting any ideological agenda. The second is especially dangerous in times of political polarization, as advised by Hess & McAvoy (2015). This could cause what they call the "political education paradox", where the result could be an extremely negative polarised disposition within the class. For the authors the key "of the ethical challenge of teaching about politics is determining where political education ends and partisan proselytizing begins" (p. 4).

The majority of young teachers (5 years of experience or less) appear to struggle to differentiate these two different understandings of being political in schools. They explained their fear to confront these controversial issues that could generate some "sensitivity" among students. On the contrary, teachers with more years of experience seem to find this topic as an opportunity to generate reflection about social and political issues in society. They explained that this is one of the roles of literature itself, and Shakespeare could be a great opportunity to do it because it covers a huge range of themes and is compulsory at school. The differences that teachers show in their understanding of the political dimension of literature and the political dimension of schools, could be based on their own political education and maybe their lack of formal training in thinking politically.

Frazer (2000) argues that in UK, there has traditionally been no formal or well-articulated political education in schools. She suggests that antipathy to politics articulated from the left and the right wings of the political spectrum has ended in a deeply established anti-political culture within schools. Frazer (2000) discusses this point in the context of education for citizenship and democracy, but includes in their thinking, the role of other areas such as humanities. She argues that there is not need for a subject to be set apart from the rest of the curriculum. Frazer analyses that "prescribing 'Education for citizenship' is particularly suspicious when it is legislated for by a government with unprecedented levels of centralised control over

curriculum, teaching methods, assessment, and the governance of schools” (p.88). Instead, she thinks that education should itself be democratic in its constructions and pedagogy. Additionally, ‘democratic education’ in the humanities would allow people to develop the capability to reflect about ‘issues of supreme political importance: sexual relations, social justice, the use of violence, the respect (or disrespect) for authority, racism and so on’ (p.88).

Moreover, Pring (1999) suggests that humanities have traditionally dealt with precisely these subjects through literature, history or drama, for example, even though these contents have not always been in the syllabus of history, literature, drama, or English. The humanities, consequently the poetry, the novels, the drama, the history were:

“the touchstone, the objects through which emerged the transaction between teacher and learner, and between the learners themselves as they examined critically those issues of supreme personal, social and political importance: sexual relations, social justice, the use of violence, the respect (or disrespect) for authority, racism, and so on.” (p.4)

Consequently, it seems that the humanities open a possibility from which to explore these issues with a perspective that, without being doctrinaire, allows a development of political thought and the analysis of controversial topics.

7.5 Omitting the words human rights

In this section, I argue that teachers recognise gender rights, religious rights, and ethnic rights as human rights, although they do not teach them as such. Despite the fact that majority of the teachers (15 out of 20) point out that they can observe a relation between human rights and Shakespeare, and the same percentage suggests that it could be an essential part of Shakespeare education, all of them recognised that they did not use the term “human right” explicitly. Five out of 20 accepted that they deliberately do not use the word human rights as an explicit content, but it was part of the implicit content of the class. I will argue that teachers construct their narrative of human rights within the classes by the explicit omission of the phrase human rights. Following the analysis in the last paragraph, it could be probable that the teacher, understanding the importance of the topic, decides not to mention human rights or replaces it by apparently less political words such as race, gender rights, or xenophobia (discussed in detail in next chapters). What is implicit in this selection of words is that race, gender, or xenophobia are apparently more acceptable words to use in the context of school, but still considered as a sensitive topic. For example:

A: I think it would be, the human right element of it is something that that could certainly be addressed. Whether or not we would frame it into such in such a way of saying we're talking about human rights is that is the difference whether we talk about it. So, for example, this year we did the treatment of women in Shakespeare's plays and we linked that with how women are treated in today's society. But, I have to say, I did not explicitly link it with kind of human rights; I linked it with domestic abuse campaigns and everything but I did not necessarily explicitly link it with Human rights.

Therefore, teachers identify gender rights as human rights, but at the same time they recognise they do not teach them as such. As teachers accept that they do not use the term human rights within the class, they mentioned another strategy to talk about human rights topics without mentioning it. Teachers distinguish that human rights are never mentioned in the curriculum, but could be considered as an implicit topic. However, the

possibility of addressing these issues will depend completely on the teacher's criteria:

R: Yes, I think so. I think that obviously it depends on the teacher. And I think it could probably be done more. I think it's embedded. I wouldn't think it would be the focus of an entire unit. I've never seen that. I've never seen a Shakespeare unit that focuses on human rights. But then, again it's kind of implicit because I have seen a Shakespeare unit that focuses on a female character in which they would have to think about female empowerment.

Teachers also recognise religious, ethnic rights, right of freedom, and rights to express identity as human rights themes that will be presented and analysed in chapter VII and VIII when asking the sub question: What Human rights themes do teachers perceive in Shakespearean Plays? Furthermore, in the interviews concepts as racism and homophobia were used as synonymous of human rights:

(...)we talk about homosexuality and homophobias, we discuss about racism, just you know, in English is so much easy as well, in math (laughs), was ityou know see that..... even more in English though, these conversations come up so, for example, I do it for A level I do lessons on physicality how to use your body and I look at drag queens, and this idea of how do they show that they are female even they're male through the physicality, what is it about the use of their bodies and that of course, that leads a discussion about homosexuality, and about kind of gender and all these different things, and you think I know what other subjects that we come up in (...)

If teachers recognise gender rights, religious rights, and ethnic rights as human right, why do they not teach them as human rights? Again, the answer could probably be the controversial and political dimension of human rights. As Henkin (1989) proclaims: "The idea of human rights is a political idea with moral foundations" (p.11). As a consequence of this line of thought, teachers could find other problems when they were asked about their perception of human right: they are somehow being forced to express a political opinion with a potential moral connotation. That, of course, could be perceived as a dangerous or intimidating experience. In the same line of thought, Gordon (1998) argues that the concept of human rights is in fact quite odd and inconsistent, and that underlying this 'odd' concept is a "profoundly political structure and a history of political uses" (p.692). It might be possible to think that teachers' discomfort and difficulty to define

human rights is based on this “strangeness” and ambiguity of the term besides its political and moral connotation. Gordon (1998) defines human rights as the “currency of international moral discourse” (p.692), underlining the importance of the moral charge in relation to the narratives around the human rights. In summary, teachers recognise gender rights, religious rights, and ethnic rights as human right, although they do not teach them as human rights.

7.6 Constructing a narrative of HR through Shakespeare

In this section, I argue that teachers construct a narrative of human rights using the language of literature instead of the language of human rights education (HRE). This is of course expected, considering that they are English teachers and not PSHE teachers (Personal, Social and Health Education & Citizenship). However, it is an important fact, in terms of the meaning that teachers found for human rights. The use of literary language is translated in the fact that they answered the questions of meaning of the topic in terms of themes that they considered linked with human rights within the plays. For example, they talk about themes such racism, xenophobia, and anti-Semitism to illustrate their understanding of the issue, usually through examples of the Shakespeare plays.

As it was analysed in last section, teachers did not mention the exact word human rights within their classes, but they recognised gender rights, religious rights, and sexual rights as human rights, although they do not teach them as such. Considering the literature about HRE analysed in Chapter 3, it could be important to explore the following question: if teachers recognise gender rights, religious rights, and sexual rights as human rights, but they do not teach as such, are they teaching human rights? if they never use the language of HRE, are they still promoting HRE? There could be two ways of understanding this situation. One could be that, despite of the fact that they never mention the phrase human rights, and usually use a language related to literature and non from HRE, there are still endorsing valuable concept from HRE such as freedom, justice, and equality, which means ‘promoting human rights through education’ as UNESCO (2007) defines. That means to use all education systems and procedures to safeguard and promote the human rights values. (p.3) Also, it is possible to

say that they are covering human rights issues: "Topics can include avoiding prejudices and stereotypes, learning about injustice and inclusion, equality of opportunities inside school, racism or xenophobia in language, amongst others (Cunningham, 1986). All of these terms were mentioned in some point of the interviews and seem to be at the centre of attention for the teachers.

However, if they are teaching about racism or xenophobia, but did not mention it as a human right, are they still teaching human rights? If we consider the goal of human right education is to help people to recognise human rights values, probably the answer is no, or at least not consciously.

As Tibbitt (1997) points out:

The Goals of Human Rights Education is to help people recogni[s]e human rights values and concepts and take responsibility for respecting, defending, and promoting human rights. (Tibbitts,1997)

In this respect, teachers are promoting human rights in some way, but are not helping to make human rights values visible. In the case of racism for example, the idea is linked with Article 2 of Declaration of Human Rights:

Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty. (p.5)

Nonetheless, it is worth debating whether the role of educators is to teach about human rights. Is it necessary to mention the International declaration of Human rights? Is it necessary to understand and mention the articles of the declaration? Of course not, but it is important to think if teachers have any framework in common to explore these issues in classes. Is it the role of all teacher to consider human right education? Which is the role of the English teacher in this purpose? Another point to consider is when teachers define human rights in terms of civil and social rights: "being equal", "having the same rights", or "having equality and justice" they are using a language of human rights education as Cunningham (1986) defines it, even though they are not aware of this. In summary, when teachers refer to racism, homophobia, and women's rights, they are translating human rights

to themes that they consider present in Shakespearean plays. Furthermore, they use language from human rights education, but apparently with no awareness of this issue. This could be translated as a lack of a model or framework to teach HR through Shakespeare.

7.7 The lack of a model to teach HR

The idea that teachers do not seem to have a language or framework in common confirms the thesis that teachers are constantly re-negotiating the content when working with sensitive issues (Lee,1993). In addition, it corroborates the fact that their own understanding and personal experiences are crucial to shape especially their teaching. In this section, and based on the participant's definition of human rights, I argue that their understanding of human rights is personal, subjective, and contextual.

For the purposes of this study, I define personal as "Belonging to or affecting a particular person rather than anyone else" (Oxford dictionary); subjective "Based on or influenced by personal feelings, tastes, or opinions"; and contextual as "Depending on or relating to the circumstances that form the setting for an event, statement, or idea." Moreover, I argue that these characteristics could be contradictory with the idea of universality of human rights (discussed in the literature chapter). In spite of the fact that all participants demonstrated familiarity with the term human rights, teachers demonstrated having dissimilar understanding of the words HR, as evidenced in the last sections.

They showed a vast range of different ideas linked with the notion of rights such "equal rights", "right to freedom", "women's rights", and "rights to education". Some of these could be linked with the definition showed in the academic literature (e.g. UNDHRE 1995-2004) in terms of the connection with what Henkin (1989) called civil and political rights. For example, when teachers define human rights in terms of "being equal", "having the same rights", or "having equality and justice", they are expressing this connection. However, they never mentioned these rights as civil or political rights as Henkin defined human rights in Chapter 2. Similarly, some teachers expressed the idea of being equal in terms of gender pay, which could also be considered within civils or political rights.

Teachers expressed themselves using words that are potentially linked with human rights but are explained in terms of their own context. For example, the use of word justice is presented several times over the interviews. Teacher B, who teaches at a Catholic school that she defines as “mainly white”, used the word justice as a synonym to human rights. She linked the relevance of the topic with the Christian characteristic of the school where she works. She explains:

Absolutely, it's all part of it and what we talk about as a Christian school is we try and link these into our Christian values. So we link it into things like justice, and trust, and compassion, and forgiveness. Very much when we're talking about human rights, we talk about justice and how justice has come about so that you no longer have slavery, or shouldn't have. Obviously within the world, there is still...

In her discourse, human rights are “this thing like justice, and trust, and compassion, and forgiveness” but all these terms are defined in the context of Catholic values. The example corroborates the idea that teacher’s answers are contextual, because the participants explain their own understanding of human rights using their own informal and personal language, but conditioned by their individual context and previous experience on the topic. In this case, the framework mentioned is “Christian values”. The teacher expressed that they teach human rights because it a Christian school, so both are presented as synonymous. However, it could be argued that “Human rights are not the equivalent of justice, or "the good society," or, as some think, democracy, although the human rights idea is related to all of these” (Henkin,1989) but a set of concepts grouped in the International Declaration of Human Rights. Consequently, talking about justice will not necessarily mean to talk about human rights, although the terms are potentially related. Similarly, following Christian values will not necessarily mean to teach or promote human rights principles.

This fact is coherent with Henkin’s (1989) idea that “Briefly, the human rights idea declares that every individual has legitimate claims upon his or her own society for certain freedoms and benefits” (p.3). This contextualization of the definition could be analysed through problematizing the idea of universality of human rights that was presented in many definitions of human rights within the literature. Some authors demonstrate an agreement about the character of universality of the declaration (UNDHRE 1995-2004; Bajaj 2011;

Heyden 2010), but others expressed a different perspective. For example, Henkin (1989) firstly recognises that universality is an important part of the declaration:

“The term “human rights” suggests the rights of all human beings anywhere and anytime. The principal contemporary articulation of human rights, the Universal Declaration of Human Rights, claims and prescribes universality” (p.10).

Although the author also questions the idea of universality and declared that HR is a concept that was from the beginning authoritatively, he resumes:

Strictly, the conception is that every individual has legitimate claims upon his or her society for defined freedoms and benefits; an authoritative catalogue of rights is set forth in the Universal Declaration of Human Rights. The rights of the Universal Declaration are politically and legally universal, having been accepted by virtually all states, incorporated into their own laws, and translated into international legal obligations (p.10).

Moreover, it could be possible to interpret that some teachers discuss the topic of universality when the idea of “global “or “international” dimension of human rights is included. As teacher H said:

Freedom; I think as I understand Human rights I immediately think of freedom and I immediately think of it in a global scale, so it's the freedom that everybody should have regardless of society or culture or religion.

This interpretation is based on a contemporary idea of the term “global” that can be equivalent to the 1940’ word “international”. If we consider that the International Declaration of Human Rights was conceived as we know it today, when the word ‘global’ was not in the vocabulary in the post-globalization meaning. Teachers include the possibility of different interpretations for the same idea introducing the concept of universality, again by contrast. As teacher R said:

I think the problem is that sometimes it is different. In different cultures, sometimes people think we should have different freedoms and different rights and that there should be different barriers to that. And I don't think we can stand in one culture and judge another culture.

Furthermore, it could be important to discuss the issue of subjectivity. There are three important elements that were observed following Hazel’s (2007) suggestions on narrative analysis. The first one is the already mentioned subjectivity, because each teacher has a specific and personal narrative on

HR, schooling, and Shakespeare teaching. I argue that teachers are facing two types of subjectivities. Firstly, the one that was expressed by the personal and contextual language that teachers chose to explain their views on HR. It is closely related with the structure of narrative analysis: selection of words, order, and hierarchy of ideas (Hazel, 2007). I call this the subjectivity of the language and will use this observation throughout the research to answer the question of teachers' perceptions of HR. This is what Hazel (2007) mentions as "this perspective of the narrator structures, shape every component of the narrative", which means the ways in which teachers create and express their personal discourse about HR. The second point is the subjectivity of meaning that is influenced by the biographic and contextual experiences that teachers have related with HR, and that therefore shape their understanding. I call this the subjectivity of content and will use this observation throughout the research to answer the question of teachers' experiences of HR. This is relevant because the aim of the research is to understand both perceptions and experiences of HR. As I mentioned in Chapter V, narrative analysis is a method for interpreting and representing narrators voice (Chase, 2015) that also reflects the narrator's experience. The function of narrative analysis in this study is interpreting and representing the material from interviews and observation in order to understand the perceptions of the teachers and how they create a personal narrative about human rights themes and Shakespeare.

So far, we could observe that teachers recognise gender rights, religious rights, and sexual rights as human rights, although they do not teach them as human rights. Instead, teachers construct a narrative of human rights using the language of literature were they do not necessarily have a language or framework in common. This could be interpreted as lack of a model to understand or teach about human rights. However, it is arguable whether the issue of not having a sociological framework or structural model affects their teaching. Do they need to have a human rights framework if they are aware of racism, sexism, or xenophobia? The important thing should be to address these issues. However, how these issues are confronted is relevant too. A model in common or a framework could give the teachers a common ground.

Another important question is if these themes are exclusively property of HRE framework: the answer is probably no. Themes such as racism, xenophobia, and gender rights are overlapping with different sociological and educational framework, such as education for inclusion, or social justice in education, for example. These themes could be addressed from many different perspectives. However, there is a risk, that teachers explore these issues guided by they personal and subjective understanding. If they do not have a framework in common, as discussed before, there is a huge risk of them filling their teaching with their own political views, instead of promoting a political thinking around this issue. Also, the fact regarding how Shakespeare is included within the curriculum is very vague and open. Teachers are required to make a completely free decision (or unguided) to confront these issues. This gives teachers room to make quite political decisions in the sense of choosing works that could be less risky, in terms of addressing controversial topics.

My personal view is that young teachers show to have an understanding and awareness of the relevance of these issues within the plays. However, at the same time, they demonstrate a complete lack of preparation to explore these themes with the students. On the contrary, teachers with more experience demonstrate not just an understanding and awareness of the relevance of these issues within the plays, but also widely within the context of education in general. They defended the idea of schools as a political place similar to that mentioned by Hess & McAvoy (2015). Also, they explicitly mentioned the potential of literature and especially Shakespeare to explore these controversial and political issues and promote the principles of inclusion and social justice in education.

Conclusions

This chapter presented an overview of the teachers' perceptions of human rights beyond and within Shakespeare education context. This chapter answered the research questions: What do these teachers think human rights means? and What do these teachers think human rights means? Both questions will be developed and discussed in detail in the following chapters VII and VIII where participants' perceptions of human rights in each play will be reported and analysed.

At this point, it can be observed that teachers conceptualise HR as a sensitive topic that is present in an implicit way within some Shakespearean plays. In relation to the meaning they gave to human rights within Shakespeare education, the first thing that might attract our attention is the fact that most of the teachers interviewed regarded the relationship between human rights and Shakespeare as quite natural. However, some of them stated that it is something that they do naturally, and others said that they had never thought about it before, but that it could be potentially relevant.

In the discussion section, I presented three arguments. First, teachers use a language of difficulty when exploring the topic and tend to omit the word human rights, especially when they are defining the concept beyond Shakespeare education. Second, teachers recognise gender rights, religious rights, and sexual rights as human rights, although they do not teach them as human rights. Finally, I argue that they construct a personal narrative of human rights using the language of literature instead of the language of human rights education. For example, they talk about themes such as racism, xenophobia, and anti-Semitism to illustrate their understanding of human rights usually through examples from Shakespearean plays. So far, it is observed that teachers show a subjective and contextual definition of human rights within and beyond Shakespearean context. In the next two chapters, I will explore the themes that the teachers recognised as linked with human rights within the Shakespeare plays like racism, xenophobia, and gender rights, and how they confronted these issues within the classroom.

CHAPTER 8: PROBLEMATIZING STEREOTYPES AND PROMOTING
GENDER EQUALITY THROUGH *ROMEO AND JULIET* AND *THE
MERCHANT OF VENICE*.

Introduction

This chapter examines and discusses the second and third subsidiary research questions: What human rights themes do teachers perceive in Shakespearean plays? and What pedagogies, techniques or methods do they use to explore human rights-related themes in the classroom? As presented in Table 6.5 and 6.6 in Chapter 5, teachers recognise freedom, gender rights, religious rights and ethnic rights as human right themes in *Romeo and Juliet*, *Othello* and *the Merchant of Venice*. This chapter discusses teachers' perceptions on gender rights themes within the plays and how these themes have been addressed inside the classroom.

The first section of the chapter discusses briefly if gender rights should be recognised or not as HR under the perspective of literature. Based on the teacher's responses and academic literature, I argue that teachers recognise gender rights as human rights although they do not teach them explicitly as human rights or under the framework of HRE. In the following section, I discuss some specific rights that teachers recognise as gender rights in *Romeo and Juliet* and *The Merchant of Venice*. These include the right to education, the right to freedom of choice, the right to choose a partner and the right to express identity and how these issues are addressed within the classroom.

In the third section, I argue that when teachers confront these themes through *Romeo and Juliet* and *the Merchant of Venice* they are problematizing gender stereotypes and promoting gender equality. This argument is grounded in the fact that teachers recognise that when they teach some Shakespearean plays they problematise fundamental axes of gender roles such as the concept of marriage, family and love. Also, I argue that promoting gender stereotypes is a matter of human rights. Finally, I argue that in order to explore these issues teachers use a contextual approach and a

critical literacy approach (Olive, 2015) applying a feminist criticism view and presentism (Grady & Hawkes, 2007) to read and teach the play even if they are not doing it consciously or explicitly.

8.1 Are gender rights part of human rights?

The second subsidiary question was: what do these teachers think human rights mean? During the discussions, teachers clearly recognise women’s rights as human rights. Gender rights is a theme that repeatedly emerged during the interviewing process in questions related to human rights. Seventeen out of twenty teachers conceptualised human rights as gender rights during the interviews, using examples from different Shakespearean plays. They were more often linked to *Romeo and Juliet*, but also to *The Merchant of Venice* and *Macbeth* and their female characters. Teachers frequently use terms such as equality, women’s right, gender equality, and freedom to answers the question: What human rights themes do they perceive in Shakespearean Plays? These themes were mentioned as relevant themes within the plays. The specific gender rights mentioned by the participants were: the right to freedom of choice, the right to education, right to choose a partner and the right to express identity.

<i>CODES</i>	<i>Sub-codes</i>	<i>SOURCES</i>	<i>REFERENCES</i>
<i>Gender rights</i>		18	36
	<i>right to freedom of choice</i>	13	15
<i>Sexual rights</i>	<i>right to choose partner</i>	9	9
	<i>right to express identities</i>	7	8
	<i>right to education</i>	3	3
<i>No HR linked</i>			

Table 8 1. SRQ3 Romeo & Juliet Coding B.

In accordance with the framework of this study (as discussed in Chapter 1), it is important to situate the position of women’s rights in the context of human rights for the discussion. Teachers consider gender rights as human rights aligned with Reilly’s (2009) statement that women’s ‘rights are a synonymous of human right’. The literature that was explored in

Chapter 3 positioned women's rights as part of the declaration of human rights and the Convention on the Elimination of All Forms of Discrimination Against Women of 1979.

Reilly (2009) supports the idea that women's rights are included in the first Article of the declaration of human rights which states that:

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood. (UDHR, Article 1)

While this is not an explicit mention about gender, the idea of "all human beings" could be considering as gender inclusive. Article 2 mentions gender in an explicit way:

Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty. (UDHR, Article 2)

However, some feminist scholars (Guerrina & Zalewski, 2007) believe that in spite of an determination by the international community concerning international legislation on women, still the position on women rights as HR is not clear. That includes the Convention on the Elimination of All Forms of Discrimination Against Women of 1979 (mentioned in the literature). These critics' views about human rights do not argue whether they are gender equals, but whether the whole concept of human rights is gender-biased and/or gender-blind (Guerrina & Zalewski, 2007). Despite this critique, gender rights are widely accepted as a part of human rights (Reilly, 2009; Morsink, 1999; Bunch, 1990; Kathree, 1995).

The play that was more often mentioned during the interviews in the context of women's rights was *Romeo and Juliet*. Teacher's narrative on women's rights in *Romeo and Juliet* was mainly constructed around the concept of marriage. From the axis of marriage, teachers mentioned themes such as freedom of choice, lack of right to education, and lack of right to choose a partner. The first two rights were chosen by the teachers as examples of themes present in *Romeo and Juliet* (freedom of choice and right to education)

could be interpreted as Civil and Social rights. These two rights could be considered to be part of the first and second generation of rights respectively (Figure 5.1, Chapter 5).

Furthermore, teachers mentioned the rights to choose a partner, which could be interpreted as sexual rights. Sexual rights are apparently absent in UDHR (Annex 1), and CEDAW (Annex 2), where women's sexual and reproductive rights are not clearly defined. The Convention makes no mention at all of women's sexual rights, such as freedom to choose whether or not to have sex, freedom to have consensual sex, and sex not linked to reproduction (Amnesty International, 2010). There is some partial mention of women's reproductive rights in Article 16 of CEDAW (Annex 2). The language of the Convention is too imprecise, the terms used are too vague, and once again, the greatest threats to women worldwide escapes the limitations of international law (Walter, 2013).

8.2 Presentism

For the purposes of this section, it could be useful to observe how teachers apply the concept of presentism that was presented in the Literature (p.57) as a framework to analyse and contextualise Shakespeare. Teachers never mention presentism explicitly, but they do a reading and understanding of the play and main events of the past from the context of the present. As was explained in the literature, presentism has its origins in cultural materialism and new historicism. Its aims are not only to clarify and understand the past, but also make sense of the present. In the context of literature, presentism is looking at and analysing the present critically through past works. These involve seeing the past with a view to current attitudes and beliefs. As Grady & Hawkes (2007) point out, all history is contemporary, and it is impossible to read the past without the eyes of the present.

During the interviews, teachers explained many times the relevance that they give to link the plays with the present. This included not just connecting the play with the students' reality but also illuminating other themes and issues of the present. An illustration of that was how teachers associate themes from *Romeo and Juliet* like love, family and marriage with the understanding of these concepts now.

8.3 Reflecting on women's freedom and choices through *Romeo and Juliet*

Teachers discussed these perspectives on gender regarding the lack of freedom of choices that women had in Shakespeare's time and how this can be an opportunity to discuss current issues of gender roles and freedom with students. For example, how Juliet (in *Romeo and Juliet*) and Portia (in *The Merchant of Venice*) are characters defined by the relationship with a patriarchal figure. Teachers believe that the lack of freedom of these characters are defined by their relation of dependence on a masculine figure that reflects the oppressive situation of women at that time. In the cases of Juliet and Portia, teachers relate these characters with the themes of women and authority, and women as property. Both linked to the relation of the women with a master: a father, or husband. These two terms are mentioned in the literature (e.g., Dusi, 1975) showing the relation of women's dependence on men in early modern times. For example, teachers declared that they used *Romeo and Juliet* to make a comparison between Elizabethan society and modern day in terms of how the women's situation has changed in time. Teacher C states that:

"We do look at that. In Romeo and Juliet, we do look at the situation. Has much changed for girls now? How controlling are fathers within their relationships? Do they have much choice over their partner? They do, but not all of them do, still, do they? Maybe you can widen it out. Maybe not through Shakespeare, but I have, in my English teaching, looked at gender roles within the household. Looked at housework and looked at jobs and work within the household."

The way of confronting these issues is doing a contextual analysis where teachers compare the situation of women in early modern England with women in the present-day England. They said that this comparison was not an easy exercise because life has changed so much from Shakespeare's time to now. But it is exactly because of this huge distance that the comparison made sense for students. Students can observe how life has changed for some women but also how it is still very similar in some specific religious or cultural contexts. They said that this comparison is made by opposition, contrasting for example, Juliet's freedom with their own.

Women of early modern time were valued as an absolutely different class than men. Women had very reduced opportunities at every level of society, and her function was mainly delimited to the domestic and reproductive role. Women were considered inferior and weaker based on religious dogmas and scientific information (Wiesner, 1993). Women were part of the father's property and in this regard, considered more as objects to possess. Authority and property are part of the lexicon of patriarchal culture (Mendelson et al., 1998). Wiesner (1993) emphasises that it is necessary to do a simultaneous reading of these linked issues. To her, understanding women as a property of the father or the husband is one of the fundamental roots of the idea of men's authority over women in Early modern England. She emphasises that the legal discourse in this period "insist(s) that the marriage turned a woman into a non-person, her husband's dependent with not real will of her own" (p.124). This demonstrates the deepness in which the women's adulthood was shaped by the sense of marriage during this period. For Mendelson et al. (1998), "women conceptualised female maturity mainly in term of being married" (p.124).

In early modern England, being married gave women a new status and rights in social terms, but at the same time, it deprived them of their legal rights as heirs, for example. During the interviews, the teachers' narratives about gender were really focused on marriage. In the case of Juliet, the analysis was always around Juliet in "relation to" her parent or possible husbands and less about Juliet's education, for example. The love between *Romeo and Juliet*, creates severe dangers to the authority of fathers and husbands, inciting the girls, who are supposed to be submissive and docile, to reject male control. Juliet directly rejects her father's choice of husband for her and declines to marry Paris, demonstrating the ways in which Shakespeare's female characters' challenge traditional social norms.

8.4 Reflecting on women's rights and marriage through *Romeo and Juliet*

To comprehend everything about the mentality of the English people about marriage in the early modern period, it is necessary to understand the power of the Church of England. The aims of the church were clear: "Besides coherence and ritual, the Church supplied ordinary Englishmen with a quite tangible set of moral restrictions, aimed at improving their chances at a comfortable heavenly home but also regulating their social environment in the world below" (McMurty, 1986). Like the majority of dimensions of women's life in Shakespeare's period, marriage was determined by religious values and laws. In early modern England, marriage was a mirror of social changes, revealing the increasing disagreement between Protestants and Catholics. This division was particularly embraced by the question of the sacramental nature of marriage, a question that was introduced by the Protestant Reformation and reinforced the rising hostility between Protestants and Catholics. Protestants reinforced the belief that marriage should not be a sacrament, whereas Catholic assumed that marriage had sacramental worth. When Protestantism found a prominent stronger position under the reign of Queen Elizabeth I, the status of marriage changed from its sacred position. However, this change in Protestant ideologies removed marriage sacramental value; the tradition of marriage preserved a privileged position in society and was strongly stimulated and facilitated by the church (Wiesner-Hanks, 2008). Marriage essential role was joining man and wife in an alliance with the fundamental purpose of serving God. In this regard, marriage's religious connotation succeeded within Christianity as a whole, regardless of the changing ideologies surrounding its sacramental worth (Pierce, 2018).

The marital status of women determined the responsibilities and rights that any women had. In relation to the issue of authority, teachers mentioned that Juliet is seen as her father's property so he would say 'I give you to my friend'. As teacher B explains, the complete story of Romeo & Juliet is grounded upon an arranged marriage. While arranged marriages can have both advantages and disadvantages, and in this story, there are mostly only disadvantages, teachers need to be very careful while confronting these issues in multicultural classes. They said that they need to consider the advantages and disadvantages of arranged marriages because they know

that for some students, these perspectives of marriage are still valid within their families.

One of the examples that teachers mentioned in terms of the lack of rights of women within the plays was how arranged marriage is portrayed by Shakespeare. The relationship between Juliet and her father was widely mentioned by the teacher as an example of the lack of freedom that Juliet had. In the play, Juliet is obligated to get married to Paris who is her father's choice. During Elizabethan time, arranged marriage was a common practice especially in wealthy families. Wells & Orlin (2003) emphasise that Shakespeare lived in a patriarchal culture where the power and authority was in the hands of the father or the patriarch of the family. Marriage was a way to ensure the economic future of the family, and it was a common practice that fathers arranged the right match for their daughters. Women had thus very little options outside marriage.

For example, teacher C mentioned how they could use *Romeo and Juliet* to discuss with their students about themselves and their own options and freedom to choose a partner, but they believe that "you must be very respectful." For example, they said:

"You could not ask an Asian girl 'What was their fear if you don't choose a Muslim partner?' As a teacher you know that it has relevance and they might express some of their own worries and thoughts. She knows that some girls have not followed what their parents want them to do and have chosen other partners in secret. It is very hard for them, so you must be very delicate to try the issue within the class."

Teacher C explained how Juliet's marriage is a central theme in the play that opened the opportunity to confront the complete idea of family and love. Teachers explained that, through the play they can contrast the meaning of love and marriage in Elizabethan time and now. In the example, Teacher C mentioned that there is a similitude in how Muslim girls and Juliet should follow their parents' partner choice in order to obey their religious principles but also said that it was delicate to bring this issue to the class or discuss it openly.

In Medieval England, marriages were frequently arranged while common consensus was normally desired. However, the focus was on the economical association. This could include rearrangement of properties, titles or status. Love or personal predilection was not necessarily part of the arrangement.

This was transformed in some way in the early modern era because of the cultural change that renaissance and humanism brought to society. However, still rearrangement of properties and status had an important part in marriage selections. Also, religious principles were fundamental in relation to women's position in marriage and consequently in society. During the early modern time, an honourable marriage was one that conveyed wealth and reputation to the family of both the bride and groom. Also, it could be a good arrangement in terms of the progression in status or in valuable influences for the families (Wiesner, 1993).

Parents had significant power over choice in a marriage, especially in wealthy families like in the case of *Romeo and Juliet*. In opposition, within working families, the circumstance that many young persons departed from their towns and families to work in service or as apprenticeships away from home, resulted in them being able to date with more freedom and lack of supervision. Although the early modern period did not outline an unbreakable differentiation between "arranged" and "free" marriages, scholar Robert Ingram reports that it did result in "a subtler system... in which love had a part to play in combination with prudential considerations, the pressures of community values and (at middling and upper-class levels) the interests of parents and sometimes other family members." (p.102). However, this freedom of choice was not necessarily a possibility for the upper classes, where arranged marriages continued to be the standard.

Teacher F also emphasised that arranged marriage is a relevant theme in the play because it is the reason that motivated Juliet's decision and rebellion. It is marriage that engendered the tragedy. Capulet (Juliet's father) resolved that Juliet must marry Paris, with the argument that this could make her feel recovered after her cousin's death. He communicated this decision to his daughter and she reacted desperately. Juliet challenged her father and said she would not be at the church in order to marry Paris. Juliet's father was shocked with her answer and told her she must get married to Paris or else he will disown her. Juliet escaped to Friar Laurence where she asked for help. Friar Laurence and Juliet created a strategy where she were to fake her own death. The plan failed and finally resulted in her and Romeo's tragic death.

Most teachers explained the issue of arranged married in *Romeo and Juliet* in terms of how Shakespeare reflected it in the play that women were property of their father rather than an individual with their own drive. During the pilot study (Bronfman, 2014), I found an example that clearly demonstrated how the teacher was able to create a link between the play and the experience of her student:

“Teacher B has a traveller girl in his class: Maria (pseudonym). Maria talks for the first time in front of the class about how Juliet is expected to wed when she is 13. Maria, as a traveller girl, is also expected to be married within a particular group of people. Some of her classmates asked: “So, if you brought home a boy who was not a traveller, how would your father react?” She replied: “I would not bring home a boy who wasn’t a traveller. I wouldn’t do that,” talking to the class as a whole (pg. 44).

Teacher B emphasised that a lot of children did not know that something like that could happen nowadays or with someone in their own class. The example shows the ability of the teacher to create a positive learning scenario for all. Maria was a weak student in English before Shakespeare, but because she could relate with Juliet (with the idea of being very religious and having constraints), she engaged with the class. As a result of this, the student had her highest marks in Shakespeare, more than she received in any other assessment. On the other hand, it was an opportunity to talk about diversity with the rest of the class. “We discussed her lifestyle in relation to this, and most of the class had no idea of the expectations put on her as a traveller, but she could say ‘Well, Juliet does this, and I am meant to do this as well’” expressed Teacher B. She observed that through the play that Maria and her class were able to “discuss her society and her lifestyle in relation to this, and most of the class had no idea of the expectations put on her as a traveller girl, but she could talk ‘Well, Juliet does this and I am meant to do this as well’”.

The teacher emphasised that talking about things like arranged marriages and forced marriage is important for students because it is in the news currently. This not only happened 400 years ago as she states, “We bring newspaper extracts and say ‘Look, how can we relate this to the play? How can we see this in certain cultures? In our own society this is happening.’” She believed that also “widens their own ideas to what is going on around them.”

Throughout time, marriage has been defined in many different dimensions. It has been studied as an essential part of sexual manifestation and the procreation of children, the structure of community, and in relation to social and political associations. Also, it has been studied as a significant structure that regulates property, authority, and citizenship (Hegel, 1967). Although many of these aspects of marriage are not contradicted by the contemporary meanings of the institution, a substantial argument exists now that marriage in contemporary society is, and must be, assumed mainly as an institution that provides expression to love. This change in the cultural meaning of marriage demonstrates how marriage is an institution that was created, not discovered by societies (Yalom, 2001). The history of marriage reveals how marriage has meant different and sometimes contradictory things in different eras. Marriage has been transmuted from “being a religious sacred institution to a contractual legal one, from a patriarchal institution to a more equal partnership based on freedom and equality” (Yalom, 2001). From a feminist perspective marriage is an institution that is “historically and socially determined” (Kristeva, 2001). Comparable to further traditions, marriage contributed to the transmission of the dominant system and ideology. Therefore, to weaken its power would be to weaken the authority of the system itself. In this context, romantic love, in its essence, threatens the influence of marriage as a reputable institution in society. Although marriage confirms the morals of society and the system, romantic love is fundamentally a “rebellion” against those values because its passion is not controlled.

8.5 Reflecting on gender roles through *Romeo and Juliet*

When I asked the teachers if they thought that arranged marriage was an issue of freedom or specifically the right to freedom they explained that it was an issue of women's rights but they agreed that they had never thought of it before in terms of human rights. They explained that they attempted to introduce the comparison looking after similarities and differences of women's life today and the meaning of "being a woman". They explained that female students were more interested in the exercise of comparing Juliet, Portia or Lady Macbeth with their own experiences in relation to "being a woman". Teacher A showed me a study guide that she used to analyse this idea in *Romeo and Juliet* with the students. The name of the guide was: *Identities in Romeo and Juliet* and the questions were:

- What makes a person who he or she is?
- What role does family play in a person's identity?
- What is loyalty? What different kinds of loyalty are demonstrated in the play?
- How can an author use language to establish or define a character?
- What kinds of linguistic structures distinguish Shakespeare's different characters in the play?
- What is the nature of romantic love?
- To what extent does Shakespeare's play interrogate or critique the value of romantic love as a social construct?

The strategy and perspective of teachers in the design of this guide shows a feminist critical approach to the play (Chapter 4), although was never mentioned as such. Woods (2013) believes that *Romeo and Juliet* has inspired a range of feminist reading, but also a reflection about the "nature of sexual identities and the historical specificity of gender roles" (p. 122). Teacher N explain her views about doing a feminist reading of the plays:

"I very much believe, particularly with feminism, it's about equality. It's not about women having more power than men. It's about everybody being equal. I think when you explain that to boys it's not about hating men or anything like that. It's about everybody having the same rights"

Ressler (2005) suggests unconventional ways to work with *Romeo and Juliet* in secondary schools' English curriculum to challenge normative sexual and gender identity beliefs. In her work with English secondary school teachers, she emphasises how the play should be made relevant to the students and their lives today by highlighting the gender and social class issues within it.

8.5.1 Gender rights and masculinity

When reflecting about women's rights within the play Teacher A believed, that masculinity is also a very important theme in the play. She asked the students: What is masculinity? What is accepted as correct for a guy now? What was correct and acceptable as a male in Elizabethan time? What are the differences? She believed that through this discussion, boys are motivated to question the values of masculinity and reflect about them. For example, one issue is the relationship between boys and violence that is strongly present in the film version of *Romeo and Juliet*, directed by Baz Luhrmann in 1996. This movie was commonly mentioned by interviewers as supporting material in their classes.

Although Anne did not believe that *Romeo and Juliet* was a feminist text, she said that there were plenty of themes that were related to women's rights within the play. She believed that it was possible to discuss the play under a feminist point of view because of the theme of empowerment of women. *Romeo and Juliet* both had to break the social structures to be together, she alleged, so *Romeo* had to question his own sense of masculinity and the expectations of his parents about him. Virginia (Teacher V) argued that the play was an excellent opportunity to discuss gender roles, especially with boys. She tried to ask what the duties were that girls and boys had within families and "sometimes the results are amazing." She explained that "many boys still think that cleaning and cooking are labours of women because they often observe these realities at home, especially if students come from traditional Muslim houses."

As an example, she explained how the domain of men in *Romeo and Juliet* is grounded upon violence, sexual domination, and subjugation. Nevertheless, *Romeo* defied this concept of masculinity and is described with some traditional feminine attitudes, passiveness and submissive characteristics. He

talks in a poetic way, expressed himself in a lyrical melancholy and was constantly defying the masculinity norms of the time.

8.6 Discussing gender stereotypes in the classroom

In this section, I argue that when teachers confront themes like gender rights, freedom of choices, and rights to express identities through *Romeo and Juliet* and *the Merchant of Venice*, they are problematising gender stereotypes and promoting gender equality. This argument is grounded in the fact that teachers recognise that when they teach some Shakespearean plays, they problematise fundamental axis of gender roles such as the concept of marriage, family, and love. Furthermore, I will argue that promoting gender stereotypes is a matter of human rights.

8.6.1 What are gender stereotypes and why are a human rights problem?

A gender stereotype is a generalised and implicated view or presumption about characteristics, or attributes that are or should be owned by women and men or the roles that are or should be performed by men and women. Gender stereotyping is the repetition of attaching to an individual woman or man particular characteristics or roles just because of her or his belonging in the social group of women or men. A gender stereotype is, in essence, a belief that members of a specific group, women and/or men, have specific characteristics. Gender stereotypes can be positive or negative characteristics. For example, “women are weak” or “men are strong” (OHCHR, 2014). Additionally, gender stereotyping is the practice of applying that stereotypical belief to a person. The difficulty is that this belief may instigate people to make assumptions about participants of a specific group. Decisions based on the stereotype can condition everyday life of men and women, for example, the belief that women are more nurturing and better keepers than man has the consequence that, in many cultures, these responsibilities are frequently put completely on women.

The international human rights law framework (OHCHR, 2010) is especially concerned about how stereotypes and stereotyping can interfere the recognition of human rights and fundamental freedoms. The Committee on

the Elimination of Discrimination against Women (CEDAW) (Annex 2) has described that States Parties requisite to eliminate or transform “harmful gender stereotypes” and “eliminate wrongful gender stereotyping”. However, it is not specific about how this goal could be achieved.

A stereotype can be damaging when it has restrictions for women’s or men’s possibilities to improve their individual capabilities and opportunities, for example, develop their professional careers or make decisions about their own lives and life plans. All types of stereotypes can be damaging, both intimidating/negative or apparently benign ones. Gender stereotyping is unfair when it results in a violation or violations of human rights and fundamental freedoms (OHCHR, 2010).

Kuchava (2014) asserted that stereotypes are characteristic of human nature and, somewhat simplistically, it would seem that there is nothing awkward about them. Nevertheless, by its very definition, stereotyping ignores and disregards individual characteristics, capabilities of different individuals, and makes gross general assumptions founded on affiliation of a specific group or sex. In this regard, it is not hard to understand how stereotyping can interfere and restrict the respect and promotion of a human rights culture.

8.7 Rights to express identities; binary opposition and heteronormativity

Teachers’ narrative about love, marriage and identity tends to be based in heteronormativity preconception of what these concepts are supposed to mean in a heterosexual and binaries-based society. These conceptions of love, marriage and identity are contrary to the discourse of freedom of expression of identities.

According to Castro (2011), heteronormativity is an idea developed by sociology to designate the mode that sex and gender are used to hierarchically organise people in the society. Particularly, heteronormativity is the belief and certainty that heterosexuality is the only normal sexual orientation. Heteronormativity applies not only severe rules about sexuality but also supports rigid and sometimes authoritarian ideas of gender roles inside society (Castro, 2011). A basic example is the model that women must

remain in the domestic territory with children whereas men should participate and work in the public sphere. This simple idea reflects the belief that men and women have particular skills and capabilities. Consequently, some occupations are more appropriate to each gender. Heteronormativity is also associated with a concept known as the gender binary, that classifies people into either male or female. While the expressions sex and gender are linked, it is central to define the difference among the two. Sex denotes the biological and hormonal distinctions between men and women, while gender signifies the social relationships and standards that describe how men and women must perform.

Judith Butler in her text, *Gender Trouble: Feminism and the Subversion of Identity* (2006), proposes that new theoretical perspectives on gender are adding an additional complexity and bringing in still more questions about gender roles. One of these issues is queer theory, a field that began in the 1990s as, in some ways, a combination of woman, gay and lesbian studies and post structuralism. Like women's history, gay and lesbian history challenged the assumption that sexual attitudes and practices were "natural" and static. Queer theory builds on these challenges and doubts about the distinction between sex and gender to highlight the artificial and constructed nature of the oppositional categories.

Binary opposition is a theory associated with Structuralism. This theory proposes that there are frequently used pairs of opposite but related words, often arranged in a hierarchy. Examples of common binary pairs include men/women, homosexual/heterosexual, black/white, speech/writing, rational/emotional, symbolic/imaginary, and so on. Butler's post-structuralism rejects the notion of the dominant word in the pair being dependent on its submissive counterpart. For Butler, the only way to appropriately understand the purpose of these pairings is to evaluate each term individually, and then its relationship to the connected term. A central concept of the theory is that your gender is constructed through your own repetitive performance of gender. This is related to the idea that discourse creates subject positions for yourself to occupy linguistic structures to construct the self. However, the structure or discourse of gender for Butler is bodily and nonverbal. Butler's theory does not accept stable and coherent gender identity. For the author, gender is:

“a conventional repetition of acts . . . which are internally discontinuous...the appearance of substance is precisely that, a constructed identity, a performative accomplishment which the mundane social audience, including the actors themselves, come to believe and to perform in the mode of belief” (Butler 2006).

To say that gender is performativity is to argue that gender is “real only to the extent that it is performed” (Butler 2006). In *Romeo and Juliet*, the gender is performed and at the same time subverted by the characters. In the play, Juliet also challenges the patriarchal belief of being submissive, assuming a dominant and forceful role throughout the play, by projecting an independent and assertive voice. Within these challenging exemplifications of gender, Shakespeare’s *Romeo and Juliet* questions the patriarchal beliefs and redefines gender roles as interrogating both masculinity and femininity. By characterizing *Romeo and Juliet*, Shakespeare transforms distinctive gender attributes and deconstructs the idea that masculinity and femininity are exclusive to their traditional genders. *Romeo and Juliet* juxtaposes Romeo’s effeminate role against the chauvinistic nature of masculinity to reveal that men can identify with either gender role (Edwards, 2012). Equally, Juliet is positioned as a strong and assertive force throughout the play, exposing that young gay boys can also have masculine qualities. By revealing that masculinity and femininity are not binary oppositions, *Romeo and Juliet* subverts the notion that society must conform to the restrictive patriarchal construction of gender.

One problem in positioning Shakespeare and queer theory into conversation is in decoding what they offer one another and cross-examining both in relation to human rights. It is a difficult prospect to consider, as this conversation questions gender stereotypes in the perspective of promoting the right to express genuine and authentic gender identities as a matter of human rights. The principal means by which we understand the meaning and significance of Shakespeare in the present is the perspective that helps us to understand our own limitations. The aim of the exploration of gender roles and identities in education is to show how modern reading and adaptation of Shakespeare’s plays can call attention to issues of gender and sexuality in the present, while at the same time expanding the traditional parameters of gender and equality. For this purpose, it could be useful to reconsider the concept of presentism as a framework to analyse and

contextualise Shakespeare nowadays in order to reconstruct the meaning of the plays:

We need urgently to recognise the permanence of the present's role in all our dealings with the past. We cannot make contact with a past unshaped by our own concerns. (Grady & Hawkes, 2007 p.3)

Teachers recognise this potential of Shakespearean plays to open the door to discussion on gender roles and stereotypes. For example, Teacher A considered how through typical representations of gender, Shakespeare's *Romeo and Juliet* could subvert the notion of masculinity and femininity. She argued that through these conventional constructions of gender, *Romeo and Juliet* represents masculine and feminine personalities that could be hypothetically accessible by both genders, questioning conventional rigid views on gender. This discussion on gender roles creates the appropriate space to explore gender stereotypes. Bazell (2008) suggests that Shakespeare deliberately challenges this authoritarian social view put forward to women by constructing female characters who challenge male authority and additionally are admired for their behaviour. For example, the characters of Portia (*The Merchant of Venice*), Juliet (*Romeo and Juliet*) and Katherina (*The Taming of the Shrew*). Inside the universe of values in early modern England, these characters do not obey traditional Renaissance ideals regarding the role of women as daughters and wives.

Teacher C also suggested this view by arguing that the portrayal of Romeo as the emotional, sensitive and, in some ways, effeminate gender role challenged the patriarchal stereotype of male physical and physiological strength. In opposition, Sampson, other man in the play made a contrast to Romeo's sensitiveness, because he affirmed his masculinity through violence and sexual comments. Teacher C admitted that she tried to encourage students to question gender roles through the play and discuss how gender roles are reflected today:

"Yes. Well, I challenge them. I especially challenge the boys. If the boys say, "No, no. The girls have to do the cleaning." The girls say, "No, we shouldn't be doing it." They don't want to be doing it. Some boys, to my surprise, do help out with the cleaning. There are some very entrenched views and some boys really believe that cooking and cleaning is only for girls and women and is nothing to do with them. I'll still challenge it, because I think that's wrong. I think the girls need to challenge it as well. I said, "Well, you're not

going to get a partner very easily, are you? Because she'll not want to go around you while you sit around and do nothing."

In this line, Teacher K reflected on how Juliet also challenged the patriarchal principle of being obedient and docile. She explained that Juliet embodied a leading and powerful role during the play, by developing an autonomous and self-confident voice. These characteristics presented an opportunity to discuss with students the diverse ways to represent gender roles in literature, teachers said.

Although, in the interviews most of the teacher did a feminist reading of *Romeo and Juliet*, the observed classes were mainly based on the idea of love. Teachers explored the themes of marriage, love and identities, but they created a narrative based in binary opposition and heteronormativity in relation to love and marriage. However, not all teachers questioned the gender roles presented in the plays within their classes. In some cases, their approach tends to deepen the stereotyped and patriarchal view of romantic love where gender roles are clearly pre-defined and established.

8.8 Teachers' roles on gender stereotypes in the classroom

Teachers can perform a significant role in perpetuating or challenging negative gender stereotypes in the classroom. There is an increasing agreement that gender stereotyping has a substantial, mainly unaddressed, defiance to the appreciation, implementation and enjoyment of women's human rights and the essential role of education in this goal (OHCHR, 2014). From an axiological point of view (Chapter 5.1), teachers have a fundamental role in the transmission and negotiation of values. Teachers have the power to inspire students to question themselves about what is valuable? What values are the most important? and ask themselves how should values be taught? This is especially significant in the discussion about the relevance of human rights values in educational context, and if they are being taught in school through Literature. Also open the door to question if HRE should be part of the teachers training.

Tibbitts (1997) argued that Human rights are developed through three dimensions of education. In legal terms, OHCHR has finalised examination on wrongful gender stereotyping by the bench in cases of sexual and gender-based violence and is involved in developments in some states to address

stereotyping in judicial decisions. OHCHR is also supportive of the human rights instruments in examining human rights responsibilities linked to gender stereotypes and stereotyping. Also, CEDAW's Article 5 (Annex 2) obliges States Parties to income "all appropriate measures" to "modify the social and cultural patterns of conduct of men and women" in a determination to eradicate performances that "are based on the idea of the inferiority or the superiority of either of the sexes or on stereotyped roles for men and women." Article 2 (Annex 2) supports Article 5 by demanding States Parties to take "all appropriate measures" to "modify or abolish ... laws, regulations, customs and practices which constitute discrimination against women."

The Committee has understood these necessities as executing a responsibility on States Parties to change and transmute gender stereotypes and eradicate wrongful gender stereotyping. This difference is significant as it identifies that while there are problems in demanding States Parties to "eliminate" a (stereotypical) belief, it is imperative to "modify and transform" beliefs that are harmful to women. It, moreover, identifies that States Parties need to eliminate the exercise of applying stereotypical beliefs to individual women and men in behaviours that violate their human rights.

In terms of education, Art. 10 of CEDAW adds that States will take all suitable measures to:

ensure, on a basis of equality of men and women the elimination of any stereotyped concept of the roles of men and women at all levels and in all forms of education by encouraging coeducation and other types of education which will help to achieve this aim and, in particular, by the revision of textbooks and school programmes and the adaptation of teaching methods. (p.6)

The responsibility of education in the elimination of any stereotyped concept of the roles of men and women is in coherence with the principles of HRE mentioned in the literature. UNESCO (2007) establishes that the aim of education is "to promote personal development, strengthen respect for human rights and freedom, enable individuals to participate effectively in a free society, and promote understanding, friendship and tolerance". The report establishes that "this aim can be done by ensuring application of pedagogical principles such as inclusion, respect and dignity". These are the concepts and principles underlying HRE that need to be translated into

concrete plans and actions. This study shows that literature, and specifically Shakespeare, can be a strong and underused instrument to conquer these goals. In this sense, the work of the teacher is central.

Although, international HRE agreement (UNESCO, 2007) has understood the rights to non-discrimination and equality to contain those measures of discrimination and inequality that are based in stereotypes, including gender stereotypes, teachers need to develop some strategies and follow some principles in everyday life that could be a real transformation in the classroom. For example, the nature of States' responsibilities in this respect has been specified in the jurisprudence and recommendations of agreement bodies. Some of these state duties could be directly applied by policy makers, educational institutions and teachers. Those duties involve, for example:

Revising and amending text books' language and expressions.

Guaranteeing that teachers receive an appropriate gender training, specific for the context and age of students.

Planning and implementing programmes to encourage and support girls to follow education and employment in traditional and non-traditional subjects.

Creating and disseminating public information and education programmes to change attitudes regarding the roles and status of men and women.

Osler & Starkey (1996) state that the function of the teacher is to promote his /her vision inside the class and transform concepts and behaviours. They argue that one of the methods to promote dignity and security of students is by creating spaces of tolerance inside the class, that means a school atmosphere where all pupils can feel protected. The teacher as an educator has the responsibility to act in this way, and show the pupils an example of respect. The teachers need to have the ability and knowledge to transform abstract concepts such as justice and equality into behaviours.

Additionally, Osler and Starkey (1996) emphasise that it is important to promote identity and inclusion, that means, the respect for the student identity (for example, a correct pronunciation of their names). In terms of inclusion, they declare that the teacher has to value and integrate physical, cultural and emotional diversity in order to promote equity inside the class. The authors explain that the teacher as an educator has the responsibility to act in this direction and show to the pupils an example of respect.

As mentioned in the literature, Lister (as cited in Hahn, 2005) develops a model “about, for and in human rights” teaching. Lister’s model needs to be taught as knowledge applied inside the class as an experience. The model can be used to promote behaviours inside school life in order to promote and preserve human rights, such as respect for diversity, identity and inclusiveness. The author argues that educators must develop skills, attitudes and values and not just knowledge. A transformation in gender relations, women’s empowerment and eliminating harmful gender, sexist and sexual stereotypes are crucial to accomplishing gender equality and justice in education and society. For influencing gender representations, attitudes and behaviours, education is a crucial element to fight stereotypes and promote social and cultural justice. The strengthening of gender equality in education is a precondition to the accomplishment of de facto equality between women and men in all domains of life in culture and society.

Conclusions

In summary, this chapter has demonstrated that some Shakespeare plays can have enormous potential as an instrument to questioning and problematise human rights themes within the class. Based on the teachers’ responses and academic literature, I argue that teachers recognise gender rights as human rights although they do not teach them explicitly as human rights or under the framework of HRE. Teachers recognise the right to education, the right to freedom of choice, the right to choose a partner and the right to express identity as gender rights. Also, I argued that when they confront these themes through *Romeo and Juliet* and *the Merchant of Venice*, they are problematizing gender stereotypes and promoting gender equality. This argument is grounded on the fact that teachers recognise that when they teach some Shakespearean plays they problematise fundamental axis of gender roles such as the concept of marriage, family, and love. Furthermore, I have argued that promoting gender stereotypes is a matter of human rights. Finally, I have argued that in order to explore these issues, teachers use a contextual approach and a critical literacy approach (Olive, 2015), applying a feminist criticism view and presentism (Grady & Hawkes, 2007) to read and teach the play, even if they are not doing it consciously or explicitly.

CHAPTER 9: INTERSECTIONAL SHAKESPEARE

Even now, now, very now, an old black ram
Is tugging your white ewe. Arise, arise;
Awake the snorting citizens with the bell,
Or else the devil will make a grandsire of you.
Arise I say! IAGO (1.1.9)

Introduction

In this chapter I will analyse in detail the themes related with HR that teachers observe in *Othello*, *The Merchant of Venice* and *The Tempest* under an intersectional perspective. The chapter examines and discusses the second and third subsidiary research question: What human rights themes do teachers perceive in Shakespearean Plays? and What pedagogical techniques or methods do they use to explore human rights-related themes in the classroom? As presented in Chapter 6, Tables 6.6 and 6.7, teachers recognize race, xenophobia, bigotry, religious rights, ethnic rights and multiculturalism as human right themes in *Othello*, *The Merchant of Venice* and *The Tempest*. This chapter discusses teachers' perceptions on race and religious rights within the plays and how these themes have been addressed inside the classroom. I decided to develop these concepts together under an intersectional perspective (Chapter 5) and not in two different chapters because teachers also presented these themes interconnected. In the first section of the chapter, I will discuss some specific rights and themes that teachers consider as a potential material for their classes. In the following section, I will justify why an intersectional approach was chosen for this chapter. After that, I will examine and define race, racism and xenophobia and the way teachers conceptualise these themes within Shakespeare's plays and in their teaching practice.

In section 9.3 I will explore issues of discrimination in both play and how these issues can be related with student experiences. In section 9.4 and 9.5, I will develop an argument on the potentialities of literature to address these HR themes through literature, questioning if these plays should still be

taught in schools. Finally, I will argue that even though they recognise these themes as relevant element of the plays many times when they avoid confronting them because they are considered a sensitive topic (Chapter 7).

9.1 Intersectional Shakespeare

As we have seen in chapter 6, when participants were asked if they observe any link between Shakespeare and human rights, the answer was usually yes. A majority of teachers thought that they can perceive human right themes within the plays and did not have any difficulty to mention examples within specific plays. However, as we will observe, that does not necessarily mean that teachers actually teach about these themes. As Table 8 (Chapter 6, pg.128) shows, when teachers were asked to select three plays from a group of five: *Othello* and *The Merchant of Venice* were the second and third more chosen options. When teachers chose *Othello*, they talk of issues related to themes such racism, multiculturalism, and xenophobia. Teachers advised that a play such as *Othello* is impossible to teach without addressing the issue of race and multiculturalism.

In this chapter I will develop an intersectional standpoint. Intersectionality is an idea normally used in critical theories to describe the ways in which oppressive institutions (racism, sexism, homophobia, transphobia, ableism, xenophobia, classism, etc.) are interconnected and cannot be studied separately (See Chapter 5). The idea of intersectionality is especially relevant in research about human rights. As shown in chapter 5, it was strongly confirmed because of the interviews, where teachers analyse the plays they mention within an enormous variety of issues and themes such as freedom, races, equality, gender, and nationalities in an associated way. They jump from one play to another in order to give examples of determine concepts such as xenophobia and racism.

9.2 Addressing race and racism through *Othello*

This section examines with details how teachers address the questions of race in Shakespeare's *Othello* and how they confront these themes when teaching the play. In Chapter 6, table 11 describes HR themes that teachers recognize within *Othello*. In the play, teachers were associated themes such as race, xenophobia and multiculturalism. Teachers argue that a play such as *Othello* is difficult to teach without addressing the issue of race and multiculturalism even though the central theme presented in guiding and teaching material for the play is usually jealousy. Though educators recognise ethnics rights as human rights during the interviews and they used examples from *Othello* to talk about these themes, they recognise that they don't teach racism or multicultural themes linked with human rights explicitly. Teacher A:

.... we definitely look at Othello at through obviously the race and the role of females

Mainly all teachers agree that race is a very significant issue raised by Shakespeare in the play. Teacher N, for example, explained how she believes Shakespeare is using the play to focus on the racial problems that challenge Europe in the seventeenth century. That, she claims, can be an opportunity to address these issues in the present:

N: And I think, probably, we might _show_ way from/to contemporary texts that have some of those views. Uhm because it is an older text and it's Shakespeare then we're allowed to cover issues that we were not allowed to... it's bit like Romeo and Juliet with the sexual references in Romeo and Juliet, if that were in a class reading 7th you probably wouldn't teach it, but because it's Shakespeare we're allowed to sort of give us a certain ticket and do stuff you wouldn't normally.. to deal with issues that you perhaps wouldn't do within that age.

Also, teachers agree in the potential of *Othello*, *The Merchant of Venice*, and *The Tempest* to explore themes related with civil rights, slavery and bigotry. However, they recognise these themes are sensible (chapter 7) and should be explored with precaution.

9.2.1 Binary oppositional narratives: Black and white

Teachers agree that Othello is a great play to discuss about race and racism. They use these terms interchangeably. Under this perspective, teachers normally define race in terms of the skin colour of the students. Many teachers talk about “white” and “black” student. It is interesting that some teachers made a definition of multiculturalism based on skin colour rather than nationality, or even ethnicity. Is there an assumption about invisibility of diversity that is based on physical characteristics? (e.g., Jewishness, Muslims, or any other differences from Christian, or white British) See this example:

T: Yeah, York is a very white town and I think that ethnic minorities in our school are real minorities, they're only a handful of students who aren't white from Yorkshire. You know? Whereas I used to teach in Brighton where is much more multicultural.

The correlation of York being mostly white and ethnic minorities being ‘real minorities’ may suggest they are students from schools where there is less amount of multiculturalism, so that they are more exposed and suffer a harsher reality than those in an environment where there is more diversity and therefore more representation of their ethnicity. However, this leads one to question whether this environment where students feel more exposed should prioritise teaching Shakespeare in regard to human rights, instead of viewing it as less of an issue. Furthermore, there could also be a link being made to white people being less of a priority for these kinds of lessons, therefore the lessons being made mostly for minorities. However, couldn't one argue the point of teaching Othello in a racist context is to prevent racism from the oppressor, instead of highlighting the issue to the victim? These teachers could highlight the view that the issue of racism must only be prioritised once it is already an issue, instead of doing what is possible to prevent it at all costs, even before it has occurred. Furthermore, one could argue these teachers see their students only in the context of the school environment. They don't question what their intentions are with regards to racist attitudes if they are in a position where they are, in fact, in a multicultural and diverse environment once they have left school. Teacher N, who used to teach in the South, explains:

N: Yes. So I think I would have certain aspects would have more residence in Bristol. You know if you're teaching the Merchant of Venice or Othello then that has a deeper resilience if you got a mixture of black and white kids in the class, doesn't it?"

It is interesting to note the association some teachers had with the lack of ethnic students to lack of racism, almost as if a highly multicultural environment would be more prone to racism instead of being a much more accepting environment. This may lead one to question whether students living in a mostly white/ non-multicultural environment are being exposed to the same enriched education not just simply because of the environment they are surrounded by. In addition, one could question, the way the lessons are targeted and the point of view the teachers wish to express in regard to the plays. Frankenberg (1993), in her work *The Social Construction of Whiteness*, develops a theory on what are the indicators and elements that identify race nowadays. She describes that race is an indicator of difference, but she does not say what kind of difference it indicates. We cannot believably say that someone participates in white, or black issues on the basis of skin colour because according to Frankenberg, culture is boundless.

9.2.2 What is race?

As was analysed in chapter 7, race is considered as a sensible topic to explore in class. In order to discuss in depth how teachers address these issues, it will be important to define some key concepts such as race, racism, discrimination, and xenophobia. Teachers tend to use the word race and racism in an interchangeable way, but this is not always accurate. The definition of race and racism has been changing enormously from Shakespeare's time up to now. In addition, the concept has had a big variation from one discipline to another. Lieberman (1989) argues that the history of the concept shows that interpretations about race have been experiencing a sequence of transformations. The author claims that the discussion about race has happened frequently between the more academic use of the word. There is a difference between race and ethnicity against an everyday speaking definition that sticks to a traditional classification of race based on skin colour.

One traditional view on race means what anthropologists call biological definition of race: a classification of humans grounded on joint physical or biological characteristics that suppose some social qualities or capabilities that organise them into categories generally viewed as distinctive by society (Fiske, 1998). Nevertheless, from the anthropological perspective race, once a core anthropological concept, is no sustained by a majority of researchers of the discipline. The concept is deeply questioned. In academic context, ethnicity is proposed instead as a substitute for teaching (Loomba, 2002).

American sociologist W.E.B. Du Bois questioned that the idea of race was being used as a biological description for what he assumed to be social and cultural variances among dissimilar groups of people. He interrogated the idea of "white" and "black" as distinct groups, stating that these distinctions overlooked the possibility of human diversity. Garner (2010) explains why that sociologists describe race as a social construction. He argues that race is not founded on some distinctive and unchallengeable scientific element, but somehow, this concept labels the social meanings attributed to racial groups. Race would be a classification that sets together people who share biological characteristics that a society considers to be socially meaningful (from genetics to phenotypic). Consequently, it's not that biological dissimilarities don't exist that makes race a social construction, but somewhat those communities' appreciation of these differences is moulded by the culture they inhabit (Smedley & Smedley 2005). For example, who is defined as "black" or "white" in South America is dissimilar from New Zealand. Jenkins (2008) argues that the social construction of race is reinforced by an ideology that services white and lighter-skinned persons. He alleged that ideology is the cultural beliefs that operate the benefits of dominant groups, which are used to maintain social stratification as a system of grade groups of populations into a hierarchy to substantiate inequality. He also emphasises that race is very different from ethnicity. While race describes categorizations of physical characteristic, genetic biology has an irrelevant part in the construction of ethnic groups. On the contrary, ethnicity explains cultural groups where unity is constructed based on social interaction and shared ideas of culture, including language, customs, and institutions. Bloch, A., & Solomos, J. (2010) argue that defining race as a social construction is substantial in a sociological context because, for

example, what it means to be “Latin” or “Asian”, “White”, “Black”, is dissimilar in different contexts and is determined by culture, time, and location. The author claims that the meanings of these categorisations have noticeably changed over time, but racial groups are still situated into a hierarchy. Wherever, White or lighter-skinned citizens are at the top of this hierarchy, non-Indigenous persons of colour overpowered under lighter skinned people, and finally Black and Indigenous people at the bottom of the racial hierarchy. While ‘race’ and ‘ethnicity’ are terminologies frequently used in combination or as equivalent terms to mention to social groups which vary in terms of physical physiognomies. The difference is that, in the case of ethnicity, what is given is the social meaning to circumstances regarding language, culture, and place of origin, without distinguishing physical characteristics. Hollinsworth (1988) claims that there is no equivalent term to ‘racism’ in relation to ethnicity, because maybe ethnic conflicts are similar, but this is more of a descriptive term of certain consequences of the existence of different ethnic groups which might or might not happen.

9.2.3 Racist characters and racist attitudes in schools.

One of the usual discussions with teachers were about some characters in the plays (especially Othello) that could show racist attitudes. The question that arise was: is there not a risk in using Shakespeare to legitimate racism? How teachers deal with this problematic? For example, teacher N said that:

..in fact, if you're teaching Othello you're dealing with the play that has racist attitudes of some of the characters and I.. so that enables you to have those conversations, because it's there, isn't it?

Racism is defined as a system of racial inequality, founded on the conviction that specific groups are naturally superior to other. Racism is based on the prejudices (attitudes), symbols language, actions and policies (discrimination) that replicate the belief that some groups are inferior to white people (Essed 1991). Racism is based on power structures, historical and cultural interactions originated during colonialism, and perpetuation on time through social institutions (such as the law, education, media, and

science). Jenkins (2016) argues that race is an ideology of identification that depends on production of racial classifications that justify inequality (such as “social stratification”) grounded on these notions of race. Furthermore, Hollinsworth (1988) alerts us that racism pivots on language, practices, ideas, representation and the material reality of racial inequality.

Essed (1991) states that there are three levels of racism that are usually considered in sociology: individual, institutional, and everyday racism. Primarily, racism can be described at the individual level at, for example, the ways in which people express racist ideas, aware of ‘set of organised beliefs’, values, or attitudes about racial diversity. Although this is a very common perspective of racism, he said, it offers a partial definition, since it emphasises on whether people are both racist or “not racist.” However, the reality is that most of the time everyone has some unconscious biases, and mostly everybody needs more time and critical analysis to identify, prevent, and cope with these preconceptions and bias.

T: Well, it is. It doesn't surface very often, because it's not that obvious. There aren't many black students to be the target of bully and stuff, but it does still like this and it comes in the attitude of the kids, much more than it comes through actual incidents, so there won't be many... you don't hear many actual incidents of racist, bully or abuse, but when you talk into kids the attitudes that they express often need... kind of care acting.

This raises an important issue: does simply having a slightly prejudiced attitude without action have the same importance as expressing one's racism in the way of bullying, abuse, or harassment? Does having students with discriminative mind-sets, but few or no ethnic classmates to express them upon equal, inclusive, and non-racist school? One could easily gather from this extract that schools with no minorities don't have to prevent or worry about racism. However, you could argue the opposite is required, as schools with less ethnic minorities should be prioritising racism as the students are not being naturally integrated in a diverse environment, and therefore are more likely to form racist opinions. Another important issue is whether these racist attitudes should be given ‘care’ to carefully shut them down or tackle in a context where the issue is analysed in a scholarly academic environment. One could say that the school should allow the students to analyse racism in

a different environment. This means using the context of the play, which is an environment in the past that they are not used to. Hence, that could be the key to allow them to re-evaluate their views, as well as allowing them to deconstruct the issue on their own. Instead of simply having the teacher shut them down, this could make them more likely to really consider the issue of racism overall. This may be as students are allowed to consider their own reasons for their views and deconstruct them, instead of simply being told they are wrong. For this reason, one could argue the teacher putting forward the leading ideas of anti-racism and allowing the students to think by themselves beyond that may be crucial to students evaluating their own views. Another important issue is whether the teachers should refer to minorities as 'black students', discarding the many other minorities that may be present in a multicultural environment.

It could be contradictory that the teacher J affirms that racism is not an issue inside the Catholic School, and at the same time the children believe that not everybody should be allowed to live in the UK. Many teachers, especially the younger ones with less experience, affirmed that racism was not an issue inside their school because of the lack of multiculturalism of the class. In other words, the majority of the class was white British. On the contrary, the more experienced teachers, strongly believe that racism is a national problem and should be discussed in all schools, but especially in white British schools. Teacher V has been teaching English for a long period. She taught in a larger white secondary school and is currently in a multicultural school. She believes that talking about racism is even more important in white British schools:

"It is even more important that we look at those issues because they are not in the forefront, perhaps. They might have prejudices or ideas that need to be explored and challenged and they need to think about it. So, it is probably more important in an all-white school. Because I think the children who are coming to our school have a high awareness of equal rights, human rights and social justice issues."

Teacher T thinks that prejudice is not always about race. He claims that sometimes immigrants look exactly the same. Thomas gave the example of Polish children who look British, and how segregation in this case is about

cultural difference more than about race. He explains how important it is that children need to be in contact with different point of view in order to develop their own personal opinion. Teacher J gave an interesting example when children grow up with a prejudice about immigrant or foreigners, demonstrating how important is for them to have another idea to compare it with about diversity. This leads us to think that the school should show a wide range of thoughts on diversity. It should also help students to develop their own opinions and critical thoughts about it.

Teacher N, who teaches in a school with a rich multicultural background, declares that:

“The issue about diversity is not just racist; it is inequality. The biggest barrier is inequality. The whole idea of racism as the biggest barrier to society, it is not. Inequality is the biggest barrier. That is access to resources, and parents, role models...”

He believes that *Othello* allows for discussion on race, but also on inequality in the context of non-native English speaker students, which is very close to their students' experiences as an immigrant. He emphasizes that experience that made them be in contact with issues relative with inequality all the time. This quotation proves that *Othello* could be useful to discuss diversity inside the classroom. That could also be connected with the idea of Bartels (2004), that *Othello* is also about everything that is different and foreign because Othello is a “cultural stranger”.

9.2.4 What is racism and discrimination?

Racism as an idea is much more closely to the concept of race than ethnicity. It reminds us that, as a members of society, we make assumptions among dissimilar racial groups.

In order to define racism, it is necessary to define prejudice and discrimination. Prejudice involves individual attitudes founded on rigid and

non-rational generalisations about a determined group of individuals. One prejudice can be positive, such as “all Italians are good lovers”, or they can be negative, as in “French are rude”. Also, racial prejudices can involve languages of aggression regarding specific racial groups. Discrimination, on the other hand, could be defined as the consequence of acting based on those prejudices. For example, mistreating or abusing marginalised groups, or encouraging social measures that previously gave certain disadvantage to racial minorities. Also, declining to contemplate the job application of an individual of colour based on racial indicators, like their name (prejudice). Regarding the teachers, teacher A believes that there are certainly enough awareness to know that those views will not be acceptable, but they tend to be quite underground and hidden:

So it's just odd side comment, so it's quite difficult to challenge because it would be quite subtle. You know. So for an example might be so there's a new boy starting and his surname didn't sound traditionally British so another boy as a worry where are you from? Inquire a bit of a negative aggressive way but it was difficult .. you know he says: - Why are you asking that? and then... No. I just wanted to know. You know it's easy to then. so hard to sort of face really. Because I think people are aware that it wouldn't be acceptable.

Osler & Starkey (1996) believe that one of the methods to promote dignity and security of students is creating spaces of tolerance inside the classroom. That means a school atmosphere where all pupils can feel protected. The issue of race and diversity is strongly relevant to the point to which the author refers. Most of the teachers agree that through Othello it is possible to analyse these issues with the student. As we discussed in chapter 7, teachers consider that race and racism is a sensitive topic. However, at the same time, the majority of the teachers underline that racism is not an issue inside their school. In general, teachers believe that it is a topic for discussion because immigration is a hot topic in the UK at the moment. For example, teacher A mentioned that in her year 8 class, many children believe that “not everybody should be allowed to live into the UK”. She explains that many times they have heard at home ideas about foreigners and bring these ideas to school. This topic appears very clear in Othello because of his racial difference and also because of his cultural difference, she said. But when they

bring those ideas into the class discussion about the play, sometime their own peers said, "We don't think that." They actually start off with their own ideas and change just in one lesson. "That is very interesting, because they have not heard any other thoughts before," she states.

Teachers perceive that discrimination is an important part of *Othello* and *The Merchant of Venice* and that the play is an opportunity to talk with students about bias. Teacher N, for example, explains how Othello is discriminated because of his skin colour and also because of his cultural heritage. She explains that in some way discrimination is a matter that almost every person will experience in some point in their life. In addition, how, by giving students these plays, could help them to be able to confront this issues in the real world outside school. Although these plays also explore other themes such as jealousy, love, gender roles and treason, these two plays could be excellent starting points for in-class discussions that allow students to discuss different points of view in the secondary school setting she said.

9.2.5. Racism, language and the otherness

As Johan & Iram Siraj-Blatchford (1995) argues, racial identity is built through language and social relations within the family and school. She claims that British society has racist thoughts that are present from the school curricula entirely by language. For example, talking about "the black sheep", "the dark side" with a negative connotation, and oppositely, "bright" and "clear" with a positive connotation. With regards to language and racism, Teacher A believes that study themes such as racism, is the most accessible part of Shakespeare's plays. The themes allow students to access to the inaccessible part of the texts, that is, language. They do not say "I do not understand racism.," but "I do not understand the language." With regards to language, Teacher B declares that in *Othello* it's not just a matter of racism, it is a matter of prejudice in general. Racism is strongly present in the language, for example, when Iago uses the expression "old black ram" referring to Othello. The student can understand where the expression "the black sheep" comes from and how it is used today. To reaffirm this point, teacher A adds that Shakespeare is really a good excuse to understand and analyse etymology of some words, because "students often use words without really knowing their origins". They may discover that racism is

something subtle and common. She emphasises that although racism is part of student everyday speaking language, they don't have conscience of that. Also, teacher B believes that using a literary work allows them to discover their own language regarding racial and social prejudices.

Loomba (2002) argues that racial issues in Elizabethan England were totally different from the racial issues nowadays. She states that there was a complex pact of thoughts around the idea of 'otherness' and race that begun in the Middle Ages ,and ultimately developed through the early modern concept. Classical and medieval ideas concerning skin colour, religion, and community were hybrid because they were frequently created from the crusaders or other early cross-religious interactions (Loomba ,2002). These set notions about race were then continually redefined and questioned across fresher conceptions of 'otherness' that were originated by new confrontations with 'others'. The early modern image of Africa is a mixture of the medieval concepts of blackness and darkness, mixed with the new hope of wealth that was shaped by colonisation (Loomba, 2002). There was much bias and prejudices, frequently because there was barely any real personal interaction between the overall early modern English audience and real people of colour. Maybe some emissaries of colour would have come to stay in the court of London, but they barely exemplify the whole coloured population (Sanders, 2003). Consequently, probably common of people were never even close to a coloured individual except for the actors with his painted blackface on stage.

Language plays an essential role in *Othello*. It was used as an instrument to distance Othello from the other characters, but it also provides the audience signs concerning the other characters. For example, the imagery and language used by Iago and other characters, builds the 'otherness' of *Othello*. He received numerous disrespectful or offensive names from others but also from himself during the play. He is call for example "*Barbary horse*" an "*old black ram*". These names try to give and emphasise animalistic qualities to Othello and for the contrary deemphasize the power position he has as military leader.

9.3 Addressing Bigotry and Xenophobia through

The term xenophobia is a social phenomenon that is deep-rooted in the fear and aversion of strangers from other countries. Teachers recognise different types of xenophobia within *The Merchant of Venice*, *Othello* and *The Tempest*. These three plays present foreign characters from different religions and groups (such as *Shylock the Jew*, *Othello* and *Caliban*).

Originally, the word xenophobia comes from the Greek words *xénos*, meaning 'the stranger' (or 'the guest'), and *phóbos* that means 'fear'. Consequently, xenophobia is originally defined as 'fear of the stranger', but frequently the word has the meaning of 'hatred for strangers'. Xenophobia can then be defined as "*an attitudinal orientation of hostility against non-natives in a given population*".(UNESCO,2017).

Sociobiologists define xenophobia as a universal and biological phenomenon, but social sciences describe it as one of the numerous potential forms of reactions caused by the alienated circumstances in the contemporary societies. Omoluabi (2008) explains that it is growing out of the "existence of essentialist symbolic and normative systems that legitimate processes of integration or exclusion" (p.4). Therefore, xenophobic conduct is based on existing racist, ethnic, religious, cultural, or national preconception. Xenophobia can be defined as the "*attitudes, prejudices and behaviour that reject, exclude and often vilify persons, based on the perception that they are outsiders or foreigners to the community, society or national identity.*" (Omoluabi, 2008).

In the plays *The Merchant of Venice*, *Othello* and *The Tempest*, xenophobia and racism frequently overlap, but they are different phenomena. While racism typically involves division based on physical characteristics as in *Othello* in terms of skin colour, hair type, facial features, etc. Xenophobia denotes conduct founded on the prejudice that the other is foreign or outsider from any specific the community or nation. When discussing about issues of

xenophobia and racism within the plays, Teacher N, who was interviewed four days before the Brexit referendum, mentioned that in some way Brexit political propaganda made visible some of these discourses:

But I think the whole thing about the referendum is legitimizing certain views that maybe six, seven months ago would've been seen as less acceptable.

Unesco (2017) suggests that there are two reasons to understand the resurrection of xenophobic and racist movements towards the end of the twentieth century. The first reason is the new migration movement that has developed as a consequence of the slow internationalisation of the labour market during the postcolonial period. In the reception countries, social groups in disadvantage position judge foreigners as competitors for jobs and public services. This perception creates a social and political climate that produced xenophobia and racism, such as distrustful reactions against migrants, as well as nationalism, e.g., demands for the state to provide defence against foreigners for its own population. The second cause considered to strengthen xenophobia and racism is globalisation. Unesco (2017) advises that increased competition between nations has obligated countries to diminish their public services in areas of social welfare, education, and healthcare. This reduction could have persuaded some sections of the population living on the margins of society to blame immigration. These groups of society are frequently in straight rivalry with migrants for welfare service and are the key breeding ground for xenophobic and racist ideologies. Research has shown that enormous economic inequalities and the relegation of citizens from access to basic economic and social welfares increase pressures and demonstrations of racism and xenophobia⁶. Those persons perceived to be outsiders or foreigners, often migrants, asylum-seekers, displaced persons, refugees, and non-nationals, are the main targets to blame. Simultaneously, xenophobic or racist responses are not indelibly intensified by the existence of a large number of immigrants. There are instances demonstrating that social weakening of specific groups and right-wing political organisations are enough prerequisites for the emergence of xenophobia. Unesco (2017).

Teachers mention that in some cases it could be problematic to work with plays such as *Othello* and *The Merchant of Venice*, if the issues of xenophobia are not addressed carefully. This is especially applicable to multicultural groups of students where diversity is invisible in terms of physical characteristics. They recognise that, in general, students are aware of diversity, but they don't always know how to deal with it in real life experience. For example, Teacher K states that :

Well I think it's interesting because I think that certainly there's enough awareness to know that those views will not be acceptable. But they tend to be quite underground and hidden. So it's just odd side comment, so it's quite difficult to challenge because it would be quite subtle. You know. So for an example might be so there's a new boy starting and his surname didn't sound traditionally British so another boy as a worry where are you from? Inquire a bit of a negative aggressive way but it was difficult .. you know he says: - Why are you asking that?.. and then... No. I just wanted to know. You know it's easy to then.. so hard to sort of face really. Because I think people are aware that it wouldn't be acceptable.

She explains how these three plays show quite a diverse range of overseas names as Rodrigo, Caliban, or Shylock. Also, she said they demonstrate that Shakespearean society was more multicultural than what children expect. An Elizabethan audience had probably a very dissimilar view of 'otherness' than contemporary students. People from a diverse corner of England could be perceived as foreign, and most of their imaginations of foreign individuals within the plays derived from inflated stereotypes of the stage instead than records or real-life relations (Loomba 8). Shakespeare occasionally uses 'others' in his plays to offer dramatic tension or to help progress the plot. Nevertheless, when teaching the plays, it is significant to consider our current understanding of who is 'other' in the plays, because that does not necessarily mirror the views of Shakespeare and his contemporaries. This is very important when one is trying to relate some plays to social issues, in order to give some substantial meaning for students to present these issues.

9.3.1 Anti-Semitism and Islamophobia

Othello and *The Merchant of Venice* share a lot of themes relevant to inclusion and diversity. However, as we have seen in the literature review, the big difference is that in *Othello* the theme of race is predominant, but in *The Merchant of Venice*, the theme of religious diversity is crucial. Teachers perceive that the idea of the anti-Semitic theme running through the play is relevant. Teacher A exemplifies how you can relate that to the Second World War, or how it can be related to York when the Jews were burnt in Clifford's Tower, being able to show kids throughout the ages the persecution of people. She thinks that it is important to show that anti-Semitism still continues, how this still happens, and that it's not a matter of so long ago. Teacher A emphasises that when she is teaching Shakespeare, the context is very important: "*it is not just ...well.. that was at that time*". She thinks that the question is: How would we relate this important social issues it to the present?

For example, she believes that it could be possible to relate anti-Semitism themes within *The Merchant of Venice* to explore some contemporary issues in the UK related with Islamophobia Teacher B confirms that:

"There is very much this anti-Islamic culture around that all Muslims are terrorists, and this idea that all Jews were bad people or all black men should be quashed. Yes, I think you can definitely relate it into this, and the way the media does it as well. How it hypes it up all the time, and at the time obviously, because slavery was still there, that actually, you know, most plays would say, 'Yes, this is the way it should be.'"

In this case, the discussion about anti-Semitism allows the insertion of other topics that seem relevant for the teachers such as the anti-Muslim feeling. This relationship is a good example of one objective of cross-curricular themes, which is developing the idea of inclusion and respect inside the classroom. Teachers perceive the idea of the anti-Semitic theme running through the play as relevant. Anna exemplifies how you can relate that to the Second World War or how it can be related to York when the Jews were burnt in Clifford's Tower, and being able to show kids throughout the ages the persecution of people. She thinks that it is important to show that anti-Semitism still continues, how this still happens, and it's not a matter of so long ago. So when she is teaching Shakespeare, the context is very important, not just "Well, that was at that time". She thinks that the question is: How

would we relate it to the present? She also believes that it could be possible to relate anti-Semitism in the play with anti-Muslimism now, for example.

Beatrice confirms that:

“There is very much this anti-Islamic culture around that all Muslims are terrorists, and this idea that all Jews were bad people or all black men should be quashed. Yes, I think you can definitely relate it into this, and the way the media does it as well. How it hypes it up all the time, and at the time obviously, because slavery was still there, that actually, you know, most plays would say, ‘Yes, this is the way it should be.’”

In this case, the discussion about anti-Semitism allows the insertion of other topics that seems relevant for the teachers like anti-Muslim feeling. This relationship is good example of one objective of cross-curricular themes, like developing the idea of inclusion and respect inside the classroom.

I think that character has a use today as a tool for us to be able to explore that. I think it's also interesting to look at what Shakespeare actually meant by him and I think there is a stronger argument to say that he probably was anti-Semitic in many ways. But whether I think that's a different thing is an academic debate. And I don't think that necessarily has any bearing on what we take out of him today. So I think as long as you as long as you acknowledge that there's a discrepancy there like some people would say 'oh why you can't study Judaism through the Merchant of Venice because Shakespeare was an anti-Semite' and it was so why even if he was it doesn't mean that we can't look at the character in a different way. So as long as you acknowledge that there might be a discrepancy then I think you can look at it through human rights

9.3.2 What is Islamophobia?

‘Islamophobia’ is a questioned term. It is frequently used to mean an unfounded fear, hatred or prejudice against Islam or Muslims. The word could also be used to emphasise somewhat dissimilar dimensions of the subject. For example, the OSCE Office for Democratic Institutions and Human Rights (ODIHR) and the United Nations Educational, Scientific and Cultural Organisation (UNESCO) use the general term ‘*intolerance and discrimination against Muslims*’.

Awan, & Issa, (2018) in their paper *Certainly the Muslim is the very devil incarnation': Islamophobia and The Merchant of Venice* validate this idea that anti-Semitism can be openly reflected by Islamophobia today. The study examines how representations of Jewish characters in Shakespeare's *The Merchant of Venice* reproduce modern portrayals of Muslims. The report argues that the manner Shylock is treated and named through the play allows to observe unambiguous parallels to the hate crimes and discrimination faced by devotees of Islam nowadays. The researchers describe a selection of examples in which Shylock is exposed to behaviour which would now be considered as hate crime.

The paper involves a contrast of how Jews are represented as being extremists in the play, while tabloid reporting and captions about British Muslims nowadays endure to define them as terrorists. Further comparisons discover how the violence experienced by Shylock reflects relevant events of modern Islamophobia, such as being beaten or insulted. Charges of an absence of integration are also established in the play, as well as victimisation due to the clothing, dress and outward appearance of Judaism – which is similar in perceptions of Islam experiences nowadays. Also, the paper offers a number of classifications to emphasise how Muslims have today engaged on the same role as Jews during the time *The Merchant of Venice* was written. These can include: types of hate crime experienced, e.g. spitting on and kicking. Also, being told they must incorporate and presented as outsiders 'taking our jobs', portrayed as hating the nation, religious practices considered as culturally alien (e.g., no pork or no alcohol), and subjected to ridicule or discrimination based on their external religious appearance. Profesor Awan alleged that: "As someone who has been tackling Islamophobia for the past decade, our report is a timely one and comes at a time where we have seen a significant rise in Islamophobic attitudes across Britain". He emphasises:

"By comparing the anti-Semitism in the play with the increased examples of Islamophobia today, we can ask questions about how prejudice and discrimination might, at certain times and through the influence of the media and politics, begin to appear normal, even justifiable, becoming embedded in popular culture. In reality, though, that should never be the case and we have to learn from the past."

About the situation of Islamophobia in the UK schools nowadays, the Commission on British Muslims and Islamophobia, Runnymede Trust, states that typical instances of Islamophobia could involve threatening through phone calls to Muslim student or organisations, physical attacks, and verbal abuse against young persons identified as Muslims by their dress or in other conducts, exclusion and bullying. The Commission also states that the term “Islamophobia” has not as still been formally integrated into official educational policies at both the national or local level.

9.4 Literature as a tool to empower students

When teachers were asked if they think that literature, especially Shakespeare, can help students to think about these social issues in relation with their present and contexts, they strongly said yes. For example, teacher T said:

Yeah, definitely. Cause it's safe, isn't? Talking about an individual, you're talking about fictional characters, fictional situations, so you can start with that, and then... You know? Rather than... if you said what do you think of Polish people moving into the austere, they would then narrow their view by expressing a negative opinion. If you do Othello, what do you make of the negative treatment of Othello, well they'll immediately say it is wrong, and then from there you can go right to step back, and look at this. It's about giving them something little judge clearly and then extrapolating that to the world.

This could suggest how important could be to confront social issues through Literature. Shakespeare forces students to get out of the school environment and re-evaluate their points of view in a different context, one where the storyline forces you to consider whether the character's actions are right or wrong, making the students consider their racist attitudes in the same way. Furthermore, the independence of evaluation racism in your own terms allows the student to find his/her own reasons. Teachers agree that they have frequently used literature lessons to stimulate their students to think about complex social issues such as racism and discrimination. Blum (2002)

reflects on his practices in an American high school and how he used literature in class to let his students debate their own views and sentiments about race and racism in an “open and honest way” (p.4). He emphasises that students were thankful for the chance to debate, explore, and learn about race-related themes in an open way. Blum highlights that the students were fascinated in the thoughts of their fellow colleagues in an atmosphere of respect. He describes that in order to create that feeling of confidence, he needs to make students feel safe enough to share their own opinions on race and racism without the pressure of judgment. In her book *The Social Imperative*, Paula Moya (2015) claims that although literature will certainly not change the world by itself, it is still a very influential instrument and a significant opportunity to “imagine better ways to be human and free” (p.6).

9.5 Human rights and cultural identity

Culture can be defining as “the values, beliefs, thinking patterns and behaviour that are learned and shared and that is characteristic of a group of people” (Kroeber & Kluckhohn, 1952). Culture helps to construct an identity for a group, preserves values and cultivates the feeling of belonging. On the other side, identity is the meaning of ones’ self. It is an individual’s framework of orientation by which she recognises her/himself. Identities are constructed by an integral connection of language, social structures, gender orientation and cultural patterns. There is a multifaceted relationship between culture and identity (Bruner, 1996).

Hall’s cultural theory compares culture with an iceberg. He proposes that some elements are above the surface that are the visible aspects of culture which are easy to see such as language, food, dress and arts. For Hall, the main part of culture is hidden below the surface, for example the invisible rules and values that define each culture (Hall, 1976). Complications start when the rules of one culture are used to interpret the behaviour of another culture with a different set of cultural guidelines. The problem with Hall’s theory is that it presents the elements of culture as something rigid, independent of whether they are hidden or not. Cultural identity could be defined as self-identification, a perception of belonging to a group, community, country or nation. Identity also helps define the grade to which one individual is a representative of a given cultural behaviour:

communicatively, psychologically and sociologically (Friedman, 1994). Cultural identity contains values, meanings, duties and beliefs shared by the community. It aims to reproduce the common historical experiences and shared cultural codes which give people one entity, a “stable, unchanging, continuing frame of reference and meaning” (Hall & Gay 1996).

In terms of this study, the research is particularly concerned about discovering Shakespeare education to model and build this sense of cultural identity. This connection comes from the fact that historically Shakespeare has been considered a symbol of British cultural identity. However, this study wants to explore what that means in term of the values that are being taught associated with Shakespeare, particularly considering that cultural identity has traditionally been understood as a rigid concept based on the ideas of how people learn or inherit culture. Wolff-Michael (2003) points out that the concept of culture is based on experiences of “rootedness, stability, and fixity that were associated with the activity systems of yesteryear, animal husbandry and agriculture” but nowadays cultural identity needs to be understood in a new context when the limit between one culture and another are less clear:

Now, in an age where electronic technologies give us new experiences of relating to others, where former experiences of proximity are expanded to include anyone connected to the Internet, there is a need to look at culture in a new way. The new concept has to be capable of operating against the inner character of culture to account for the syncretic nature of the new cultural identities. The "multi-" in multicultural must expand so much that the fragments are better understood as pieces serving the bricolage—all culture will be cultural bricolage (Wolff-Michael, 2003.p 5).

This study is interested in the idea that cultural identity is a constant negotiation of values and perceptions that are constantly changing where the limits are less rigid. (Bayart, 1996; Kaya, 2001). This study argues that in term of HRE, the time has come to change our ideas about culture and identity. In his book *The illusion of cultural identity*, Bayar develops the idea of a cultural diaspora that critiques the rigid and permanent concept of cultural identity and proposes that the idea of tradition is an invention with political consequences of maintaining the status quo. These ideas are an excellent start

point to question the relationship between Shakespeare, cultural identity and tradition in an educational context.

The construction of diasporic cultural identity derives from cultures and histories in negotiation, collision and dialogue. Diasporic identity is a disaggregated identity, and it disrupts the very categories of identity because it is not national, not genealogical, not religious, but all of these in dialectical tensions with one another (Kaya, 2001, p.80).

Wolff-Michael (2003) argues that identity is a constant production and reproduction of selves, through transformation and difference. Consequently, if cultural identity is negotiated, co-created and protected in communication with others when we socially interact, schools could be considered a relevant place where students are constantly building and negotiating their identities.

Conclusion

In summary, this chapter has demonstrated that *Othello* and *The Merchant of Venice* and *The Tempest* can have an immense potential as an tool to interrogate and problematise human rights themes within the class. Based on the teachers' responses and academic literature and a intersectional approach, I argue that teachers recognise racism, xenophobia, and bigotry as human rights themes in Shakespeare, although they do not teach them explicitly as human rights or under the framework of HRE. Also, I claimed that when they confront these themes through *Othello* and *the Merchant of Venice*, they are problematising Shakespeare through the gaze of human rights. This argument is grounded in the fact that teachers recognise that when they teach some Shakespearean plays they problematise critical ideas about social justice and equality, such as the concept of race, xenophobia, and bigotry. Furthermore, I have argued that promoting human rights

through literature, teachers are constructing a culture of social justice within schools.

Finally, I have argued that in order to explore these issues, teachers use a contextual approach and a critical literacy approach (Olive, 2015), applying a post-colonial perspective of the plays, and presentism (Barry, 2009) to read and teach the play, even if they are not doing it deliberately or explicitly.

CONCLUSIONS

Despite the growing consensus among scholars (Hahn (2005); Bajaj (2011), Cunningham (1986); Osler & Starkey (1996) that education *in* and *for* human rights (HRE) is essential and can contribute to both the reduction of human rights violations and the building of a culture of democracy, human rights education has been displaced from the UK's national curriculum. Based on the necessity of developing potential strategies in HRE, this study explored the potentiality of Literature, and specifically Shakespeare, to develop methodologies to explore and teach HR concepts within English classes. In Chapter 1 and 2 evidence is shown of consistent body of literature on the purpose and relevance of Human Rights Education, but not enough research and analysis on how this could be done or reflection on potential methodologies to teach human rights.

In chapter 3 I analyse how Shakespeare is discussed inside the classroom being the only compulsory playwright in English curriculum. Traditional and contemporary approaches to read and teach Shakespeare have favoured the idea that Shakespeare's plays have universal themes and have justified the study of his works over time based on that argument (Irish, 2011). Although Ravenhill (2009) thinks that the term "universal" or "timeless" could be suspicious in the context of globalization because it has been used to justify imperial domination. Gibson (1998) agrees with the perspective that "great works like the plays of Shakespeare do not convey universal truths about the human condition. Rather, they are used to express, sustain and reproduce the ideology of dominant groups" (Gibson, 1998, pg 43). However, there is an agreement in the authors mentioned about the universality of Shakespeare in the way that is not just part of the British cultural heritage: instead, it is part of the global cultural heritage and some perspectives of his works could bring new meanings in different contexts.

In chapters 4 and 5 I explain the methodology proposed for this study and how it is connected to the objectives of the research. The fieldwork was

developed in two stages: as a pre-pilot study at the University of York and the final one developed in public schools of Yorkshire. In chapter 5 I focused on the rationale of this methodology including current epistemology perspectives used such as feminism and intersectionality.

In chapter 6 a summary report of the results is shown based on data analysis of the interview results. In summary, teachers identify the presence of human rights themes in Shakespearean plays. They suggested that human rights themes are implicit content and that the potential discussion of this subject within the teaching will depend essentially on the teacher's approach to the play. They recognised that these themes are significant for teaching any work of literature, but they also diagnosed that they could be ignored in order to prevent sensitive or problematic discussions. Furthermore, they identified gender rights, religious rights, and ethnic rights as human right within the plays, although they mentioned later that they did not teach them as human rights.

In the discussion chapter 7, I present three arguments. First, teachers use a language of difficulty when exploring the topic and tend to omit the word human rights, especially when they are defining the concept beyond Shakespeare education. Second, teachers recognise gender rights, religious rights, and sexual rights as human rights, although they do not teach them as human rights. Finally, I argue that they construct a personal narrative of human rights using the language of literature instead of the language of human rights education. For example, they talk about themes such as racism, xenophobia, and anti-Semitism to illustrate their understanding of human rights usually through examples from Shakespearean plays.

In chapter 8 and 9 it is demonstrated that some Shakespeare plays can have enormous potential as an instrument to question and problematize human rights themes within the class. Based on the teachers' responses and academic literature, I argue that teachers recognise gender rights as human rights although they do not teach them explicitly as human rights or under the framework of HRE. Teachers recognise the right to education, the right to freedom of choice, the right to choose a partner and the right to express identity as gender rights. Also, I argued that when they confront these themes through *Romeo and Juliet* and the Merchant of Venice, they are problematizing gender stereotypes and promoting gender equality.

This argument is grounded on the fact that teachers recognise that when they teach some Shakespearean plays they problematize fundamental axis of gender roles such as the concept of marriage, family, and love. Furthermore, I have argued that promoting gender stereotypes is a matter of human rights. Finally, I have argued that in order to explore these issues, teachers use a contextual approach and a critical literacy approach (Olive, 2015), applying a feminist criticism view and presentism (Grady & Hawkes, 2007) to read and teach the play, even if they are not doing it consciously or explicitly.

Finally in chapter 9, I claim that *Othello* and *The Merchant of Venice* and *The Tempest* can have immense potential as an tool to interrogate and problematize human rights themes within the class. Based on the teachers' responses and academic literature and an intersectional approach, I argue that teachers recognise racism, xenophobia, and bigotry as human rights themes in Shakespeare, although they do not teach them explicitly as human rights or under the framework of HRE.

Furthermore, I sustain that when they confront these themes through *Othello* and *the Merchant of Venice*, they are problematising Shakespeare through the gaze of human rights. This argument is grounded in the fact that teachers recognise that when they teach some Shakespearean plays they problematize critical ideas about social justice and equality, such as the concept of race, xenophobia, and bigotry. Finally, I have argued that promoting human rights through literature, teachers are constructing a culture of social justice within schools.

In conclusion, this work has shown that literature and especially Shakespeare can effectively facilitate and promote HR within the classroom. In general, teachers agree with the idea that Shakespeare can encourage student to put themselves in others shoes through the characters. The results proved that Shakespeare can help students to imagine how it would be to have been born in another culture, speak other languages, have other believes and background, practice tolerance and respect for others ideas and views. As teacher M affirms:

'Shakespeare helps you to do that very much, because it brings the issues out into the open and makes it alright to talk about it. It depersonalizes it, to a certain extent and you can talk about things then in the abstract, as a big issue, rather than just as a personal issue. Although as we've said, sharing

their own personal thoughts is an important part as well. But if you can take it out of their background and talk about it generally...'

This is directly linked with the idea that literature and theatre can "make the invisible-visible". In the way of allowing students to connect abstract concepts such as freedom, justice or identity with real experiences and behaviours. This paper has shown that the theatre of Shakespeare can effectively facilitate and promote HR within the classroom.

As it has been presented in the results section, teachers interviewed agree in most of the topics discussed. First, in the idea that human rights education is relevant and necessary to educate integral citizens. Although the literature review and the data collected from the interviews agree that this is a fundamental topic in current education, the HRE doesn't have a relevant space in UK school curriculum and in teachers' formation currently. Generally speaking, they had difficulties to explain and define human rights outside the context of literature and Shakespeare's plays. Some of them did not know that Human Rights Education exists as a discipline and theoretical approach to education.

Second, teachers interviewed agree that Human Rights Education presents great challenges for them because involves 'sensible topics' such as ethnicity, religious beliefs, concepts about freedom, rights and duties. In their opinion these are difficult themes to approach and they don't enough academic training to face them. Some of them express that these are private issues of the students and families and some of them could feel intimidated if are discussed inside the classroom. For that reason, when they must discuss it never call it as human rights. They prefer to use a friendly vocabulary instead, trying to avoid a connection with any specific political view that could be in opposition to the school values.

In that sense, they agree that Shakespeare's plays offer a great diversity of themes to connect and discuss human rights topics. They identify human rights subjects in the plays mentioned in chapters 6, 7 and 8 such as women rights, racism, xenophobia and bigotry. But for some of them themes like racism and xenophobia are not a problem in their schools because they are mainly white school, not multicultural ones. However, they recognize that these topics are discussed in an implicit approach inside the classroom rather

than explicit human rights education approach which is the argument that has been discussed in this thesis.

Nowadays human rights have been questioned by governments policies in some influential countries such as the United Kingdom, United States and Brazil. Situating this discussion inside the United Kingdom where this research was developed, the Home Office figures show a rise in hate crimes and religious attacks in England and Wales since Brexit referendum in 2016. The Home Office report shows ‘spikes in hate crime following certain events such as the EU referendum and the terrorist attacks in 2017’ (Weaver, 2018).

In this current political scenario, the necessity of promote human rights education in in school should become an urgent topic for discussion in the academia. Human rights are frequently comprehended as inalienable fundamental rights to all human beings. However, human rights are a concept that has been changing and developing over time and it can not have been considered as granted as a core value in public discussion and education. Today, more than never, it is necessary to reassess the presence of Human Rights Education in school because as UNESCO (2007) defines “*the goal of a human rights-based approach to education as simple: to assure every child a quality education that respects and promotes her or his right to dignity and optimum development*”. As the evidence shows, it is not just necessary but urgent to develop methodologies to promote HRE in school not just through the humanities and citizenship but also in the future open possibilities of dialogue from another subjects such Sciences and Math. This area of research is completely under researched. It could be really fascinating to investigate what this subject could offer to the develop of concrete plans for HRE and vice versa.

For any further research about this kind of cooperation or possible potential dialogues will be necessary to keep in mind a model “about, for and in human rights”. Lister (2005). Where not just the right to education is secure but also a wider vision of HR *in* education that promote pedagogical principles of inclusion, respect and dignity. Finally, it is fundamental to include in any further research notion relatives to develop HR *through* education including these concepts as a compulsory matter not just for children but for teachers training to. Also, based in the result of this research

could be important to mention that teach and promote Human Rights in formal education is relevant for three main reason. Firstly, It help o protect Democracies, in the recognition that democracy is essentially fragile and depends on active engagements of citizens and participating in cohesive communities (Osler &Starkey, 1996). Secondly because it helps to exercise democracy (Hahn, 2005) in the understanding that teaching about human rights is not sufficient and it is necessary to enable young people to be active citizens Finally, teaching about HR is fundamental to learning from the past political experiences (Magenzo,2006).

Personally, I think that this point is especially relevant in the current atmosphere of political division and the resurgence of xenophobic and racist discourses and the far right movement around the world. I strongly believe that educators have a great opportunity and enormous responsibilities to promote HRE and work in the direction prevent discourse of hate, racism and xenophobia in schools and more extensively to develop a culture of inclusion and social justice in school.

RECOMMENDATIONS

In summary, teachers definitively identify the presence of human rights themes in Shakespearean plays. They recognised that it is an integral and relevant part, not just of Shakespeare's plays, but of all literature. However, unfortunately they don't have any training or preparation to explore and develop these issues within the classroom. In consequence my suggestions for the educational system are, firstly, consider that educators really need a mandatory training program as the level of subjectivity linked to the HR issues is very high. It is essential that all English teachers should have a base line of the most important themes to touch on in order to promote uniformity in school education. Furthermore, they should be prepared to deal with the social aspects relative to teaching these potentially sensitive topics in terms of student relations and classroom environment. They must be taught to deal with situations where students feel personally attached to these themes and may have had first hand experiences relative to the social injustice topics within human rights.

Secondly, teachers suggested that human rights themes are implicit content and that the potential discussion of this subject within the teaching will depend essentially on the teacher's approach to the play. They recognised that these themes are significant for teaching any work of literature, but they also diagnosed that they could be ignored in order to prevent sensitive or problematic discussions. Again, it is crucial that the teachers have a preparation to confront these themes. Without an appropriate training, teachers are more drawn to mention human rights in an offhand manner in order to remain apolitical. This was constantly mentioned during the interview process, as teachers felt mentioning human rights in an implicit way would be less problematic and prevent potential conflict

Additionally, I consider it extremely relevant that teachers can situate HR themes within the context of HRE. Considering the current political and social atmosphere of division product of Brexit discussion, it is not enough to explore these issues in an implicit way. Rather, it is necessary to legitimise the democratic exercise of express different and informed views with responsibility and respect. For this objective the partnership between Literature and Citizenship issues is key. Promoting HR and teaching about the origin of the declaration encourages a wider vision of education that HRE embodied, where students are in the centre of the learning process. This is urgent because it implies the recognition of students with diverse and multicultural background, personal histories and empowers them to be active citizen in term of rights and duties.

Finally, my last reflection is ironically about the duties of all educators that feel represented with the idea of promoting Social Justice in education. We had the responsibility to break the political taboo that has being historically constructed around the concept of human rights.

The only way to do that is by educating ourselves in the history, meaning and wider vision of education that HRE embraces. HRE have a huge amount of social content, reflexions, material, vision and methodologies that could inform not just Literature or Citizenship but also another unexplored areas of educational links like sciences and technology.

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APPENDIX I: ABBREVIATIONS

HR	Human Rights
HRA	Human right Act 1998
HRE	Human Rights Education
UDHR	Universal Declaration of Human Rights
ECHR	European Convention of Human Rights
CEWAD	The Convention of the Elimination of All form of Discrimination against women.

APPENDIX II: INFORMATION SHEET

THE UNIVERSITY *of York*

Department of Education
Heslington, York, YO10 5DD, UK
Phone number 07807 670824

INFORMATION SHEET

PLEASE KEEP THIS INFORMATION SHEET FOR YOUR RECORDS

This letter invites you to take part in a research study which is being conducted for a PhD in Education at the University of York. Before you decide whether to participate it is important for you to understand why the research is being done and what it will involve. Please take the time to read the following information carefully. If there is anything you do not understand, or if you want more information, please ask the researcher.

Title of study: Problematizing Shakespeare through the gaze of Human Rights

Researcher: Paulina Bronfman Collovati

Email psb509@york.ac.uk

What is the research about?

This research intends to study, how teachers of Shakespeare perceive the relationship between Shakespeare teaching and human rights.

Who is carrying out the research?

I am a student from the Department of Education at the University of York. This research is being conducted for my PhD

Who can participate?

English teachers who teach Shakespeare in secondary schools in the UK.

What does the study involve?

In the first phase the study will involve exploratory work with English teachers who teach Shakespeare secondary school in the UK. The data will be collected using interviews with teachers and observation of classes in which Shakespeare is taught.

In the second stage the interview data will be used using to create an ethnodrama. An ethnodrama is the written transformation and adaptation of ethnographic research data (e.g., interview transcripts, participant observation field notes, journals, documents, statistics) into a dramatic play script staged as a live, public theatrical performance. You are being asked for your agreement to take part in both stages of the research (the interview and the use of your interview data for the ethnodrama). However, you can choose to take part only in the interview stage. Your identity will be anonymous in all publications or enactments of the research.

Do I have to take part?

You do not have to take part in the whole study. You can participate in one or both phases of the study. If you do decide to take part you will be given this information sheet to keep and will be asked to sign two copies of the consent form (one copy is for you to keep). If you decide to take part you will still be free to withdraw without giving a reason, even during the session itself. If you withdraw from the study, we will destroy your data and will not use it in any way.

You may withdraw from the study after a week of the end of the data collection session without giving any reason, via email to me (psb509@york.ac.uk) and in this case all your data will be destroyed

What are the possible risks of taking part?

None.

Are there any benefits to participating?

You will not receive money for your participation, but your participation will make a contribution to our knowledge about the relationship between Shakespeare and human rights education.

What will happen to the data I provide?

The data you provide will be used alongside the data of other participants to study different ways to approach to Shakespeare teaching in relation to Human Rights.

Your data may be used anonymously to create a script or playwriting for further presentations.

Your data will be stored on a server at the University of York and will be protected by the Data Protection Act 1998. The data might be used by the researcher in future academic projects.

What about confidentiality?

Your identity will be kept strictly confidential. No real names will be used in any presentations, representations or publications or in my thesis. You can withdraw the data in any phase of the process by sending me an email up to one week after the interviews.

What if I need support after taking part in the study?

Themes of human rights, violence against women, forced marriage, racism etc. will be maybe raised through the Shakespeare 's plays and maybe that would be considered sensitive topics.

In the case that the discussion causes you emotional distress, you will be signposted to appropriate sources of support via the websites for the National Union Of Teachers and the Association of Teachers and Lectures.

Will I know the results?

An electronic copy of a summary of the study could be made available to you upon request from November 2018.

This study has been reviewed and approved by the Departmental Ethics Committee of the Department of Education at the University of York. If you have any questions regarding this, you can contact the chair of the Education Department Ethics Committee, Dr. Emma Marsden (email: emma.marsden@york.ac.uk; Tel: +44 (0)1904 323335

If you have further questions regarding this study, please feel free to contact:

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APPENDIX III: CONSENT FORM

Title of study: Problematizing Shakespeare through the gaze of Human Rights

Lead researcher: Paulina Bronfman Collovati

This form is for you to state whether or not you agree to take part in the study. Please read and answer every question. If there is anything you do not understand, or if you want more information, please ask the researcher.

<i>Have you read and understood the information booklet about the study?</i>	Yes <input type="checkbox"/> No <input type="checkbox"/>
<i>Have you had an opportunity to ask questions about the study and have these been answered satisfactorily?</i>	Yes <input type="checkbox"/> No <input type="checkbox"/>
<i>Do you understand that the information you provide will be held in confidence by the research team, and your name or identifying information about you will not be mentioned in any publication?</i>	Yes <input type="checkbox"/> No <input type="checkbox"/>
<i>Do you understand that you may withdraw from the study after a week of the end of the data collection session without giving any reason, and that in such a case all your data will be destroyed?</i>	Yes <input type="checkbox"/> No <input type="checkbox"/>
<i>Do you understand that the information you provide may be kept after the duration of the current project, to be used in future research?</i>	Yes <input type="checkbox"/> No <input type="checkbox"/>
<i>Do you agree to take part in the study? Do you agree to take part in stage one of the study (workshop, interviews, participant observation)?</i>	Yes <input type="checkbox"/> No <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/>
<i>If yes, do you agree to your interaction being recorded on video-audio?</i>	Yes <input type="checkbox"/> No <input type="checkbox"/>
<i>Thank you for answer to these questions.</i>	

Your name (in BLOCK letters): _____

Your signature: _____

Researcher's name: _____

Researcher's signature: _____

Date: _____

Request for contact details for sending summary of results

Yes No

(Only fill this section if you would like a summary of the results emailed to you)

Email: _____

APPENDIX IV: INTERVIEW SCHEDULE

Section A: Introductory questions (same for all)

In which level do you teach Shakespeare?

How long are you been teaching Shakespeare at school?

Do you believe that themes at Shakespeare's plays have universal appeal?

Do you believe that through the Shakespeare's plays, student can reflect about their own experiences?

Do you think that Shakespeare teaching could be relevant in relation with values education?

Section B: Main questions (play a, b or c)

B1 Othello

Do you think is the main theme in Othello?

Do you think that racism and multiculturalism is a topic present in Othello?

Do you talk about racism and multiculturalism when you teach Othello?

Do you think that racism and multiculturalism are relevant issues inside the student context in your school?

Do you think that it could be possible to talk about racism and multiculturalism in the student context using Othello?

Do you perceive that talking about racism and multiculturalism to be relevant to Shakespeare teaching?

Do you perceive that racism and xenophobia are topics relative with human right issues?

B2 The Merchant of Venice

Follow-up questions

What do you understand for bigotry?

Do you think that *The Merchant of Venice* is an anti-Semitic play?

Do you think that Anti-Semitism- Bigotry- Intolerance are topics present in *The Merchant of Venice*?

Do you talk about Anti-Semitism- Bigotry- Intolerance when you teach *The Merchant of Venice*?

Do you think that Anti-Semitism- Bigotry- Intolerance are issues inside the student context in your school?

Do you think that it could be possible to talk about Anti-Semitism- Bigotry- Intolerance in the student context using *The Merchant of Venice*?

Do you perceive that talking about Anti-Semitism- Bigotry- Intolerance to be relevant to Shakespeare teaching?

Do you perceive that Anti-Semitism- Bigotry- Intolerance are topics relative with human right issues?

Do you think that *The Merchant of Venice* is an Anti-Semitism play?

Main questions

Do you perceive human rights education to be relevant to Shakespeare teaching?

Do you discuss human rights when they teach about Shakespeare?

Do you perceive that Shakespeare has a role to play in teaching human right education and in improving its contents?

B3 The Tempest

Follow-up questions

Do you think that imprisonment- freedom are topics present in *The Tempest*?

Do you talk about imprisonment- freedom when you teach *The Tempest*?

Do you think that imprisonment- freedom are issues inside the student context in your school?

Do you think that it could be possible to talk about imprisonment- freedom in the student context using *The Tempest*?

Do you perceive that talking about imprisonment- freedom to be relevant to Shakespeare teaching?

Do you perceive that imprisonment- freedom are topics relative with human right issues?

Main questions

Do you perceive human rights education to be relevant to Shakespeare teaching?

Do you discuss human rights when they teach about Shakespeare?

Do you perceive that Shakespeare has a role to play in teaching human right education and in improving its contents?

B4 Romeo and Juliet

Follow-up questions

Do you think that Women's Rights is a topic present in Romeo and Juliet?

Do you talk about Women's Rights when you teach Romeo and Juliet?

Do you think that Women's Rights are relevant issues inside the student context in your school?

Do you think that it could be possible to talk about Women's Rights in the student context using Romeo and Juliet ?

Do you perceive that talking about Women's Rights to be relevant to Shakespeare teaching?

Do you perceive that Women's Rights are topics relative with human right issues?

Do you think that Romeo and Juliet is a misogyny play?

Do you think that Romeo and Juliet shows a patriarchal model of family and society?

Do you think that Romeo and Juliet reinforce the patriarchal family model?

Main questions

Do you perceive human rights education to be relevant to Shakespeare teaching?

Do you discuss human rights when they teach about Shakespeare?

Do you perceive that Shakespeare has a role to play in teaching human right education and in improving its contents?

APPENDIX V: FULL LIST OF CODING A

Ordered by inductive codes and sub-codes

<i>Abbreviation</i>	<i>Initial deductive codes</i>	<i>Sub- codes</i>	<i>Sources</i>	<i>References</i>
HRTL	<i>Presence of human rights themes in Literature</i>	<i>Explicit Implicit</i>	20	14
HRTS	<i>Presence of human rights themes in Shakespearean plays</i>	<i>Explicit Implicit Relevant</i>	20	20
SP	<i>Shakespeare's pedagogies approach</i> or	<i>Contextual Media Practical Criticism Universal appeal Universality Student identification Comparing with the past Compulsory Shakespeare</i>	20 11 3 5 12	20 17 3 5 18
SC	<i>Shakespeare in the curriculum</i>		7	7
US	<i>Universality of Shakespeare</i>			
HRD	<i>Human rights definitions</i>	<i>Sensitive Hard Difficult</i>		
SP	<i>Shakespeare and values</i>		12	
ChHR	<i>Characteristic of human rights</i>	<i>Basic Fundamental International Universal Sensitive Topic</i>	20 12 4 6 6 12	40

HRD	Human rights Definitions			
SP	Related to British values	Immigration Respect Tolerance	8	8
R&J	Romeo and Juliet		18	76
OTH	Othello		16	64
MOV	The Merchant of Venice		14	54
TT	The Tempest		6	20
MA	Macbeth		4	8
RL	Role of Literature		8	8
RE	Role of English		5	5
RS	Role of Shakespeare		17	22
EX	Examples from the class		14	17
RG	Related to gender	Sexual rights Objectification of women Treatment of women Women obedience Domestic abuse Marriage Rights to choose a partner Equality Stereotypes	17	43
RF	Related to Freedom		17	67
RR	Related to Religious		14	25
RM	Related to Multiculturalism			
RI	Related to Identity		4	4
RB	Related to Bigotry		10	18
RE	Related to Ethnicity		16	27
REQ	Related to Equality		13	18
RRR	Related to race and racism		16	37
RE	Related to Education		3	3
RAS	Related to anti-Semitism		14	16
RC	Related Citizenship		2	2

	<i>RJ</i>	<i>Related to Justice</i>		2	3
	<i>ER</i>	<i>Ethnic rights</i>			
	<i>PR</i>	<i>Political rights</i>			
	<i>ER</i>	<i>Economics rights</i>			
	<i>CR</i>	<i>Civil rights</i>			
	<i>REI</i>	<i>Rights to express identities</i>		9	19

APPENDIX VI: FULL LIST OF CODING B

Second coding process: ordered by Three generation of human rights

Classification of the HR themes suggested by the teacher's interviews, classifies by the three generation of rights theory and CEDAW .

<i>Classification</i>	<i>Codes</i>	<i>Sub-codes</i>	<i>SOURCES</i>	<i>REFERENCES</i>
<i>Characteristic of human rights</i>	<i>Inherent</i>			
	<i>Inherent</i>		0	0
	<i>Fundamental</i>		4	6
	<i>Inalienable</i>			
	<i>Imprescriptible</i>		0	0
	<i>Indivisible</i>		0	0
	<i>Universal</i>		7	17
	<i>Interdependent</i>		0	0
<i>Emergent themes</i>			18	60
	<i>Controversial or sensitive topic</i>		15	23
	<i>Difficult topic to talk about within the class</i>		11	14

FIRST GENERATION OF HUMAN RIGHTS

<i>Node</i>	<i>Codes</i>	<i>Sub-code</i>	<i>References</i>	<i>Sources</i>	<i>Articles</i>
<i>Civil and political rights</i>					<i>Art 2-21 UDHR</i>
	<i>Rights to freedom from discrimination</i>				<i>Art- 2</i>
	<i>Right to life, liberty and personal security</i>				<i>Art-3</i>

	<i>Rights to freedom from slavery and forced labor</i>	<i>Freedom The Tempest</i>			<i>Art- 4</i>
	<i>Rights to liberty and security, freedom from torture and degrading treatment.</i>	<i>Freedom The Tempest</i>			<i>Art-5</i>
	<i>Right to recognition as a person before the law</i>				<i>Art-6</i>
	<i>Right to equality and no discrimination before the law</i>	<i>Gender rights And Religious ,ethics rights</i>			<i>Art-7</i>
	<i>Right to Remedy by Competent Tribunal</i>				<i>Art-8</i>
	<i>Right to protection from arbitrary arrest, detention or exile.</i>				<i>Art-9</i>
	<i>Right to Fair Public Hearing</i>				<i>Art-10</i>
	<i>Right to be Considered Innocent until Proven Guilty</i>				<i>Art-11</i>
	<i>Freedom from Interference with Privacy, Family, Home and Correspondence</i>				<i>Art-12</i>
	<i>Rights to freedom of movement</i>				<i>Art-13</i>
	<i>Right to Asylum in other Countries from Persecution</i>				<i>Art-14</i>
	<i>Right to a Nationality and the Freedom to Change It</i>				<i>Art- 15</i>
	<i>Right to marry and family</i>				<i>Art- 16</i>
	<i>Right to Own Property</i>				<i>Art-17</i>
	<i>Right to Freedom of thoughts,</i>	<i>Anti-Semitism Xenophobia</i>			<i>Art-18</i>

	<i>religious and belief</i>				
	<i>Right to Freedom of opinion, expression and Information</i>				<i>Art-19</i>
	<i>Right to free assembly and association</i>				<i>Art- 20</i>
	<i>Right to Participate in Government and in Free Elections</i>				<i>Art- 21</i>
	<i>Right to Social Security</i>				<i>Art-22</i>

Second generation of human rights

<i>Node</i>	<i>Codes</i>	<i>Sub-code</i>	<i>References</i>	<i>Sources</i>	<i>Articles</i>
<i>Social, economic and cultural rights</i>					<i>Art 22-28 UDHR</i>
	<i>Right to Social Security</i>				<i>Art- 22</i>
	<i>Right to Desirable Work and to Join Trade Unions</i>				<i>Art- 23</i>
	<i>Right to Rest and Leisure</i>				<i>Art- 24</i>
	<i>Right to Adequate Living Standard</i>				<i>Art-25</i>
	<i>Right to Education</i>				<i>Art-26</i>
	<i>Right to Participate in the Cultural Life of Community</i>				<i>Art-27</i>
	<i>Right to a Social Order that Articulates this Document</i>				<i>Art-28</i>

Third generation of human rights

<i>Node</i>	<i>Codes</i>	<i>Sub-code</i>	<i>References</i>	<i>Sources</i>	<i>Articles</i>
<i>Collective rights</i>					<i>Art 1-55 UDHR</i>
	<i>Right to Equality</i>				<i>Art- 1</i>
	<i>Right to self determination</i>				<i>Art-</i>
	<i>Right to development</i>				<i>Art-</i>
	<i>Right to share in common heritage of mankind</i>				<i>Art-</i>
	<i>Right to healthy environment</i>				<i>Art-</i>
	<i>Rights to natural resources</i>				<i>Art-</i>
	<i>Right to communicate and communication rights</i>				<i>Art-</i>
	<i>Right to intergenerational equity and sustainability</i>				<i>Art-</i>

The Convention of the Elimination of All form of Discrimination against Women (CEDAW)

<i>Node</i>	<i>Codes</i>	<i>Sub-code</i>	<i>References</i>	<i>Sources</i>	<i>Articles</i>
<i>CEDAW</i>	<i>ARTICLES</i>				<i>Number</i>
	<i>Definition of discrimination again girl and women</i>				<i>Art-1</i>
	<i>Policy measures</i>				<i>Art-2</i>
	<i>Guarantee of basic human rights and freedom</i>				<i>Art-3</i>
	<i>Special measures</i>				<i>Art-4</i>
	<i>Roles based in stereotypes</i>	<i>Romeo and Juliet</i>			<i>Art-5</i>
	<i>Trafficking and prostitution</i>				<i>Art-6</i>
	<i>Political and public life</i>				<i>Art-7</i>
	<i>Participation at international level</i>				<i>Art-8</i>
	<i>Nationality</i>				<i>Art-9</i>
	<i>Education</i>				<i>Art-10</i>
	<i>Employment</i>				<i>Art-11</i>

	<i>Health</i>				<i>Art-12</i>
	<i>Economic and social life</i>				<i>Art-13</i>
	<i>Rural girls and women</i>				<i>Art-14</i>
	<i>Law</i>				<i>Art-15</i>
	<i>Marriage and family life</i>				<i>Art-16</i>
	<i>Establishment and function of the CEDAW committee</i>				<i>Art-17/22</i>
	<i>Implementing the convention</i>				<i>Art-23/30</i>

The Convention of the Elimination of All form of Discrimination against Women (CEDAW)

<i>Node</i>	<i>Codes</i>	<i>Sub-code</i>	<i>References</i>	<i>Sources</i>	<i>Articles</i>
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	<i>Definition of discrimination again girl and women</i>				<i>Art-1</i>
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	<i>Guarantee of basic human rights and freedom</i>				<i>Art-3</i>
	<i>Special measures</i>				<i>Art-4</i>
	<i>Roles based in stereotypes</i>	<i>Romeo and Juliet</i>			<i>Art-5</i>
	<i>Trafficking and prostitution</i>				<i>Art-6</i>
	<i>Political and public life</i>				<i>Art-7</i>
	<i>Participation at international level</i>				<i>Art-8</i>
	<i>Nationality</i>				<i>Art-9</i>
	<i>Education</i>				<i>Art-10</i>
	<i>Employment</i>				<i>Art-11</i>
	<i>Health</i>				<i>Art-12</i>
	<i>Economic and social life</i>				<i>Art-13</i>
	<i>Rural girls and women</i>				<i>Art-14</i>
	<i>Law</i>				<i>Art-15</i>
	<i>Marriage and family life</i>				<i>Art-16</i>
	<i>Establishment and function of the CEDAW committee</i>				<i>Art-17/22</i>
	<i>Implementing the convention</i>				<i>Art-23/30</i>

APPENDIX VII: FULL LIST OF CODING C

Ordered by Research question

SRQ 1: What do these teachers think human rights means? Coding A

<i>Classification</i>	<i>Codes</i>	<i>Sub-codes</i>	<i>SOURCES</i>	<i>REFERENCES</i>
<i>Characteristic of human rights</i>				
	<i>Inherent</i>			
	<i>Fundamental</i>		4	6
	<i>Inalienable</i>			
	<i>Imprescriptible</i>			
	<i>Indivisible</i>			
	<i>Universal</i>		7	17
	<i>Interdependent</i>		0	0
<i>Emergent themes</i>			18	60
	<i>Controversial or sensitive topic</i>		15	23
	<i>Difficult topic to talk about within the class</i>		11	14

SRQ 1: What do these teachers think human rights means? Coding B

<i>Classification</i>	<i>Codes</i>	<i>Sub-codes</i>	<i>SOURCES</i>	<i>REF.</i>	
<i>Civil rights and political rights (individuals rights / first generations of rights Articles 2-21 UDHR)</i>			20	196	
	<i>Right to freedom</i>		12	16	
	<i>Right to equality</i>		13	18	
	<i>Rights to freedom from discrimination</i>	<i>Gender rights</i>		17	40
		<i>Religious rights</i>		14	20
		<i>Religious rights</i>		16	27
	<i>Rights to freedom from slavery and forced labour</i>		6	7	
	<i>Right to Freedom of thoughts, religious and belief</i>	<i>Religious rights</i>		14	20
		<i>Xenophobia</i>		10	17
<i>Social, economic and cultural rights (individuals rights / second generations of rights, Articles 22-28 UDHR)</i>	<i>Right to education</i>		7	7	
	<i>Right to food and clothes</i>		3	3	

SRQ 2 Does teacher observe human rights themes in Shakespeare plays?

<i>Codes</i>	<i>Sub-codes</i>	<i>Sources</i>	<i>References</i>
<i>Yes, they observe relation between Shakespeare and HR themes</i>		18	18
<i>No relation</i>		0	0
<i>Never thought about the relation but can see potential relation.</i>		2	2
<i>Yes, as an explicit content</i>		2	2
<i>Yes, as an implicit content</i>		16	16

SRQ3 What human rights themes do they perceive in Shakespeare Plays?

<i>Options of plays</i>	<i>Number of teachers that select this play</i>	<i>Total References</i>
<i>Romeo and Juliet</i>	18	76
<i>Othello</i>	16	64
<i>The Merchant of Venice</i>	14	54
<i>The Tempest</i>	6	20
<i>Macbeth</i>	0	8

SRQ3 What human rights themes do they perceive in Shakespeare Plays?

SRQ 3.1 HR themes that teachers recognised within Romeo and Juliet

<i>Codes</i>	<i>Sub-codes</i>	<i>Sources</i>	<i>References</i>
<i>Gender rights</i>		18	36
	<i>Right to freedom of choice</i>	13	15
<i>Sexual rights</i>	<i>Right to choose partner</i>	9	9
	<i>Right to express identities</i>	7	8
	<i>Right to education</i>	3	3
<i>No HR linked</i>			

SRQ3.2 HR themes that teachers recognised within Othello

<i>Codes</i>	<i>Sub-codes</i>	<i>Sources</i>	<i>References</i>
<i>Ethnic rights</i>		16	27
	<i>Race or racism</i>	15	17
	<i>Xenophobia</i>	12	15
	<i>Multiculturalism</i>	7	7
<i>Gender rights</i>		7	5
<i>Right to express identities</i>		2	2

SRQ3.3 HR themes that teachers recognised within *The Merchant of Venice*

<i>Codes</i>	<i>Sub-codes</i>	<i>Sources</i>	<i>References</i>
<i>Religious rights (Freedom of belief) Articulo</i>		14	25
	<i>Bigotry</i>	10	18
	<i>Xenophobia</i>	9	13
	<i>Multiculturalism</i>	4	4
	<i>Right to express religious identities</i>	4	4
	<i>Anti-Semitism</i>	14	16
<i>Gender rights</i>	<i>Rights to choose a partner (Portia)</i>	3	3

SRQ3.4 HR themes that teachers recognised within *The Tempest*

<i>Codes</i>	<i>Sub-codes</i>	<i>Sources</i>	<i>References</i>
<i>Rights to freedom</i>		6	11
	<i>Slavery</i>	6	7
<i>Ethnic rights</i>		4	13
<i>Rights to education</i>		3	5
<i>Right to citizenship</i>		2	2

SRQ3.5 HR themes that teachers recognised within Macbeth

<i>Codes</i>	<i>Sub-codes</i>	<i>Sources</i>	<i>References</i>
<i>Macbeth</i>		4	7
	<i>Right to freedom</i>	2	4
	<i>Rights of justice</i>	2	3
<i>Gender rights</i>	<i>Gender identities and gender roles</i>	2	2

SRQ4 What pedagogies, techniques or methods do they use to explore human rights-related themes in the classroom?

<i>Codes</i>	<i>Sub-codes</i>	<i>Sources</i>	<i>References</i>
		20	46
<i>Explicit content</i>		2	2
<i>Implicit content</i>		18	18
<i>No HR content</i>			
<i>HRE language</i>			
<i>Contextual approach</i>		11	17
<i>Practical approach</i>		5	11
<i>Critical literary approach</i>		18	18

APPENDIX VIII: CLASSROOM OBSERVATION FORM

Name of School:						
Grade Level/Section:						
Name of Teacher:						
Plays :						
Name of Observer:				Date of Observation:		
RATING SCALE:						
4 - Performance of this item is innovatively done.						
3 - Performance of this item is satisfactorily done.						
2 - Performance of this item is partially done due to some omissions.						
1 - Performance of this item is partially done due to serious errors and misconceptions.						
0 - Performance of this item is not observed at all.						
A. TEACHER ACTIONS						
1.	The teacher mentions explicitly the term 'human rights'	4	3	2	1	0
2.	The teacher mentions in an implicit way content relative to human rights	4	3	2	1	0
3.	The teacher relate the themes of the plays with human rights in an explicit way	4	3	2	1	0
4.	The teacher relates the themes of the plays with human rights in an implicit way.	4	3	2	1	0
5.	The teacher uses diverse strategies to address the topic of human rights	4	3	2	1	0
6.	The teacher connects the issues of human rights with student experiences and background.	4	3	2	1	0
B. STUDENT LEARNING ACTIONS						
7.	The students are active and engaged with the issues relative to human rights.	4	3	2	1	0
8.	The students use different learning materials and resources including technology to link human rights themes with the plays.	4	3	2	1	0
9.	The students share their ideas, reflections or solutions through thought-provoking questions and real life challenges or problems related human rights themes in the plays	4	3	2	1	0
10.	The students mention explicitly the term human rights	4	3	2	1	0
11.	The students are able to explain in their words experiences related to human rights.	4	3	2	1	0

12.	The students, when encouraged or on their own, ask questions to clarify or deepen their understanding of the themes related to human rights	4	3	2	1	0
13.	The students are able to relate or transfer their learning to daily life and real world situations related to human rights	4	3	2	1	0
14.	TOTAL					
15.	AVERAGE					

General notes

Plays and themes addressing in the session

Teachers activities description
