

Silje Høiby

The Use of Young Adult's Literature to Inform Students about Family and Partner Abuse in the EFL Classroom

Master's thesis in Primary and Lower Secondary Teacher Education for Years 5-10

Supervisor: Alyssa Lowery

May 2023

Silje Høiby

The Use of Young Adult's Literature to Inform Students about Family and Partner Abuse in the EFL Classroom

Master's thesis in Primary and Lower Secondary Teacher Education
for Years 5-10

Supervisor: Alyssa Lowery

May 2023

Norwegian University of Science and Technology

Faculty of Social and Educational Sciences

Department of Teacher Education



Norwegian University of
Science and Technology

Abstract

The purpose of this master's thesis is to encourage more English teachers in secondary schools (8-10) to discuss family and partner abuse using young adult (YA) literature in the EFL classroom to enlighten students and help them recognize abusive behavior. As mental health has been given a greater role in the new curriculum through the interdisciplinary theme of health and life skills, it has become important that teachers "[...] give the pupils competence which promotes sound physical and mental health" (Ministry of Education and Research, 2017, p. 15). *Redd Barna* (Save the Children) (n.d.-a) presents frightening statistics such as how one in six children has been exposed to neglect (paragraph 7) and how one in five children has been exposed to psychological abuse (paragraph 9). For these reasons, this master's thesis investigates whether English teachers in secondary schools choose to include YA literature that approaches family and partner abuse to inform students. A questionnaire was conducted among English teachers who teach at secondary schools to answer this. This study's main findings show that English teachers in secondary schools include YA literature in their EFL classrooms. However, they do not choose literature that addresses family and partner abuse for several reasons: (1) because they believe that it is not relevant to the English subject, (2) because they are afraid of triggering students, or (3) because they feel a lack of competence in the field. Furthermore, I have through critical content analysis explored how one can use *Breathing Underwater* and *Take Me With You When You Go* to support mental health educational aims while addressing teachers' hesitations. Based on the findings in this study, there is a need to encourage more English teachers in secondary schools to discuss family and partner abuse in the EFL classroom because of its relevance.

Keywords: family and partner abuse, YA literature, EFL classroom, critical content analysis

Sammendrag

Hensikten med denne masteroppgaven er å oppmuntre flere engelsklærere på ungdomsskolen til å diskutere familie- og partnervold ved å bruke ungdomslitteratur i EFL klasserommet for å opplyse elevene og hjelpe dem å gjenkjenne voldelig atferd. Ettersom psykisk helse har fått en større rolle i den nye læreplanen gjennom det tverrfaglige temaet folkehelse og livsmestring, har det blitt viktigere at lærerne gir «[...] elevene kompetanse som fremmer god psykisk og fysisk helse» (Kunnskapsdepartementet, 2017, side 13). Redd Barna (u.å.-a) presenterer skremmende statistikk som hvordan ett av seks barn har blitt utsatt for omsorgssvikt (avsnitt 7) og hvordan ett av fem barn har vært utsatt for psykisk vold (avsnitt 9). Av disse grunnene undersøker denne masteroppgaven om engelsklærere på ungdomsskoler velger å inkludere ungdomslitteratur som inneholder familie- og partnervold for å informere studenter. Det ble gjennomført en spørreundersøkelse blant engelsklærere som underviser på ungdomsskolen for å svare på dette. Hovedfunnene i denne studien viser at engelsklærere på ungdomsskoler inkluderer ungdomslitteratur i EFL-klasserommene sine. De velger imidlertid ikke litteratur som tar for seg familie- og partnervold av flere grunner: (1) fordi de mener at det ikke er relevant for engelskfaget, (2) fordi de er redde for å trigge elever, eller (3) fordi de føler mangel på kompetanse på feltet. Videre har jeg gjennom kritisk innholdsanalyse utforsket hvordan man kan bruke *Breathing Underwater* og *Take Me With You When You Go* for å støtte pedagogiske mål for psykisk helse, samtidig som man adresserer lærernes nøling. Basert på funnene i denne studien er det behov for å oppmuntre flere engelsklærere på ungdomsskoler til å diskutere familie- og partnervold i EFL-klasserommet på grunn av dets relevans.

Nøkkelord: familie- og partnervold, ungdomslitteratur, EFL klasserom, kritisk innholdsanalyse

Acknowledgments

Firstly, it is my pleasure to acknowledge the English teachers who participated in this study and gave me their honest opinions and experiences.

I want to thank the other supervisors and my classmates for their helpful feedback during our seminars together. I received valuable suggestions, thoughts, and ideas for my thesis.

I would like to thank my family, Unni, Atle, Sondre og Siv-Eline, and my friends for being there for me with motivating words and support.

I also want to thank my boyfriend, Marius, for sticking out with me through all my ups and downs – I know it has not been easy.

A special thanks to Eir-Anne Edgar who introduced me to YA literature's possibilities beyond reading. Your course during the spring of 2022 taught me that books are a great way to discuss and reflect upon several topics. As a result, you gave me the inspiration to use YA literature in my master's thesis.

Last, but certainly not least, I would like to thank my supervisor Alyssa Lowery for providing good advice, constructive feedback, and support throughout this process. Words do not come close to describing my appreciation and admiration of you. The way this assignment turned out would not have been possible without you. You have become a very big inspiration for me and the English section at NTNU is lucky to have you on their team.

This master's study has contributed to making me even more aware of how important it is to talk to children and young adults about sensitive topics and that YA literature offers many opportunities for communication and processing. Through this study, I hope that other teachers can see the usefulness of the described experiences, and find inspiration and motivation to use YA literature in their educational work and in the vulnerable, but important, conversations with children and young adults.

I cannot believe five years at NTNU have already passed, but as the saying goes – time flies when you are having fun!

Thank you!

Table of Contents

List of Tables	xi
List of Abbreviations (or Symbols)	xi
1 Introduction	1
1.1 Background and Context.....	1
1.2 Purpose and Research Questions	5
1.3 Previous Research	6
1.4 Thesis Overview	7
2 Theoretical Frameworks	8
2.1 Terms and Definitions	8
2.2 Approaching Family and Partner Abuse Through YA Literature in the EFL Classroom	10
2.2.1 Importance of the Interdisciplinary Themes	10
2.2.2 Advantages of Implementing YA Literature in the EFL Classroom	11
2.2.3 Identification, Catharsis, and Insight.....	12
2.2.4 Literary Elements	13
3 Methodology	15
3.1 Case Study.....	15
3.1.1 Questionnaire as a Method of Data Collection	16
3.2 Literary Analysis.....	18
3.2.1 Critical Content Analysis	19
3.3 Ethical Considerations	20
3.4 Validity and Reliability	21
4 Analysis of Research Findings.....	22
4.1 Analysis of Questionnaires	22
4.1.1 Text Selection Justification	22
4.1.2 Attitudes Toward Literature About Abuse	23
4.2 Critical Content Analysis of <i>Breathing Underwater</i> and <i>Take Me With You When You Go</i> 25	
4.2.1 Summary of the Novels	25
4.2.2 Representations of Types of Abuse	25
4.2.2.1 Physical Abuse	26
4.2.2.2 Psychological Abuse	26
4.2.3 The Impact of First-Person Narration	29
4.2.4 Direct Representation of How People Are Hurt by Abuse	30
4.2.5 Representations of Multiple Characters Standing Up to Their Abusers	31
4.2.6 Representations of Whom Survivors of Abuse Can Talk to.....	33

4.2.7	Conclusion	33
5	Discussion	35
5.1	English Teachers Believe Discussing Family and Partner Abuse is Not Relevant to the English Subject	35
5.2	Afraid of Triggering Students	37
5.3	English Teachers Feel a Lack of Competence in the Field	38
6	Conclusion	41
6.1	Main Findings.....	41
6.2	Implications	41
6.3	Limitations and Suggestions for Further Research	42
	References.....	44
	Appendices	48

List of Tables

Table 4.1: Overview of the literature used in the EFL Classroom 23

List of Abbreviations (or Symbols)

YA	Young Adult
EFL	English as a Foreign Language
SAKI	Sexual Assault Kit initiative
DAIP	Domestic Abuse Intervention Project

1 Introduction

Violence inevitably touches our lives through communities, the news, radios, newspapers, magazines, novels, young adult (YA) literature, TV, movies, and entertainment media, whether we are prepared for it or not (Miller, 2005, p. 87). Fortunately, there is a certain distance many manage to maintain since they do not directly experience violence. However, not everyone can create this distance because they are exposed to abuse. Several children and young adults in Norway grow up in homes characterized by abuse, and various researchers stress the important role teachers have to inform students about abuse. In this section, I will offer an overview of the background and context of this study. Here, I will explain the chosen topic and justify why it is relevant and important to inform students about family and partner abuse in the classroom. Then, I will provide an insight into the purpose of the thesis and research questions. Thirdly, I will present previous research conducted in the field of implementing literature in classrooms to discuss sensitive topics and teachers' reflections on the new interdisciplinary theme of health and life skills. Lastly, I will give an outline of the thesis's structure.

1.1 Background and Context

At a young age, I experienced several incidents where people in my family died of cancer and thus know firsthand how important teachers can be if the teachers choose to make use of their opportunities. Although the teachers knew about what had happened repeatedly in my life, no one said or did anything to support or comfort me. As Dyregrov (2010) addresses, the saying "*ute av øye, ute av sinn*" ("out of sight, out of mind") was believed to reflect children's reality for many years (p. 5). The idea is that if adults do not talk about what has happened, the child has the opportunity to forget it and grow out of any problems (Dyregrov, 2010, p. 5). Which was what I experienced with my teachers. We never talked about what had happened, and if I was upset one day at school, I was told to sit and wait in the hall, all alone. As Dyregrov (2010) points out, children should be allowed to forget and choose how much they want to talk but shielding the child from the facts of life can harm them more than it helps (p. 5). My childhood consisted of warm and caring parents who did everything to ensure that my brother and I grew up safely and well. I, therefore, emphasize that I have never experienced a home that has been characterized by abuse and because of that I do not have the opportunity to understand how painful and heavy it must be to live in a home that feels unsafe. However, what I can identify with is sitting at school and not being ready to learn. For children who grow up in unsafe homes, school becomes more like a sanctuary than a learning arena.

A societal problem that causes great suffering for far too many children and young adults in Norway today is abuse and neglect. Øverlien (2015) points out that Norway is known for its good growing-up conditions and that it is therefore unacceptable that so many young people are forced to experience this (p. 27). She further stresses that this problem can no longer only lie with certain professions such as child protection, and that more people must work together to draw attention to and combat abuse (Øverlien, 2015, p. 27). Teachers are an important professional group that should be involved in this collaboration as they have the opportunity to teach, inform and talk about abuse and

neglect. The expectations and demands of teachers have increased and are reflected in several different laws and governing documents (Øverlien, 2015, p. 27). In 2020, Norway introduced a new national curriculum (LK20) that all schools and teachers must follow, where the interdisciplinary theme of health and life skills was introduced.

According to *Redd Barna* (Save the Children) (n.d.-a), a Norwegian organization that works for children's rights (*Redd Barna*, n.d.-b), one in five children's caregivers have intervened physically in response to a behavioral issue and one in twenty children have experienced serious physical abuse where they have either been kicked or beaten up by an adult (paragraph 6). When it comes to psychological abuse, one in five children has been exposed to this by their parents (*Redd Barna*, n.d.-a, paragraph 7). Furthermore, *Redd Barna's* (n.d.-a) statistics show that children have witnessed abuse in the home, where one in fourteen children have experienced an adult hitting a sibling at home (paragraph 6), one in six have witnessed the mother being subjected to either physical or psychological abuse, one in seven have witnessed a father being victimized, and one in twenty have experienced an adult hitting or harming the family pet (paragraph 8). The statistics further state that one in six children has been exposed to neglect where the child's needs are not met, such as the need for food, love, warmth, clothing, comfort, closeness, and safety over a longer period (*Redd Barna*, n.d.-a, paragraph 9). Finally, the statistics say that one in twenty children has experienced sexual abuse by an adult (*Redd Barna*, n.d.-a, paragraph 10).

Experiencing a traumatic event such as abuse can cause serious consequences that might follow one throughout life. Research has shown that children and young adults react differently to traumatic events. Many psychological symptoms can develop, and the reactions can range from normal ones that pass after a short while to more severe ones that can negatively impact their functioning over time (Øverlien, 2015, p. 24). Vulnerability, fear, anxiety, strong memories, sleep disturbances, guilt/self-blame, avoidance behavior, concentration difficulties, anger, sadness, body reactions, regression, difficulty in social contact, and changes in meaning and value are some of the most common after-reactions children experience after being exposed to traumatic events (Dyregrov, 2010, p. 24). Furthermore, traumas experienced at a young age can have an impact on several aspects of the child's development such as character development, outlook on life anticipation of disaster, relationships with other people, future pessimism, personality, regulation of emotions, self-esteem, self-perception, learning capacity, coping skills, career choice and future parenting capacity (Dyregrov, 2010, p. 37). Dyregrov (2010) further stresses that if a child grows up in an abusive home it can affect the child's understanding of what is right and wrong (p. 40). He further emphasizes that many of those who commit serious acts of violence turn out to have had a childhood filled with traumatic events (Dyregrov, 2010, p. 40). When parents expose their children to verbal abuse, this can have serious effects such as the child dropping out of school, substance abuse, developing depression or poorer physical health, being unable to work, and suffering from post-traumatic stress disorder (Dyregrov, 2010, p. 62). Fornyes et al. (2009) point out that the closer the child is to the person responsible for the misdeeds, the longer it takes for the circumstances to become aware of them (as cited in Dyregrov, 2010, p. 62).

In Norway, there is zero tolerance for abuse towards children. This means that any incident of abuse against children is punishable by law (Øverlien, 2015, p. 82). Several laws in Norway determine that abuse against children and young adults are not allowed. The purpose of § 1-1 in the Child Welfare Act (*barnevernsloven*) (2021) is to protect

children and young adults from living in conditions that are harmful to their health and development, and they must have the right to help, care, and protection as soon as they need it. The law must ensure children's rights when it comes to the right to a safe upbringing filled with love and understanding. All children under the age of eighteen have the right to a good and safe upbringing. The United Nations (UN) Convention on the Rights of the Child (*barnekonvensjonen*) is an agreement that most countries in the world follow, and in 1991 Norway decided to follow it. Since 2003, the UN Convention on the Rights of the Child applies as Norwegian law, and it has a special status in that it takes precedence over other Norwegian laws if they conflict with each other (*Regjeringen, 2022*). In Article 19 of the UN Convention on the Rights of the Child, protection from abuse is determined where "The state shall protect the child from physical or mental abuse, neglect or exploitation by parents or any other person who has the care of the child" (*Regjeringen, 2016*). Furthermore, Article 39 in the UN Convention on the Rights of the Child states "The state shall take all appropriate measures to ensure rehabilitation and social reintegration of a child victim of abuse, exploitation, neglect, torture, armed conflict or other inhuman or degrading treatment or punishment" (*Regjeringen, 2016*).

Article 12 in the UN Convention on the Rights of the Child (2003) addresses the children's right to participation where the child has the right to express themselves and be heard about their views in matters that concern them (*Regjeringen, 2016*). Sanner (2020) reports that one of the reasons why children and young adults wait for so long until they talk about the abuse is because they do not know what adults are not allowed to do to them (p. 28). The organization *Redd Barna* (n.d.-a) agrees with this and comments further on other reasons such as children not thinking they will get help if they tell, such as children feeling responsibility and guilt, being afraid of the system and child protection, feeling a lack of trust in adults, being threatened not to say anything, trying to tell but not being taken seriously, feeling fond of the one who has exercised abuse against them, believing it is common to be subjected to abuse, and not knowing how or where they can receive help. A study conducted by *Folkehelseinstituttet* (the Norwegian Institute of Public Health) (2019) reported that children who learn about abuse report it to a greater extent if they experience it (paragraph 1). Children and young adults must gain knowledge to have the courage to tell. For children and youth to get help, they must be taught what abuse is, that it is never their fault, and how to report abuse. Most children and young adults know that strangers are not allowed to hit them, however, they must also learn that family members are not allowed to do it either (Sanner, 2020, p. 28). *Redd Barna* (n.d.-a) believes teachers have a unique role to provide children and young adults with information about abuse. Information about abuse enables children and young adults to understand that this is wrong and makes it easier for them to discuss their experiences (*Redd Barna, n.d.-a*). Children and young adults who have been exposed to abuse wish that someone had taught them about this topic and suggest schools as arenas where they can receive information about abuse (Sanner, 2020, p. 47).

Øverlien (2015) reports that children and young adults who have been exposed to abuse express that their teachers are important to them (p. 28). However, even though they would like to speak with them they rarely do (Øverlien, 2015, p. 28). As children and young adults spend large parts of their days at school, the teacher is an essential person in many students' lives. Through the daily meeting with children and young adults, the teacher gains a unique knowledge of their life situation and therefore has a central role when it comes to preventing and uncovering neglect and abuse (Øverlien, 2015, p. 29).

Teachers have *taushetsplikt* (duty of confidentiality), which means that the teacher is not allowed to share information about the student with anyone. However, this duty of confidentiality must be breached if it is suspected that the student is exposed to abuse or other serious negligence. Then it is *opplysningsplikten* (duty to provide information) that implies a duty to report to child protection (*Justis- og beredskapsdepartementet*, 2021, p. 15).

For each student to be able to achieve learning, the teacher must be aware of what could prevent this. A serious obstacle to learning is if a child lives in a home characterized by abuse and neglect (Øverlien, 2015, p. 31). Therefore, Øverlien (2015) believes that teachers must understand that abuse and neglect are something they also have to work with and not just other agencies such as child protection (p. 31). She further points out that the teacher's role in this process is to be an important conversation partner for children and young adults and clarifies that they should not act as therapists or child welfare workers (Øverlien, 2015, p. 31). Øverlien (2015) emphasizes that hope exists despite all difficulties (p. 13). The meaning of hope lies in the small, but significant actions one can perform without needing to be an expert. Instead, it is the everyday actions that occur where humans find themselves daily, such as at school, that can make a difference. During the meeting between adults and young people, change can take place precisely through respectful and listening conversations. Vital learning takes place in a classroom with a knowledgeable and attentive teacher, along with students who are eager to share their reflections and thoughts (Øverlien, 2015, p. 13).

In LK20, health and life skills have been given a greater place, and the curriculum clearly states that the school should “[...] give the pupils competence which promotes sound physical and mental health” (Ministry of Education and Research, 2017, p. 15). As a result, today's teachers have a more defined role in mental health promotion. As health and life skills were introduced as an interdisciplinary theme in the curriculum, teachers have been required to teach mental health and life skills. Thus, teachers play an important role in promoting children's mental health and well-being, as well as discovering pupils who are experiencing difficult life situations (*Helsedirektoratet* (the Norwegian Directorate of Health), 2017, paragraph 1).

Young adults appreciate conversations about sensitive topics such as abuse and neglect as long as adults facilitate an open and respectful conversation that values listening. Like Dyregrov (2010), Øverlien (2015) also suggests that teachers might believe they are protecting young adults from these topics if they do not address the issues with them (p. 33). However, she further claims that this is a misunderstood protection as young adults in some ways have been in contact with these issues in the past (Øverlien, 2015, p. 33). Bodart (2016) believes that “Books are a source of education that is safer than the streets, safer than tales told by peers, and far, far safer than ignorance” (p. xvi). In their daily lives, young adults see violence more often and are more likely to want their books to reflect that violence (Bodart, 2016, p. xvii). Due to social media such as TikTok, children and young adults have the opportunity to see different parts of the world in a short time. Here they can see war-prone areas, violent incidents, or personal videos about how a person has been subjected to abuse. As a result, children and young adults can have several questions and a necessity for guidance and knowledge from an adult. Øverlien (2015) argues that personal experiences do not have to be the focus of the conversation about abuse and neglect (p. 33). She further stresses the importance of teachers clearly expressing that this topic is something one could talk about in everyday

life because this can help reduce the feelings of shame that often occurs after experiencing abuse (p. 33).

Langballe (2011) believes that reasons such as being afraid of breaking the child's boundaries for intimacy, offending or upsetting the child, or a fear of hurting negative consequences for the child are reasons why adults may be afraid to have conversations about abuse with children (p. 3). Furthermore, she believes that adults can be anxious about whether they are the right person to carry out the conversation, and how they will react (Langballe, 2011, p. 3). Regardless of the teachers' concerns and knowledge, she emphasizes that it is always better to talk about abuse, rather than not addressing it due to personal fears. Through these conversations, children and young adults can gain knowledge and thus process their experiences (Langballe, 2011, p. 4). Dyregrov (2000) believes that a child who has been exposed to a traumatic event will at one point in their life experience parallel themes of what they have experienced brought up in the classroom (p. 189). The topic can be brought up spontaneously by a fellow student, and young adults often express strong opinions that can be painful for traumatized classmates to listen to. For these reasons, Dyregrov (2000) stresses the importance of teachers addressing vulnerable themes and notes that teachers should speak in advance to students who might be affected as this can prepare the students as well as find a sensitive way to bring up the topic in plenary (pp. 189–190).

1.2 Purpose and Research Questions

This thesis aims to explore how English teachers in secondary schools (8-10) can use YA literature as a helpful tool when discussing family and partner abuse in the English as a Foreign Language (EFL) classroom. The following research questions will help address the aim of this study:

- Do English teachers in secondary schools select texts that potentially approach family and partner abuse? Why or why not?
- How might books such as *Breathing Underwater* by Alex Finn and *Take Me With You When You Go* by David Levithan and Jennifer Niven be valuable resources for English teachers in secondary schools for informing students about family and partner abuse in the EFL classroom?

Because interdisciplinary themes were introduced in LK20, health and life skills have gained a greater role in the classroom. Due to the statistic presented in Chapter 1.1, and the suggestion presented by Sanner (2020) that some children and youth do not fully understand their rights to personal safety and bodily autonomy, it becomes important and relevant that all teachers try to inform students about family and partner abuse in their classrooms. I would like to emphasize that this research focuses on upper grades (8-10) but that the interventions should begin as early as kindergarten to help children in abusive relations as early as possible. Nevertheless, it is also important to discuss family and partner abuse with upper grades because they are beginning to explore their own independent personal and partner relationships, and thus, young adults have to think about what healthy and unhealthy situations look like.

I have used the first question as the basis of a survey to discover whether English teachers in secondary schools choose to include or exclude YA literature that potentially approaches family and partner abuse. The English teachers who participated in the survey shared their reasons for not including literature that addresses family and partner abuse in the EFL classroom. The second question explores whether *Breathing Underwater*

and *Take Me With You When You Go* can alleviate some of their concerns and serve as possible gateways for educating students about abuse.

1.3 Previous Research

Regarding published scholarly work, Tønnesen's (2012) master's thesis, "*Bildeboka og den vanskelige samtalen med barn*" ("The Picture Book and the Difficult Conversation with Children"), aims to examine how picture books can be used in conversations with children about topics that can be challenging to discuss such as growing up in an abusive home. The findings show that by using picture books it becomes easier to talk about sensitive topics with children. Children can recognize and identify with what occurs in the book and therefore feel a sense of not being alone in their experiences. Furthermore, her findings show that reading a book can be a good starting point for adults when it comes to talking to children about topics that might be triggering. Another research project focusing on the use of literature to discuss sensitive topics with students is Høgås' (2021) master's thesis "Teaching about sexual harassment and violence in the classroom using Children's and Young Adult Literature". In her research, she examines how "[...] children's and young adult literature can be valuable assets for discussing sexual violence inside primary classrooms" (Høgås, 2021, p. ii) where she has explored *Maybe He Just Likes You* by Barbara Dee, *Thirteen Reasons Why* by Jay Asher, and *Speak* by Laurie Halse Anderson. Her findings show that all of the novels can encourage students to think critically, recognize their actions and consequences, and respect others' boundaries. In his master's thesis, "Graphic Novels and Mental Health in the EFL Classroom", Myrnes (2022) explored how graphic novels try to inform students about various aspects of mental health. His findings show that the books represent various forms of mental health through the characters "[...] either through visual means, using colors, different compositional techniques or by illustrating their reactions or expressions, or through written means, like narration or dialogue" (Myrnes, 2022, p. 51).

Furthermore, there are studies conducted on teachers' opinions about working with the new interdisciplinary theme of health and life skills. In his master's thesis, "*Læreres møte med folkehelse og livsmestring*" ("Teachers meeting with health and life skills"), Heimdal (2022) examined teachers' reflections on the new interdisciplinary theme of health and life skills. His findings show that when it comes to including health and life skills in their teaching, the teachers are positive. The study also shows findings that pupils are receptive to education that discusses mental health and life skills. However, although teachers are positive about including the interdisciplinary topic, they perceive the topic as comprehensive and request more resources when it comes to teaching sensitive topics. Røros' (2019) master's thesis, "*Folkehelse og livsmestring i skolen – sett i et lærerperspektiv*" ("Health and life skills in school – seen from a teachers' perspective"), is another study that has examined how teachers reflect on their role and practice related to the new interdisciplinary theme of health and life skills. Her findings show that the teachers experience a more pressured and stressed youth generation where they see that young adults struggle more psychologically now than before. The teachers' awareness of this problem means that they want to be there for the students by creating good conditions for them. Nevertheless, her findings further show that teachers do not feel they have enough competence to include health and life skills in their teaching. Additionally, the study reveals that the teachers are employed to facilitate health promotion work, but that they are not aware of it themselves. Røros (2019) therefore points out that the teachers must see the knowledge they have within the topic as this

can make the teachers more motivated and confident in their work to include health and life skills as an interdisciplinary topic in their teaching.

In conclusion, there are several studies conducted on the advantages of implementing YA literature in Norwegian classrooms to inform students about various sensitive topics such as abuse and mental health. Additionally, there is also numerous research exploring teachers' attitudes toward the new interdisciplinary theme of health and life skills. There is still uncertainty, however, about how YA literature can be used so that teachers become more comfortable using them. Thus, this study aims to contribute to this growing area of research by exploring reasons English teachers in secondary schools might have for including or excluding YA literature that addresses family and partner abuse, and how books such as *Breathing Underwater* and *Take Me With You When You Go* can aid English teachers' concerns in secondary schools when informing students about family and partner abuse in the EFL classroom.

1.4 Thesis Overview

This thesis consists of six chapters. Following the introductory chapter, Chapter Two provides an overview of the study's theoretical background. In the second chapter, I will establish the central framework for my exploration of how YA literature can be a valuable tool for English teachers in secondary schools when discussing family and partner abuse in the EFL classroom. Chapter Three provides an overview of the methodology and materials used in this study, including why I used a case study approach, a questionnaire, and critical content analysis in my research. Furthermore, I will explain and justify the ethical considerations behind the research, along with my positionality. In Chapter Four, I present and analyze the findings from the questionnaires, as well as from *Breathing Underwater* and *Take Me With You When You Go*, which will be discussed in relation to the theoretical background and research questions in Chapter Five. Conclusions and implications of the study will be presented in Chapter Six in addition to providing suggestions for future research.

2 Theoretical Frameworks

In this section, I present a theoretical framework for my exploration of how YA literature can be an essential tool for English teachers in secondary schools when addressing family and partner abuse in the EFL classroom.

2.1 Terms and Definitions

Before I introduce the theoretical framework, I will clarify important terms that are consistent with the thesis and important for understanding the theoretical basis. According to the World Health Organization (WHO) (2002), violence can be defined as "The intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment or deprivation" (p. 5). In their book "*Barn, vold og traumer*" ("Children, Abuse and Traumas"), which focuses specifically on abuse perpetrated against children, Hauge et al. (2016) comment that violence often affects passers-by who are in the wrong place at the wrong time. It could mean that someone opens fire in a nightclub or that a natural disaster occurs. This often gets a lot of media coverage as the incident is surprising and brutal (p. 13). In summary, one can see that the term violence is broad, involving the use of physical force or power against oneself, other individuals, or larger groups. Furthermore, it may seem that this definition implies that violence happens randomly or spontaneously. Additionally, as victim advocate Yasmin Khan notes, several of her clients believe they have not been exposed to domestic violence because their partner has never been physical towards them (J. Hill, 2020, p. ix). However, as they were further questioned and could reflect on their experiences, a realization occurred that they had been abused for several years, in less obvious ways that are just as harmful (Yasmin Khan, as cited in J. Hill, 2020, p. ix). Because the definition of the term violence is broad and used in many contexts and there are misunderstandings that one is not exposed to abuse unless the abuse is physical, the term abuse, defined by WHO (2002) as including

[...] all forms of physical and/or emotional ill-treatment, sexual abuse, neglect or negligent treatment or commercial or other exploitation resulting in actual or potential harm to the child's¹ health, survival, development of dignity in the context of a relationship of responsibility, trust or power, (p. 59)

is a more specific term to use when exploring how YA literature can be a beneficial tool when discussing family and partner abuse in the EFL classroom. For these reasons, I employ the term 'abuse' rather than 'violence' in this thesis.

Sexual Assault Kit Initiative (SAKI) (n.d.-a) suggests that both survivor and victim are terms one could use about individuals who have been exposed to abuse (p. 1). SAKI supports jurisdictional reform in handling sexual assault cases based on evidence found in sexual assault kits that have never been submitted to a crime lab. Assuring justice for the victims of sexual assault is a key objective of SAKI (SAKI, n.d.-b). However, there are significant differences between the term survivor and victim. When someone has

¹ The authors use the term 'child', but I contend that the definition applies to all persons regardless of age. Abuse is most prevalent where there are power imbalances of all kinds, not just those based on age.

recently been exposed to some form of abuse or crime, the term victim is typically used. Meanwhile, the term survivor is used when someone has started their healing process after the abuse or crime. SAKI (n.d.-a) further stresses that even though:

[...] *victim* is a legal definition necessary within the criminal justice system, *survivor* can be used as a term of empowerment to convey that a person has started the healing process and may have gained a sense of peace in their life. (p. 1)

Because the definition of the term victim is typically used when someone has recently been exposed to some form of abuse and the definition of survivor is used when someone has started their healing process, I, therefore, chose to use the term survivor as a way of honoring the healing processes of those who have been affected by abuse and in an effort to use empowering language. Thus, I employ the term 'survivor' rather than 'victim' in this thesis.

The term abuse is an umbrella term for various forms of abuse such as physical, psychological, sexual, and neglect (WHO, 2002, p. 59). Because the texts I examine do not include sexual abuse, it will not be defined and included in the rest of this thesis. Physical abuse is the use of physical force to harm or control another person. According to *Helsenorge* (Health Norway) (2022), a website with information about and access to health services for all residents of Norway (*Helsenorge*, 2023), physical abuse “[...] can include punching, kicking, choking, throwing objects at the other person, burning them with a cigarette or a variety of other actions. Threatening someone with a weapon can also be seen as an act of physical abuse” (paragraph 8). Compared to physical abuse, psychological abuse has received limited attention throughout the ages. Furthermore, it can be more difficult to detect psychological abuse as it is not as easy to detect as a bruise. Even though psychological abuse does not leave a mark on the body, it is nevertheless painful (Øverlien, 2015, p. 47). As psychological abuse is a broad concept and difficult to detect, the Domestic Abuse Intervention Project (DAIP) created the Power and Control Wheel in cooperation with survivors to outline abusers’ most common tactics (for an overview of an abuser’s most common tactics, see Appendix 1). The Wheel aims to help victims of abuse and educate abusers. The Wheel does not suggest that these experiences are sequential. Instead, they represent a pattern of power and control, the two facets at the center of the wheel (Kippert, 2021, paragraph 3). Thus, the Power and Control Wheel portrays that several forms of abuse can happen at the same time.

As the Power and Control Wheel depicts, psychological abuse can be categorized into eight categories: (1) using intimidation, (2) using emotional abuse, (3) using isolation, (4), minimizing, denying, and blaming, (5) using children, (6) using male privilege, (7) using economic abuse, and (8) using coercion and threats (DAIP, n.d.). Because categories such as using children and male privilege do not appear in the texts I examine, a decision was made to leave them out. In this thesis, I suggest the term 'controlling behavior' as a reference for the categories “isolation” and “coercion and threats”. If an abuser exposes a person to isolation, they are controlling whom the person sees and talks to, what the person does and where they go, what they read, and justifying their actions with jealousy. If the perpetrator is using coercion and threats, they threaten to hurt the person, report them, drop charges, leave them, or commit suicide. Additionally, they coerce them to do things they do not want to (DAIP, n.d.). Emotional abuse is a form of abuse where the intention is to verbally assault a person, and thus, I suggest the term 'verbal abuse' as a metonym. This can be done by either calling names, telling the person they are worthless, making them feel guilty and bad about themselves, playing mind games, and making them believe they are crazy (DAIP,

n.d.). Also, I suggest the term 'material abuse' as a synonym for the categories "intimidation" and "economic abuse". According to the Power and Control Wheel, using intimidation is when the abuser makes a person "[...] afraid by using looks, actions, gestures, smashing things, [destroy their] property, abusing pets, displaying weapons" (DAIP, n.d.). Economic abuse is when the perpetrator prevents the opportunity to receive a job and takes control over their financial resources (DAIP, n.d.). Abusers who minimize, deny, and blame imply that the abuse never occurred, shift responsibility, and blame the victim. For the category minimizing, denying, and blaming, I suggest the term 'neglect' instead as equivalent. Øverlien (2015) points out that neglect is the failure to fulfill the psychological and physical needs a person must have (p. 65). In this thesis, I will use the terms controlling behavior, verbal abuse, material abuse, and neglect to address the various types of psychological abuse.

2.2 Approaching Family and Partner Abuse Through YA Literature in the EFL Classroom

YA literature can be a beneficial tool when discussing family and partner abuse in the EFL classroom. With the implementation of the interdisciplinary theme of health and life skills, teachers' responsibility to address physical and psychological health has gained more significance. Because addressing sensitive issues in the EFL classroom can be challenging, YA literature can be a valuable introduction for discussion.

2.2.1 Importance of the Interdisciplinary Themes

From the school year of 2020, The Norwegian Directorate for Education and Training introduced the interdisciplinary themes "Health and life skills", "Democracy and citizenship" and "Sustainable development". These form a central part of the competence in the subjects, and the school must plan so that learning takes place within the three interdisciplinary themes (Ministry of Education and Research, 2017, p. 15). There are few guidelines on how this should be done, and it is therefore up to each teacher to find out how to include this in their teaching. On the Norwegian Directorate for Education and Training's page, teachers can look up their subjects and competence aims, where they also have the option to tick off interdisciplinary topics. As a result, they can easily see which competence aims can be used to work with one or more of the interdisciplinary topics. For example, in the English subject, there are several competence aims one can teach that can also address the interdisciplinary theme of health and life skills such as "Ask questions and follow up input when talking about various topics adapted to different purposes, recipients and situations" and "Read, interpret and reflect on English-language fiction, including young people's literature" (Ministry of Education and Research, 2019a, point 6 and 11).

The three interdisciplinary themes are based on current societal challenges where students must develop competence through working with issues from different subjects. Furthermore, the students "[...] shall gain insight into challenges and dilemmas in these topics" (Ministry of Education and Research, 2017, p. 15) and understand where they can find solutions as well as learn about connections between actions and consequences (Ministry of Education and Research, 2017, p. 15). Through the interdisciplinary theme of health and life skills, school "[...] shall give the pupils competence which promotes sound physical and mental health, and which provides opportunities for making responsible life choices" (Ministry of Education and Research, 2017, p. 15). Additionally, the core curriculum stresses the importance of educating children within this field as "[...] the

development of a positive self-image and confident identity is particularly important" during the childhood and adolescent years (Ministry of Education and Research, 2017, p. 15). Students shall learn how to master one's own life, how to deal with failure and success, and how to handle practical and personal challenges best possible. Within this theme, topics such as "[...] physical and mental health, lifestyle habits, sexuality and gender, drug abuse, media use and consumption and personal economy" (Ministry of Education and Research, 2017, p. 15) are relevant. Also, students shall learn to respect others' boundaries as well as the ability to draw boundaries and administer their relationships, thoughts, and feelings (Ministry of Education and Research, 2017, p. 15). The core curriculum states that the English subject shall help students develop their ability to express themselves orally and in writing in English. As a result, students can be "[...] able to express their feelings, thoughts, experiences, and opinions and can provide new perspectives on different ways of thinking and communication patterns, as well as one the pupils' own way of life and that of others" (Ministry of Education and Research, 2019b, p. 3). In other words, the school is supposed to teach students about empathy, respect, and boundaries and how to talk about such.

2.2.2 Advantages of Implementing YA Literature in the EFL Classroom

According to Wender and Powell (2018), an important part of teacher education is to become familiar with YA literature and its benefits for language students (p. 5). Floris (2004) agrees with this and states that "[...] literature [is] one of the best resources for promoting language learning in EFL [...] classrooms" (p. 1). Students who are going to learn English need access to texts that will give them the motivation to complete a text and the joy of having read the story. The genre of YA literature offers an engaging reading experience (Wender & Powell, 2018, p. 5), while also offering likable opportunities for language learning in the EFL classroom. The idea that students will develop their vocabulary and increase their reading skills and motivation to read by reading examples of authentic language use is the idea behind YA literature (Nakanishi, 2015, as cited in Wender & Powell, 2018, p. 1). Students of all ages benefit from YA literature in the EFL classroom in several ways, including "[...] accessible language, generally short chapters and overall book length, diverse sentence patterns, [...] first person narrators, and complex treatments of themes that often relate to the experiences of language students, such as negotiating cultural difference and developing complex identities" (Wender & Powell, 2018, p. 1).

Several researchers struggle to define what YA literature is, but the genre has some specific features that make it recognizable. One of these characteristics is first-person narration, where readers are invited into the story. Here, one experiences internal conflicts with everyday language which can sometimes be captured in verse, lyrical prose, or a stream-of-consciousness narration (Stephens, 2007, as cited in Wender & Powell, 2018, p. 2). As YA literature emphasizes identity, it builds connections with readers who may feel detached from a text due to the immediacy of first-person writing. Identity is a common and relevant component of characterization in YA literature, and it is often based on race, class, gender, geography, disability, and other aspects of identity (Wender & Powell, 2018, p. 2).

YA literature also provides opportunities to study language beyond vocabulary with its creative and often lyrical prose (Wender & Powell, 2018, p. 2). Literary texts are about concepts the author cared about when the text was written. As a result, the language is far richer and more varied than in, for example, the textbooks that have been created

with the purpose of teaching (Floris, 2004, p. 2). The language tends to be simple, but the use of figurative language and sentence structures is often imaginative. In addition to learning how to imitate sentences, figurative language can provide opportunities to think critically through sketching, writing, and discussion. Language students can explore multiple meanings and symbolic meanings through YA's literature use of figurative language, two elements that translate to creative writing (Wender & Powell, 2018, p. 2). Additionally, multimodality is also embraced in the young adult genre where one often includes images, has different fonts to represent handwriting or diverse voices, or several genres in a single text such as photographs, notes, or letters. Furthermore, several graphic novels within YA literature can lead to increased enjoyment, skills, and interest in reading (Krashen & Uhiie, 2005, as cited in Wender & Powell, 2018, p. 2) among students because of its visual representation of the story.

Furthermore, YA literature can raise students' awareness of culture through the lives of the teenagers in the literature. For example, students can develop their intercultural competence through reading about American culture from a first-person perspective (Wender & Powell, 2018, p. 3). As Floris (2004) addresses, "Literature is also a doorway into another culture" (p. 2). Through someone else's eyes, students can learn to see a world where they can for instance observe a different kind of world or human values. As a result, students' cultural understanding develops (Floris, 2004, p. 2). Likewise, Bishop (1990) believes, "Books are sometimes windows, offering views of worlds that may be real or imagined, familiar or strange. These windows are also sliding glass doors [...] however, a window can also be a mirror" (p. 1). In other words, literature is a wonderful way to learn about other people's cultures and lives and other aspects that may seem either familiar or strange. This could improve our understanding of each other by helping us to change our attitudes towards differences. Students will see that we can celebrate differences and similarities when enough books are available that serve as mirrors and windows for them (Bishop, 1990, p. 2). Identification can be experienced close and strong, while there will always be a distance between the reader and the character they are reading about. Literature creates closeness and distance at the same time. The use of stories, narratives, and metaphors can be useful both for expressing feelings and for creating meaning. In addition to the identification that occurs with the main character in a text, the conversation afterward, with the help of the questions and comments on the text, can help the children in their handling of the trauma (Dyregrov, 2010, p. 128).

Throughout literature, students can find universal themes that are relevant to their own lives. It also serves as a mirror that enhances each learner's perception of the social world, unlike many teaching inputs. Literature thus allows for multiple interpretations and real interactions (Duff & Maley, 1990, p. 6, as cited in Floris, 2004, p. 3). Literature may provide students with ideas, events, and objects that they can connect to their own experiences. It will enhance students' imaginations, create critical thinking skills, and increase emotional awareness (Lazar, 1993, p. 19, as cited in Floris, 2004, p. 3).

2.2.3 Identification, Catharsis, and Insight

Previous research has established that the idea of bibliotherapy is that books can give guidance, information, and solace (Brewster, 2018, p. 3). The use of books in therapy was developed because of the human tendency to identify with characters in stories. In bibliotherapy, books convey specific themes, make characters relatable, and provide information about how others have overcome their problems (Malchiodi & Ginns-Gruenberg, 2008, p. 168). A person can have a therapeutic reading experience without necessarily participating in a formal bibliotherapy session. Bibliotherapy fosters insight

and self-understanding, as well as helps readers develop life skills, overcome personal obstacles, and improve their self-esteem (McCulliss & Chamberlain, 2013, p. 14). McCulliss and Chamberlain (2013) believe "This is accomplished through either (1) reading and a guided discussion of fiction (themes, characters, and plot), or (2) using nonfiction books and related writing exercises, or use a variety of artistic mediums" (p. 14).

According to McNicol (2018), bibliotherapy can be considered a three-step process involving identification and projection, abreaction and catharsis, and finally, insight and integration (p. 28). When a reader associates himself with either a situation or a character in the literature, identification occurs. Identification is an empathic response in which readers examine the behavior and motives of the characters, and thus begin to explore their own actions and perceptions. The readers can for instance remember related events from their own lives (McNicol, 2018, p. 28). Catharsis is the second phase in the three-step process. When readers have managed to identify with a character in the plot, they may also find that they share many of the same feelings and thoughts as the character does. Thus, readers can express their intense feelings through the character in the story. When the reader manages to release his or her feelings through fictional characters, Fuhrman et al. (1989) describe this as "[...] 'vicarious cleansing' [...]" (as cited in McNicol, 2018, p. 29). Insight is the last step of the process, where the readers can learn to control their issues through how the situation or character in the novel solves the problem. According to Fuhrman et al. (1989), readers "[...] begin to understand the reasons behind their behaviors and attitudes and may even develop communication skills allowing them to verbalize their feeling through modeling fictional characters" (as cited in McNicol, 2018, p. 29). Thus, through literature, readers can recognize themselves in other characters or situations, and therefore get a confirmation that they are not the only ones who either have or are experiencing a situation. Furthermore, readers can receive solutions on how the situation can be dealt with and resolved.

2.2.4 Literary Elements

One way YA literature supports readerly identification with characters is the use of first-person narration. First-person narratives tell stories from the perspective of a single character. The narrator tells the story according to his worldview, and thus, it becomes challenging for the reader to know if the narrator is telling the truth (Felluga, 2011, paragraph 10). After all, as C. Hill (2000) notes, "Anything told in the first person is unreliable" (as cited in Town, 2014, p. 139). An unreliable narrator is often associated with a homodiegetic narration that allows readers to adopt a worldview that differs from the narrator. By establishing a distance between these two assessments, the reader can gain an understanding that the narrator cannot provide. Unlike the narrator's narrative, the implied meaning is actively constructed by the reader, using general knowledge of the world and the fictional narrative in particular. The narrator is frequently unaware that their narration or assessment may seem questionable to listeners and thus, the narrator "[...] cannot be considered [guilty] of deliberate deception" (Brütsch, 2015, p. 222). As a result, the narrator cannot be held accountable for his actions. A discrepancy between the narrator's statement and the reader's understanding often arises early on, and it persists toward the end. According to Nünning (2015), "[...] unreliable narration is a kind of dramatic irony in which a narrator tells a story while the reader recognizes the unreliability of the story as well as the faults and flaws of the narrator" (p. 5). However, the narrator's statements are not ironic in themselves because he is serious. The narrative text, however, is shaped in a way that suggests an alternative, or even

opposite interpretation (Brütsch, 2015, p. 222).

3 Methodology

This chapter aims to introduce the method and research design used to explore whether the use of YA literature can be a helpful tool for English teachers in secondary schools when it comes to addressing family and partner abuse in the EFL classroom. This study is comprised of two case studies: one is a qualitative analysis of survey data collected from English teachers in secondary schools, and the other is an analysis of two novels. The case studies aim to answer two research questions: (1) Do English teachers in secondary schools select texts that potentially approach family and partner abuse? Why or why not? (2) How might books such as *Breathing Underwater* by Alex Finn and *Take Me With You When You Go* by David Levithan and Jennifer Niven be valuable resources for English teachers in secondary schools for informing students about family and partner abuse in the EFL classroom? Through qualitative research, it is possible to gain a better understanding and representation of the participant's perspective (Croker, 2009, p. 8). The purpose of this master's thesis is not to quantify how many English teachers in secondary schools utilize YA literature when addressing family and partner abuse in the EFL classroom but rather to study why or why not English teachers in secondary schools choose to include or exclude it, and to explore through critical content analysis whether two novels might solve the teachers' problems. An important distinction between quantitative and qualitative research is that quantitative research collects primarily numerical data and analyzes it using statistical methods, whereas qualitative research examines textual data using interpretive methods (Croker, 2009, p. 4). In these approaches, data can be collected through observation, interviews, and open-ended questionnaire items, among other methods (Croker, 2009, p. 5). Denzin and Lincoln (2005) emphasize that these approaches "[...] [make] the world visible in a different way" (p. 43). Additionally, a quantitative approach would not allow me to obtain in-depth information from my participants which I believed was essential to answer my research questions. By utilizing a qualitative approach, I could bring out the participants' own experiences, feelings, and thoughts about including YA literature that discusses family and partner abuse in the EFL classroom which I felt was necessary to answer my research questions.

3.1 Case Study

Qualitative research encompasses a variety of approaches, including narrative inquiry, case studies, ethnography, action research, phenomenology, and grounded theory (Creswell & Creswell, 2018, p. 183). For this thesis, I decided to conduct a case study because case studies allow researching a topic in depth by developing an in-depth analysis of a case, usually a process, activity, program, individual, or event. Researchers collect detailed information over a sustained period through a variety of data collection procedures dependent on time and activity (Stake, 1995, as cited in Creswell & Creswell, 2018, p. 14). As I wanted to explore why English teachers in secondary schools choose to include or exclude YA literature that discusses family and partner abuse, case studies are useful as they can provide insight that would otherwise be difficult to obtain through the examination of individual cases, and aid in building understanding, and generating theories and hypotheses. Case studies can be very useful for gathering requirements and evaluating interfaces because researchers can focus on a small number of participants

(Lazar et al., 2017, p. 153). Furthermore, a case study is ideal for capturing more elaborative information on the how and why questions (Yin, 2003, p. 1). Thus, case studies can provide additional insights into gaps. In turn, this can contribute to developing or refining theories (Crowe et al., 2011, p. 4). When conducting case studies, Crowe et al. (2011) advise five crucial steps to follow: 1) defining the case, 2) selecting the case, 3) collecting and analyzing data, 4) interpreting data, and 5) reporting the findings (p. 5).

When defining and selecting a case, it is important to formulate research questions that can help achieve what one is interested in understanding (Lazar et al., 2017, p. 171). According to Yin (2003), the most important step in research is defining the research questions (p. 7). My case concerns whether English teachers in secondary schools include YA literature that addresses family and partner abuse and how books such as *Breathing Underwater* and *Take Me With You When You Go* can be valuable resources in the EFL classroom. The reason why I selected this case is because of my interest in the topic. When collecting the data, a case study approach usually involves collecting multiple sources of evidence to develop a thorough understanding of the case (Crowe et al., 2011, p. 6). My purpose of data collection and analysis was to conduct a questionnaire to obtain six English teachers in secondary schools' reasons for choosing to include or exclude YA literature that discusses family and partner abuse. Once the teachers' reasons were revealed, I wanted to further explore through critical content analysis how *Breathing Underwater* and *Take Me With You When You Go* could help solve the teachers' problems. In light of this, I found the case study to be a suitable method for elucidating the problems I wanted an answer to.

3.1.1 Questionnaire as a Method of Data Collection

I decided to collect my data through a questionnaire as one of this thesis's purposes is to explore why or why not English teachers in secondary schools choose to select texts that potentially approach family and partner abuse in the EFL classroom. A questionnaire is often used in quantitative research, but it can also be used in qualitative research. Quantitative and qualitative questionnaires differ in the way questions are asked and the intended outcomes. Qualitative studies include open-response questions, to which respondents respond freely, along with closed-response questions that offer alternatives (Larsen, 2017, p. 51). As shown in Appendix 2, I chose the most central questions to my thesis to be open-response questions, while the rest are closed-response questions. By utilizing closed-response questions, one must provide options that may not be adequate or suitable. However, by implementing open-ended questions, participants can freely write their answers (Brown, 2009, p. 205) because they do not have any suggested answers. I decided to use both because, for some of the questions, there is no need for the respondent to have long complementary answers. It will be time-consuming and a lot of work for me as a researcher, and therefore it is a great advantage to use closed questions (Larsen, 2017, p. 52). At the same time, I wanted the participants to have the opportunity to write freely. This is because I want to bring out thoughts that I have not thought about. As Larsen (2017) states, allowing the respondent to formulate their answers to certain questions is the most important advantage of having open questions (p. 51). As a result, the participants could write their own experiences, feelings, and thoughts which were necessary to reveal the reasons why English teachers in secondary schools choose to not include YA literature that addresses family and partner abuse.

When participants provide examples and illustrative quotes, they can add depth to the data, as well as develop and deepen my understanding as a researcher (Brown, 2009, p.

205). However, as Brown (2009) stresses, “[...] it is also important to understand what open-response items are *not*. They are not tests; they do not have 'good' or 'bad' answers” (p. 204). In other words, by utilizing open-response questions one wants to collect information about respondents without evaluating their performances against a set of criteria, nor comparing their performance with those of a norm group (Dörnyei, 2003, p. 7, as cited in Brown, 2009, p. 204). Thus, I would like to emphasize that the participants’ answers are neither bad nor wrong. In fact, their answers gave me as a researcher the opportunity to see different views and perspectives on this issue that I had not thought about. Furthermore, Brown (2009) addresses that a qualitative research approach uses open-response questions to collect content rather than linguistic data (p. 204). As a result, I decided to let the participants choose whether they would submit their responses in English or Norwegian, as I wanted them to write freely without thinking about their language. According to Brown (2009), there are several important aspects to consider when collecting data through open-response questions such as constructing the questionnaire, participants, and analysis of the questionnaire (p. 205).

When constructing the questionnaire, I asked myself the questions “What am I trying to discover?” and “How can I accomplish this?”. It is typical to start with non-identifiable background information about the participants such as “How many years have you been studying the target language?” (Brown, 2009, p. 202). Then, I wanted to know whether the participants extensively use YA literature in their teaching, because if they do not use YA literature in general, they most likely would not use it to discuss family and partner abuse in the EFL classroom either. Next, I asked them a few questions about family and partner abuse in general. Finally, I questioned them regarding the use of YA literature that addresses family and partner abuse. For this study, the questionnaire was online, and I used the University of Oslo’s (UIO) data collection service *Nettskjema*. As a result, the participants had the chance to respond to the questionnaire whenever they had time. If this study had used, for instance, interviews as a data collection method, teachers would have had to make an appointment which most likely would have been time-consuming. Because of the use of an online questionnaire, I believe more teachers participated because they freely could choose what time they wanted to conduct the questionnaire themselves.

For this study, I recruited English teachers in secondary schools to complete the questionnaires. As Brown (2009) addresses, when conducting a questionnaire, it is important to choose participants who are relevant to the study (p. 205). Furthermore, because questionnaires with mostly open-response items take more time to complete and are more difficult to analyze, the number of people who complete them is small. Therefore, selecting respondents is especially important due to the small sample size (Brown, 2009, p. 206). As one of my purposes with this research is to explore what reasons English teachers in secondary schools have to include or exclude texts that potentially approach family and partner abuse, it felt natural to investigate English teachers in secondary schools. Thus, I contacted two of my earlier practice schools to see whether any English teachers would participate in my research. I received answers from six teachers who would like to participate in my research. These teachers teach the subject of English in secondary schools and have different work experience. To expand my research and reach out to more teachers, I posted a request in the “*Engelsklærere*” (“English teachers”) Facebook group to see whether anyone in there would like to participate in my research. Unfortunately, no one participated from there.

After I received the data from the questionnaire, I started to analyze them through thematic analysis. A thematic analysis is a method for organizing and describing qualitative data. In the analysis, possible patterns of meaning (theme) are identified and analyzed between different data sets, such as multiple interviews or multi-person interviews (Braun & Clarke, 2006, p. 79). I chose to do a thematic analysis of the data material because it is an applicable and flexible approach that is well suited to exploratory studies where one does not have clear hypotheses about the results in advance. This method is useful when summarizing large datasets and providing a nuanced analysis of them. Also, it can be used to interpret data from both a sociological and psychological perspective. Moreover, it is relatively straightforward to learn and transmit, as well as it does not require in-depth knowledge of a method (Braun & Clarke, 2006, p. 81). Braun and Clarke (2006) propose six stages of thematic analysis: 1) familiarizing oneself with the data, 2) generating initial codes, 3) searching for themes, 4) reviewing themes, 5) defining and naming themes, and 6) producing the report (p. 87).

I started to familiarize myself with the data by reading through the participants' responses several times as fast as I received them while noting thoughts, potential themes, and interesting aspects. I then collated all their responses in Appendix 3 and thoroughly reviewed the text while coding all the data and categorizing it. I am aware that *Nettskjema* can provide a finished coding sheet. Nevertheless, I felt it was more helpful to do it on my own because I could gain a better insight and understanding of the participant's responses. As I was searching for themes, I looked at my notes on potential themes and interesting aspects. I first had the themes "books and reasoning", "advantages of utilizing YA literature in the classroom", and "teachers' attitudes towards discussing family and partner abuse". However, when I reviewed my themes, I realized it would be more beneficial to portray what advantages English teachers in secondary schools saw in including YA literature in general and what advantages they could see if one were to include YA literature that addresses family and partner abuse. Because of this, I defined and named the themes "text selection justification" and "attitudes towards literature about abuse". Due to the "text selection justification", it was revealed what advantages English teachers in secondary schools saw in the use of YA literature, both in general and in the EFL classroom. The theme "attitudes towards literature about abuse" revealed the reasons English teachers in secondary schools have for not discussing family and partner abuse in the EFL classroom. As a result, I was able to discover reasons why English teachers in secondary schools avoid discussing family and partner abuse in the EFL classroom, and thus I could start my literary analysis to see how the novels could address the teachers' concerns.

3.2 Literary Analysis

The second part of the data set for this thesis is a literary analysis where two novels were analyzed through critical content analysis to determine whether they might respond to teachers' concerns. Before I address what critical content analysis is, I will first explain the choice of my two novels *Breathing Underwater* by Alex Finn and *Take Me With You When You Go* by David Levithan and Jennifer Niven.

The reason why I chose *Breathing Underwater* and *Take Me With You When You Go* is that these novels are valuable resources for informing students about family and partner abuse in the EFL classroom. According to Short (2017), the selection of texts is based on the study purpose and often involves researching many different text options before

deciding on a specific text or set of texts (p. 8). Texts can also be chosen for analysis based on a set of criteria after a broad range of texts relating to the research focus has been collected (Short, 2017, p. 8). Both novels represent several forms of abuse and abusers, they amplify the voices of survivors of abuse, and give suggestions about whom survivors of abuse can talk to while they also portray the lives of ordinary teenagers. Because of this, I felt that the novels were appropriate because the students can relate to the main characters' lives due to their age. Additionally, the novels address other topics that are important to discuss with young adults. Furthermore, by addressing other topics, the novels might not be too pointed for students who have experience with family or partner abuse. As a result, I felt that these novels were suitable for my research and could be used as a helpful tool for English teachers in secondary schools when addressing family and partner abuse in the EFL classroom.

3.2.1 Critical Content Analysis

Within the field of literary studies, content analysis is frequently used to examine children's and YA literature as texts (Short, 2017, p. 1). However, Short (2017) believes it is necessary to critically examine the texts as well, with an interest in procedures for critical content analysis and defining critical as the means of challenging inequities by locating power within social practices (p. 1). As Short (2017) states, "Critical content analysis is embedded in a tension, a compelling interest in exploring texts around a focus that matters to the researcher and, because we are educators, matters to young people as readers" (p. 7). Therefore, I wanted to adopt critical content analysis because it allowed me to explore themes of power in *Breathing Underwater* and *Take Me With You When You Go*.

A critical stance is indicated by the word "critical" before content analysis, especially when searching for and using research tools to examine inequities from multiple perspectives. According to Rogers (2004), by adopting a critical stance as a researcher one "[focuses] on locating power in social practices by understanding, uncovering, and transforming conditions of inequity embedded in society" (as cited in Short, 2017, p. 4). Through critical consciousness, we challenge assumptions within the thought and in the world that privilege a few and oppress a few (Willis et al., 2008, as cited in Short, 2017, p. 5). Short (2017) stresses that by prioritizing a critical lens as the frame of the study, critical content analysis differs from content analysis (p. 5). While some researchers who engage in content analyses comment on their findings based on a critical theory, critical content analysts develop their research questions and select and analyze texts from a specific critical lens (Short, 2017, p. 5). Considering the researcher's position on issues of equity and power, some researchers believe their position is subjective and unduly influences their research. However, as Freire (1970) argues, all research is political and always reflects the researcher's subjective position (as cited in Short, 2017, p. 5). As I am dealing with a real-world issue that is specifically rooted in power and social practice, a critical stance is needed.

According to Short (2017), Kant, Hegel, Marx, and the Frankfurt School contributed to the development of critical theory, but current theoretical conceptions are derived from Paulo Freire (1970), who claims that the world and texts are socially constructed and read from different perspectives (p. 5). Based on their lived experiences, value system, and cultural understanding, each person conditions or transacts with a specific text differently (Rosenblatt, 1938, as cited in Short, 2017, p. 5). As Freire and Macedo (1987) state, the language of the text and the narrative strategies position readers toward meanings with texts written from a specific perspective to convey an understanding of

the world (as cited in Short, 2017, p. 5). As a result of this positioning of the text and reader, both perspectives should be questioned. Critical reading, therefore, requires a questioning stance when reading the world and the word (Short, 2017, p. 5). Short (2017) further comments, "Typically this questioning stance focuses on social issues involving race/ethnicity, class, or gender, and the ways language is used to shape representations of others who could be similar or dissimilar to the intended audience" (p. 5). Readers' perceptions of specific groups of people can be impacted by the language used, which influences how powerful those groups may or may not be within a particular society (Short, 2017, p. 5).

A critical perspective questions the concept of truth, its presentation, who presents it, and what purpose it serves. Furthermore, other questions arise regarding which values, texts, and ideologies are considered normative. Critical stances emphasize voices, who gets to speak, and in what ways their stories are told. Critical lenses often focus on marginalized groups based on gender, language, culture, race, and sexual orientation (Luke, 2012, as cited in Short, 2017, p. 5). As Freire (1970) claims "[...] a critical lens involves critique (questioning what is and who benefits), hope (asking what if and considering new possibilities), and action (taking action for social justice)" (as cited in Short, 2017, pp. 5–6). Hence, a critical lens progresses from "[...] deconstruction to reconstruction and then to action" (Short, 2017, p. 6). In its broadest sense, critical content analysis involves applying a critical lens to the analysis of a text or group of texts to explore what might be the underlying messages within them, particularly about power issues. Because power and control are so essential in discussions of abuse, literary analysis of power dynamics in the chosen texts is especially relevant. On a more practical level, one develops a shared understanding of the process of using this methodology as a researcher, including its flexibility within a given setting (Short, 2017, p. 6).

3.3 Ethical Considerations

This chapter has addressed the methods, participants, and materials that have been used in this research. When conducting a research project, there are several ethical guidelines one must take into consideration as a researcher. As stated by Creswell and Creswell (2018), "[...] attention needs to be directed toward ethical issues prior to conducting the study; beginning a study; during data collection and data analysis; and in reporting, sharing and storing the data" (p. 90). In other words, it is important to evaluate ethical considerations throughout the whole research process, and I will now discuss the ethical considerations I have been assessing in my methodology. After I constructed the questionnaire, I started on my application to the Norwegian Agency for Shared Services in Education and Research (SIKT) (the organization was called NSD at the time of application). As Punch (2014) states, "Research involves collecting data from people, about people" (as cited in Creswell & Creswell, 2018, p. 88). Thus, I applied to SIKT because I processed personal data in my research project, which SIKT must approve (see Appendix 4 for approval from SIKT). My questionnaire did not ask for specific information that can identify who a person is, but the overall combination of the information can be linked to a specific person. As for the questions in the questionnaire, I allowed participants to respond in either English or Norwegian, according to what they were most comfortable with. To avoid answers getting lost in my translation, I believed it was important for the participants to express themselves in the language that they felt most comfortable in. As a result, all participants answered in Norwegian. With the help of my supervisor, I started to translate their answers into English (see Appendix 5 for the translation). After I had translated their answers into English, I sent them my

translations of their answers to make sure they felt the translations represented their sentiments. Additionally, I created an information sheet (see Appendix 6) that the participants had to agree to and sign before taking part in the questionnaire. As for the participants' anonymity, I decided to utilize the data collection tool *Nettskjema* which does not collect the IP addresses of the participants. As a result, the entire data collection was kept anonymous.

3.4 Validity and Reliability

Another aspect that is important to consider throughout the research process is the validity and reliability of the research. According to Larsen (2017), validity in qualitative research addresses the three terms trustworthiness, credibility, and transferability (p. 95). Qualitative validity refers to how well we investigate what we are planning to investigate, how credible the interpretations we make are, and how we transfer the findings to people other than those who participated in the study (Larsen, 2017, pp. 95–96). Creswell and Creswell (2018) suggest “[...] actively [incorporating] validity strategies [...]” (p. 200) towards making a study more valid. One of these strategies is to “Clarify the *bias* the researcher brings to the study” (Creswell & Creswell, 2018, p. 200). As Larsen (2017) addresses, behind all research, some people have their own experiences, values, and attitudes (p. 14). Even if I try my best to have an objective perspective in my analysis and discussion, subjectivity is inevitable (Larsen, 2017, p. 14). My choice of research is motivated by my interest in the topic. As a result, some of the findings might be shaped by my background. Therefore, as Creswell and Creswell (2018) state, I hope that my honesty will resonate well with the readers (p. 200). As I am aware of my positionality, I have considered this for my study's reliability. My goal while constructing the questionnaire was to create questions that were not influenced by my position so that participants would not feel pressured to respond in a certain way. As for the study's relevance, I decided to interview teachers that teach the relevant subject as well as age group. Furthermore, I also made sure that the participants agreed with my translations of their answers (for an overview of my translation of the participants' answers, see Appendix 5). I have not experienced family or partner abuse, but I have experienced other traumatic events that can be challenging to discuss in the classroom. Because of that experience, I have seen firsthand that teachers have an important role for students who have experienced a traumatic event.

Through the case study, I gained insight into the participants' attitudes towards the use of YA literature to talk about family and partner abuse in the EFL classroom and find solutions to their problems through my theoretical framework and the critical content analysis of *Breathing Underwater* and *Take Me With You When You Go*. However, as the research only focuses on a small number of participants there is a possibility that the case might be unrepresentative (Lazar et al., 2017, p. 156). Nonetheless, the aim of this thesis is not a statistical analysis, but to explore reasons English teachers in secondary schools have for including or excluding YA literature that approaches family and partner abuse in the EFL classroom. Thus, I am not aiming to generalize my results. Additionally, as Yin (2014) recommends, to increase the credibility of both the analysis and results one should involve multiple cases (as cited in Lazar et al., 2017, p. 173) and he further recommends including participants that are appropriate for the research (as cited in Lazar et al., 2017, p. 172). Therefore, I decided to conduct a questionnaire in which six English teachers in secondary schools participated, and thus, my research's credibility increased.

4 Analysis of Research Findings

In the following chapter, I present and analyze my findings from the thematic analysis of the teacher questionnaire utilizing Braun and Clarke's (2006) six stages. I also present a critical content analysis of *Breathing Underwater* (Alex Flinn) and *Take Me With You When You Go* (David Levithan & Jennifer Niven). The results from the questionnaires will be presented first because the questionnaires aimed to identify teachers' reasons to not include or exclude the use of literature that approached family and partner abuse and then conduct a critical content analysis of *Breathing Underwater* and *Take Me With You When You Go* to see how these novels could solve the teachers' problems.

4.1 Analysis of Questionnaires

I received six answers on my questionnaire and in the following two subsections, I will present and analyze the responses I coded as relevant to the use of YA literature about abusive relationships in the EFL classroom. The codes from the thematic analysis that I have used to present the results are "text selection justification" and "attitudes toward literature about abuse" because those were the two most prominent results in the questionnaires. Data coded with the "text selection justification" pertains to teachers' reported reasons for selecting particular texts, and "attitudes toward literature about abuse" pertains to teachers' attitudes toward utilizing literature that addresses family and partner abuse in the EFL classroom.

4.1.1 Text Selection Justification

In terms of how often the participants use literature in their teaching, there are varying responses. Three of the participants answered that they rarely or never use literature in teaching, but two of those three have taught for less than two years. For that reason, it is conceivable that they have not yet had the opportunity to try. The third participant who reported never or rarely using literature has taught for more than five years. The rest of the participants who have taught for three to five years or more than five years answered that the use of literature is the method they prefer or that they often use literature in their teaching (for an overview of how often the participants use literature in their teaching, see Appendix 3). Participants decide on readings based on themes discussed in class during a specific period and recommendations from peers. Table 4.1 offers an overview of the literature the participants provided in the questionnaire. The literature the participants chose is variable in both publication date and genre. The novels contain genres such as fantasy, drama, and autobiography and themes such as racism, disability, and identity formation. Several of the books also contain scenes of violence. However, as addressed in Chapter 4.1.2, it is only Participant 5 that has discussed the theme.

Books	Frequency
<i>Holes</i> (Sachar)	2
<i>The House of Wolves</i> (Patterson)	1
<i>The Whale Rider</i> (Ihimaera)	1
<i>Hamlet</i> (Shakespeare)	1
<i>Romeo & Juliet</i> (Shakespeare)	1

<i>Skellig</i> (Almond)	1
<i>Picture books</i> (various)	1
<i>Julie Donaldson's collection of poems</i> (Donaldson)	1
<i>The Hate U Give</i> (Thomas)	1
<i>Born a Crime</i> (Noah)	1
<i>The Boy in the Striped Pajamas</i> (Boyne)	1
<i>Wonder</i> (Palacio)	1
<i>The Curious Incident of the Dog in the Nighttime</i> (Haddon)	1
<i>The Absolutely True Diary of a Part-Time Indian</i> (Alexie)	1

Table 4.1: Overview of the literature used in the EFL classroom

Five of the participants agree that pupils benefit from the use of literature, while one of the participants who does not use literature in their teaching is not sure if students benefit from the use of literature. According to the ones who do believe that students benefit from it, literature can improve the pupils' language skills, create discussion and reflection, and introduce a different point of view into the story or topic the class is working with. Participant 3 wrote, "Authentic texts provide an interdisciplinary perspective on other cultures and how the language is used. You are also made aware of your identity and culture, which can contribute to a better understanding of history and the worldview". Their responses appear to align with the advantages of using YA literature in an EFL classroom, such as promoting language learning (Floris, 2004), creating discussion, and raising students' awareness of culture (Wender & Powell, 2018).

4.1.2 Attitudes Toward Literature About Abuse

Further analysis of the questionnaire revealed whether the participants use literature to teach family and partner abuse. Five participants answered that they had never used literature addressing these subjects. When asked if they would like to try, all the participants answered that they would not. However, Participant 1 answered, "But it can, of course, open doors for those who might have problems/challenges with this, and they can get in touch with their primary teacher, subject teacher, or others to talk about the topic" (for an overview of teachers' reasons for not wanting to try, see Appendix 3). Participant 2 stated, "[...] if it is part of the literature I select, then I would surely include it in the instruction". While Participants 3, 4, and 6 were more skeptical. "Interesting to try, but demanding theme to have. One must know the class well, and be well prepared for different reactions. Can be challenging if you are 'only' a subject teacher in a class", according to Participant 3. Participant 4 answered, "The topic is very serious and I do not think I'm suitable as someone who conveys it as I simply do not know good ways to do it. In other words, I'm not comfortable enough to try". While Participant 6 responded, "I think there are other topics that are more appropriate to bring into the English subject and that are more relevant for young people". However, Participant 5 has used the novel *The Absolutely True Diary of a Part-Time Indian* in which a father is abusive towards his son. As Participant 5 stated, "We have discussed around the theme when reading the book, but this has not been in focus".

The participants were then asked how important it is for them to use some of the English lessons to talk about topics such as family and partner abuse, as well as why or why not. Participants 2, 3, and 6 answered that it was not important, while Participant 1 answered

“Neither nor” and Participants 4 and 5 “A bit important” (for an overview of how important it is for the participants to use English lessons to discuss family and partner abuse, see Appendix 3). All the participants answered that they do not include it in their teaching because it is not a part of the English subject. However, Participant 1 stated,

This is an important topic that children and young adults need to talk about and know about. I have had conversations with students about this in social studies, *utdanningsvalg*², and in one-to-one conversations (preparation for development conversations). It has not been a theme that is embodied in any specific subjects.

Participant 5 agreed that it is an important topic and has talked about it with the students, but in other subjects such as social studies and *klassens time*, a time dedicated for a class of students to discuss the class environment and learning environment.

Even though the participants would not include literature that addresses family and partner abuse, all participants agreed that implementing these topics in the EFL classroom has benefits (for an overview of the benefits, see Appendix 3). Participant 3 answered, “The students can get a broader perspective of what their classmates and others might struggle with at home that is not apparent”. Participant 4 expressed, “The students can learn more about how they can address family and partner abuse. It can help students who are currently or have previously been through it [to consider] how one should move forward from their experiences”. Participant 5 responded, “Make it clear that this is something that you should not have to deal with. That students should know that it is not okay for there to be abuse in a family. That they get an opportunity to speak up”, while Participants 2 and 6 believed that literature is a good introduction to the topic.

Further, the participants were asked if they think it would be problematic to use literature that might be triggering for the students (for an overview of the reasons why teachers believe it would be problematic, see Appendix 3). Participants 1 and 5 answered that it would not be problematic, Participant 6 was not sure, while the others responded that it would be problematic. When asked to elaborate on the option they chose, Participant 2 answered, “Crazy to create an uncomfortable situation for them. If one is aware that a student has experienced family abuse, I think they should spare them from literature about it”. Participant 3 answered, “It can bring back bad memories for students who have been through something similar and who have basically put it behind them. They experience the trauma again and may have to process it even longer”.

The participants were then asked if there are any ethical considerations one needs to be aware of to teach about family and partner abuse. A common concern in the responses is not having enough competence in the field (for an overview of the ethical considerations, see Appendix 3). Participant 4 stated further,

Mainly not to be too detailed or not to use examples from students who have been through something similar as they can be recognized. You must also clarify the procedure for how you should proceed if you go through something like this yourself (whom you can contact, talk to, etc.).

Participant 6 mentioned, “You should know the student group well when teaching topics that may affect the students”. While Participant 5 answered, “Yes. [...] There may be students who have experienced this. If you do not know about them, it is very good if you get them to come speak up after they have read the book”. Eventually, the

² A time devoted to giving students insight and a basis for choosing upper secondary education.

participants were asked if they have any other concerns about including these topics in the EFL classroom. Participant 4 answered, "That some students can be very triggered by the topic", while the others stressed again the lack of competence to teach about family and partner abuse.

The responses of the participants were expected, which further confirms the need for additional improvement in this area. The results in this chapter revealed that English teachers in secondary schools reported not using these types of texts because (1) they do not feel that it is their responsibility to approach these issues, (2) teachers worry that they do not have the competence to discuss abuse effectively, (3) and teachers are worried that these topics might trigger students who have personally experienced abuse. The next section, therefore, moves on to analyze *Breathing Underwater* and *Take Me With You When You Go* to find solutions to their reasons.

4.2 Critical Content Analysis of *Breathing Underwater* and *Take Me With You When You Go*

Books like *Breathing Underwater* and *Take Me With You When You Go* are essential for use in classroom settings because they amplify the voices of survivors of abuse and clarify to readers that abuse is unacceptable. They do so by representing various types of abuse, using first-person narration, and depicting the real-life effects of abuse on survivors. In this chapter, I will first present a summary of *Breathing Underwater* and *Take Me With You When You Go*, and then I will present my findings from my critical content analysis of the novels.

4.2.1 Summary of the Novels

Breathing Underwater by Alex Flinn (2001) introduces readers to Nicholas Andreas, a high school sophomore, who is smart, popular, handsome, and wealthy, with a life that seems perfect, at least on the surface. As the plot continues, it is disclosed that Nick lives in an abusive home with his father. When Nick meets Caitlin for the first time, it is love at first sight. As Nick and Caitlin's relationship develops, it is revealed that Nick has inherited more from his father than just his looks. The narrative is positioned as Nick's court-ordered journal and is told by Nick in the first-person. Thus, the story is told through the eyes of both a survivor and an abuser. However, the narrative is written in such a way that Nick becomes an unreliable narrator as he attempts to justify his actions to himself.

Take Me With You When You Go by Jennifer Niven and David Levithan (2021) tells the story of Bea and Ezra Ahern, a sister and brother who live in an abusive home. One morning, Bea finally decides to run away from home and leave all her belongings behind. However, it is not only her belongings she leaves behind but also a note for her brother with an email address so he can contact her. While Bea experiences life away from her abusive home for the first time, Ezra is left with their abusive stepfather, Darren, and a neglectful mother, Anne. Because the novel is told through email exchanges between the siblings, the first-person narrator shifts between Bea and Ezra.

4.2.2 Representations of Types of Abuse

As discussed in Chapter 2, abuse can take many forms and therefore it can be challenging to determine whether one is exposed to abuse or not. Representation of different types of abuse in literature can help readers identify abusive behaviors. As a result, readers can recognize abuse in several forms and become more aware of their

situation and future situations they might be exposed to. *Breathing Underwater* and *Take Me With You When You Go* represent multiple types of abuse, including physical abuse and psychological abuse such as controlling behavior, verbal abuse, material abuse, and neglect.

4.2.2.1 Physical Abuse

Physical abuse is when an offender places a person using physical force to harm or control someone, such as kicking, throwing objects at the other person, punching, or choking (Helsenorge, 2022). Both novels address physical abuse perpetrated by a parent. In *Breathing Underwater*, this can be seen when Nick is eleven years old. For Father's Day, Nick wants to wax his father's car. Nonetheless, his father finds a scratch the size of a paper cut that most likely has been there from before, however "[...] my father wasn't rounding up suspects, and my butt was there to kick" (p. 33). Additionally, after finding out that Nick bought beer, his father hits him so hard in the face that he stumbles back onto his bed (p. 79).

In *Take Me With You When You Go*, physical abuse is perpetrated by Ezra and Bea's mother, Anne, and stepfather, Darren. On one occasion, Ezra's mother slaps him (p. 42) before calling on Darren who shoves him against the wall and punches him (p. 42). Ezra details this incident to Bea in an email in a way that indicates that Bea also has experienced physical abuse at Darren's hand. "[...] as if my room hasn't been right next to yours all these years, as if I had no idea how bad the fights could get" (p. 43) indicating that Bea has been exposed to physical abuse as well. In another incident, Darren tackles Ezra to the ground and repeatedly hits him in outrage over Ezra's refusal to get in the car (p. 222). Even though the incidents mentioned so far are experienced when Ezra and Bea are young adults, there is also evidence that they experienced physical abuse as children. From a young age, Ezra and Bea are taught to lie to hide their bruises. When confronted about his skills at lying, Ezra replies "It's like survival" (p. 116) because they were taught to say that they fell off their bike if someone asked about the injury (p. 116).

In addition to physical abuse by a parent, there are also scenes where the physical abuse comes from a partner in *Breathing Underwater*. Caitlin gets a restraining order against Nick because he is physically abusive toward her. Nick feels betrayed and humiliated by Caitlin because she sings a solo in the talent show. When the talent show is over, Nick grabs and rushes Caitlin to the parking lot. When Caitlin refuses to get in the car, Nick slaps her and then hits her several times (p. 260). In another scene, Caitlin and Nick are driving back home from Key West. Nick gets angry at Caitlin and threatens to drive off the road and as a result, Caitlin grabs the wheel. A few seconds later, she has her "[...] head cradled in her fingers. [Nick's] hand throbbed, and [he] knew [he'd] hit her" (p. 197).

4.2.2.2 Psychological Abuse

In psychological abuse, an abuser exposes a person to horrifying, harmful, or humiliating remarks by harassing, humiliating, isolating, or mocking them (DAIP, n.d.). As addressed in Chapter 2.1, I have chosen to divide psychological abuse into several subcategories as the novels represent several different forms of psychological abuse.

Controlling behavior is when an abuser control whom a person can meet and speak with, what the person is allowed to do, where they can go, and what they can read, and threatens to hurt, report, leave, or commit suicide if the person does not do as they

want. Furthermore, the perpetrator's actions are usually ruled by jealousy (DAIP, n.d.). In *Breathing Underwater*, Nick's controlling behavior towards Caitlin appears in several various settings. Primarily, Nick attempts to control what Caitlin is wearing. This can be seen at a pool party where Nick is happy Caitlin is not wearing a revealing bikini, and he cannot understand that his friend is "allowing" his girlfriend to wear a revealing bikini. Nick's attempts to control what Caitlin is wearing also emerge after he picks her up in his car. He notices that she is wearing a new necklace that she got with her friend. When Caitlin says she thinks the necklace is cute, Nick replies "You think wrong. [...] It doesn't go with what you're wearing and it's totally blue-collar. It makes your neck look too short for your body too" (p. 103). When Caitlin does not respond, he orders her to take it off leading to Caitlin giving in and taking off the necklace (p. 104).

How controlling Nick is, becomes more apparent when his best friend notices how Nick is behaving. After football practice, his best friend wants to talk to Nick about him acting weird around Caitlin. When Nick replies that he must run because he needs to meet Caitlin outside the choir room, his best friend responds with "Well, that explains that" (p. 123). When Nick asks what he meant by that, his best friend replies "This is the first practice in two weeks she didn't text you at three-fifteen. It's like she's got a curfew and she's reporting in. Today, she had rehearsal, so you knew where she was" (p. 123). Furthermore, he says that several people have noticed how he behaves (p. 123), and he tries to convince him that throwing the necklace out of the window was cruel. He then further tries to confront Nick "You call her names too, probably don't know you're doing it, but it's cruel" (p. 124). However, it was all to no avail because Nick refuses and does not want to face it himself.

Another type of psychological abuse is verbal abuse where an abuser abuses a person with derogatory and hurtful comments (DAIP, n.d.). In addition to being physically abusive towards Nick, his father is also verbally abusive towards him. This can be seen in the scene where Nick and his father drive home from the courthouse. When Nick tells his father he is sorry, his father replies "This is why you always fail" (p. 10). Another example of how Nick's father has verbally abused him can also be seen during one of the counseling classes where Nick hears his father's voice, "[...] the voice that's always, always telling me how bad I screwed up, what a loser I am" (p. 24).

Throughout the plot, there are several scenes where Nick is verbally abusive towards Caitlin. The fact that Caitlin used to be fat is something Nick often uses against her to bring her down. In Key West during the conversation between Caitlin and her male friend, Nick gets jealous and goes over to them and says "Isn't Caitlin beautiful? [...] Almost makes you forget how fat and ugly she was a few months ago" (p. 174). Later during the Key West trip, the group of friends wants to go for a swim. However, as Nick and Caitlin are preparing to jump in Nick notices how one of their female friend's butts sticks out of the water. As a result, he tells Caitlin "Look, I didn't want to say anything, but you've been eating like a pig lately, and it shows" (p. 183) resulting in Caitlin leaving her t-shirt on before jumping into the water. Exploiting Caitlin's feelings by using the fact that she used to be fat is not the only thing he is verbally abusive about. When Caitlin wants to take part in the talent show, Nick says he does not want her to "[embarrass] both of us" (p. 218). When she then tries to say that she got a lot of praise from her teacher who thinks she should do it, Nick asks "Are you deaf or just stupid?" (p. 218) resulting in Caitlin dropping the talent show.

Besides experiencing verbal abuse from Nick, Caitlin also experiences verbal abuse from her mother. Throughout the plot, Caitlin's mother comments several times on Caitlin's appearance. Caitlin is telling Nick about her auditioning for show choir last year, but she did not make it. She further comments that her mother said "It's because you're fat. No one wants to look at a fat girl, Caitlin" (p. 53). Furthermore, Caitlin says her mother's life revolves around being pretty. As Caitlin is a part of her life, Caitlin explains that "[...] in her free moments, she works on me – all these suggestions about my hair, my makeup, saying I should lose five more pounds" (p. 114). Additionally, Caitlin's mother comments on Caitlin's appearance in front of Nick, "Your hair's a mess. Can't believe he stays around with you looking like that" (p. 211). Indeed, Caitlin's mother is trying to embarrass her in front of Nick and his best friend, saying, "Besides, it's not often we have male visitors. Boys haven't exactly been rioting on your front lawn, have they, Caitlin?" (p. 102).

Similar to *Breathing Underwater*, verbal abuse also appears in *Take Me With You When You Go*. Bea expresses hearing Darren's voice in her head, saying, "[...] YOU CAN'T DO THIS. YOU WILL FAIL. YOU WILL ALWAYS FAIL AT EVERYTHING, NO MATTER WHAT YOU DO, BECAUSE THAT IS WHO YOU ARE. YOU ARE A LOSER. YOU ARE A FAILURE. YOU ARE NOTHING" (p. 52). Even though she is fully aware that the voice is Darren's, it becomes challenging to not listen to it because after hearing it several times one eventually begins to believe it (p. 52). The fact that she has several times experienced verbal abuse is also stressed again towards the end of the novel where Bea starts to realize that she and Ezra is not the problem, and "Funny how you can believe things about yourself if someone tells you enough" (p. 230). As with physical abuse, there is also evidence of Bea experiencing verbal abuse at a young age. In sixth grade, Bea went on a class trip where she felt encouraged to be curious and ask questions unlike being told "[...] to *shut up* and *mind your manners* and *don't be so stupid* and *if you can't be smart, be silent*" (p. 152).

Material abuse is when an abuser exposes a person by destroying their belongings or property, makes a person afraid by using actions, looks, and gestures, abusing pets, and showing weapons to intimidate them (DAIP, n.d.). Additionally, the abuser can prevent a person to receive a job and controls their financial resources. In *Breathing Underwater*, Flinn illustrates material abuse when Nick believes his car is stolen but his father sold it "[...] because he could" (p. 31). This portrays a clear power relationship between Nick and his father, where his father has the power to do as he pleases, even though Nick got the car as a birthday present. Additionally, Caitlin is exposed to material abuse by Nick. As voiced below controlling behavior, when Caitlin finally takes off her necklace, Nick throws the necklace out of the window (p. 104). This portrays that Nick has the power in the relationship to do whatever he wants whereas he destroys Caitlin's belongings.

Material abuse also occurs in *Take Me With You When You Go*. The material abuse can be seen in how Darren "[...] instructed Mom not to get us birthday presents, because birthday presents only spoiled us [...]" (p. 85) and how he relocates all the Christmas presents to the driveway and ruins them with his car (p. 166). Furthermore, the money Bea and Ezra's grandmother left for them is used by their mother to pay off Darren's college debts (p. 111). Lastly, Bea experiences witnessing one of her dearest belongings getting destroyed by Darren as a punishment (p. 121).

Neglect is when a perpetrator is minimizing and denying their actions, justifies their actions by blaming the person (DAIP, n.d.) as well as failing to fulfill a person's psychological and physical needs (Øverlien, 2015). In *Take Me With You When You Go*,

neglect is illustrated through the mother's denial of the abuse her children are experiencing. When Ezra is attacked by Darren, Anne watches but takes no action (p. 222). Instead of acknowledging the abuse, Anne justifies it by arguing that her children provoke them. This is visible after the incident where Darren tackled and punched Ezra, and he tries to talk to his mother. When his mother claims that he and Bea are being awful, Ezra replies "We're being awful? [...] Darren practically knocks me out [...] and we're the ones being awful" (p. 285). She then answers, "You're awful when you provoke us [...] Setting the house on fire!" (p. 285). In other words, Darren had the "right" reasons to beat Ezra. The neglect can also be seen in the plot when Bea talks about an incident that happened when she was eleven. She walked around a whole day with a broken arm after she fell off her bike. Only then, after making sure she was not bluffing, did they take her to the doctor (p. 30). Additionally, when Bea finally ran away from home, their mother was not worried at all. When Bea's boyfriend asked if they had called the police, she said that no one would call the police because "Beatrix wasn't *abducted*. She wasn't in *danger*. Or if she was in danger, it was her own damn fault" (p. 5). All these scenes prove that their mother is unable to fulfill the physical and psychological necessities Bea and Ezra need.

4.2.3 The Impact of First-Person Narration

In *Breathing Underwater* and *Take Me With You When You Go*, Ezra is a freshman in an American high school, Nick is a sophomore and Bea is a graduating senior. As the perspective of the narrators is of a similar age as the students, young readers can identify with the main characters. Because young readers can identify themselves with the characters, it can be easier for them to recognize abusive behaviors as problematic. Additionally, as addressed in Chapter 4.5, considering several survivors of abuse are standing up to their abusers, the fact that abuse is unacceptable is further strengthened. Furthermore, it can encourage students who are experiencing abuse to raise their voices.

Letting students read about these happenings in a context that confirms how wrong it is can be very affirming. In *Breathing Underwater*, Nick is represented as an unreliable narrator, resulting in guidance for readers to recognize his behavior as problematic. Because it is Nick who is the narrator, the story is told through him, as the abuser. From Nick's point of view, it seems at first that Caitlin is exaggerating. During the hearing, Caitlin claims that he hit her, but Nick maintains "It was a slap [...] One slap, when she pushed me way too far. I never beat her up, would never hurt her. I loved her, I love her still" (p. 5). However, the text is structured in such a way that suggests a contrary interpretation. How the secondary characters in the novel treat him implies that he might have done more than "just a slap". As a result, it is convincing that the narrator is not letting the readers know everything. As stated in Town (2014), any information given in the first-person is unreliable and thus it is important to be critical of the narrator and try to see different perspectives in the surrounding environment.

According to Brüttsch (2015), in texts with an unreliable narrator, there is a discrepancy between the narrator's statements and the reader's understanding from the beginning, and the discrepancy persists until the end of the story. The idea of Nick only slapping Caitlin and not doing anything wrong is something that he strongly believes in for almost the whole novel. It is common for the narrator to be unaware that his account or assessment will seem problematic to the recipient (Brüttsch, 2015). However, even though Nick does not see his own behavior as problematic, it becomes clear to the

readers that his behavior is not acceptable due to his appearance in the various scenes in the novel.

Several aspects confirm the idea of Nick being an unreliable narrator. One of them can be seen in the Family Violence Class Nick has to attend. Even though Nick and all the others there feel that they do not belong there, there is a reason why they are there. As the meetings go on, the group of abusers sees that they have more in common than they thought. When one of the participants claims that he had the right reason to beat his girlfriend because she provoked him first, Nick agrees with him. He then argues that even though Caitlin never hit him, she made him go "[...] so crazy he [had] to use his fists – hands – in self-defense" (p. 18). As discussed above, Nick is unaware that his own behavior is problematic which leads the reader to question the narrator's reliability. The context of the quote above also suggests that the narrator distances himself from the events being described, and carefully constructs the story so that it will not be used against him later by claiming it was done in self-defense.

As the plot moves towards the end, Nick finally realizes how problematic his behavior is and has been. During one of the last meetings in the Family Violence Class, Nick says to the instructor that he believes he knows what the instructor has been trying to teach them this whole time. He further proceeds, "It's about doing the right thing even if you don't want to do it. About taking responsibility for your actions, like you always told us" (p. 269). Thus, Nick finally realizes how problematic his behavior has been. As a result, the readers' perception of Nick being an unreliable narrator is confirmed. Furthermore, because of the use of an unreliable narrator, *Breathing Underwater* guides readers to recognize abusive behavior and makes it clear that abuse is unacceptable. Additionally, the narrator's unreliable behavior opens the door to discuss and examine the unpleasantness which is experienced as challenging to discuss in the classroom.

4.2.4 Direct Representation of How People Are Hurt by Abuse

The novels further portray a direct representation of how people are hurt by abuse. This representation is crucial because students can see the consequences of abuse and thus understand how severe it is to be exposed to abuse. As a similarity in both novels, one can see both Bea and Nick being affected by the verbal abuse from their parents. Because they have been told what a failure they are over several years of their lives, they have eventually started to believe it themselves. As a result, it is convincible to believe that Bea and Nick's self-esteem and self-perception have been lowered (Dyregrov, 2010). This can be seen in one of the emails Bea sends to Ezra where she writes, "Because I am smaller than a flea. I am nothing" (p. 98), portraying how Bea sees herself. How much the verbal abuse has affected them is also strengthened by the fact that the voice that tells what a failure they are is mentioned several times throughout the books.

As with Nick and Bea, Caitlin has also been affected by verbal abuse from her mother. Due to Caitlin's mother several times commenting on her appearance, one can assume this is one of the reasons why Caitlin went to a fat camp during the summer where she lost several pounds. The reason why Caitlin went to a fat camp can be seen as a consequence of her not feeling well enough because of her mother. However, even after Caitlin came back from the fat camp, her mother kept on commenting on her appearance, resulting in Caitlin not ever feeling good enough.

Caitlin's low self-esteem is also caused by how Nick treated her during their relationship. Even though there are scenes where Nick encourages Caitlin to eat (p. 142), he also uses her uncertainty of being fat against her several times. As a result, Caitlin's self-esteem is lowered as she believes she is still fat. In addition to lowering her self-esteem by commenting on her appearance, Nick comments on her singing as well. Because of this, Caitlin gets insecure and believes that she cannot sing. How hurt Caitlin is because of Nick is also portrayed in the scene where she confronts Nick about how his words and actions have made her want to die (p. 147).

The fact that Bea and Ezra's mother has been neglectful towards her children has damaged them. Bea and Ezra experience especially emotional neglect because of their mothers' actions. Instead of showing them love and care, she instead ignores, intimidates, and humiliates them. How hurt Ezra is by this kind of abuse is represented in the scene where he finds comfort in his boyfriend. "I cried because Mom was never there for me when I reached for her. [...] I cried because I am starting to realize that to love someone, to really love them deeply, is to want them to be family" (pp. 188–189). In this scene, he emphasizes how hurt he is because of his mother not being there for him when he needed her. Additionally, it seems like he is convinced that his mother does not love him because if she did, they would have been a family. The assumption that Ezra feels like he grows up in a home where his mother does not love him is further strengthened in the conversation between Ezra, Bea's boyfriend, and Bea's boyfriend's mother. While Bea's boyfriend and his mother are hugging, Ezra starts to reflect on "[...] one of the side effects of growing up in a home that hates you – you have no idea how to act around love" (p. 80). Due to this, there is strong evidence that Ezra has been thoroughly hurt by the neglectful emotional abuse he has experienced from his mother.

Bea also stresses how hurt she is because of the lack of her mother's love and care. When Bea visits London, a half-brother she did not know she had, she ends up reflecting on how London turned out to be who he is. As she concludes, the reason why he turned out to be this sweet boy is that "He has the freedom to be weird and funny [...] because he's never once had to worry about disappointing anyone. He has that self-assurance that comes with knowing you are loved" (pp. 248–249) confirming that Bea does not have that self-assurance of being loved.

4.2.5 Representations of Multiple Characters Standing Up to Their Abusers

An important aspect of the novels is how the survivors are standing up to their abusers. As multiple characters are standing up to their abusers, the novels empower survivors and make it clear that abuse is never okay. In *Breathing Underwater*, Caitlin stands up to her abuser. As seen at the beginning of the plot, Nick needs to meet in a court hearing. This is a result of Caitlin standing up to her abuser, where the consequences are a restraining order and attending counseling meetings. Even though it is not illustrated that Caitlin stands up to Nick in this scene, she does confront him later in the plot. When Nick calls her several times from a phone booth outside of 7-Eleven until she answers, Caitlin finally gets the chance to confront him. After Nick tries to tell her about how someone is talking about her body, she says he was no better. When Nick tells her that he did not talk about her body to other guys, she replies "No, just to me, putting me down and making me want to die" (p. 147). Because of this, Nick becomes aware of his actions toward Caitlin and apologizes. There is no scene where Caitlin confronts her mother in this novel. However, *Breathing Underwater* has a sequel named *Diva* (Flinn, 2006) which

portrays Caitlin's new life after starting at "[...] some special performing arts school" (Flinn, 2001, p. 275). In *Diva*, Caitlin confronts her mother.

Although Nick has been living in an abusive home his entire life, he finally stands up to his abuser. While watching television, his father walks in and kicks Nick's feet off the table. As his father gets angrier and raises his hands, Nick grabs them and screams several times "You are not going to hit me anymore!" (p. 273) resulting in his father walking away. Thus, Nick also stands up to his abuser. The fact that his father just walks away can be seen as a metaphor that standing up for yourself can help make the darkness disappear. This idea can further be strengthened when Nick gets back home the day after he stood up towards his father, he finds his father in his room "[...] sober, calm, almost shy" (p. 274). After a while, his father says "It is not, perhaps, the American way to be hard on one's children. I have raised you with discipline. How your *Papou* raised me" (p. 274) and a week later he gives back the car keys after realizing he should never have sold it (p. 274).

In *Take Me With You When You Go*, Ezra confronts his mother. When Ezra is trying to talk with his mother in her office, it seems like he is trying one last time to talk reasonably with his mother. To his disappointment, she will not listen to him and instead protects Darren. As a result, their conversation gets heated, and Ezra finally takes the chance to stand up to his abusers. He confronts his mother with:

You have to stand there and tell me why you chose to love him and not us. You have to stand there and listen to me when I say that it never made sense to us, how he could be so good to you and so awful to us. [...] You have to make me understand why you have stood there and stood there and stood there while Darren attacked us and destroyed our things and undermined us and hurt us and made sure we'd never, ever feel welcome in our own home. (Levithan & Niven, 2021, p. 287)

Even though his mother will not listen and is still neglectful of the fact that her boyfriend has been abusive towards her children, Ezra is finally the one with control. He gives her an ultimatum to choose between Darren or him and Bea, and when she says that he cannot do that because she is his mother, Ezra replies "You control that fact. But I get to control what it means" (p. 292). Meaning that even though she is family by blood, she is no longer his family.

It is not only Ezra that confronts his mother, but Bea is also standing up to her abusers and thus confronts her mother. Although Bea is not confronting her mother directly as Ezra did, she is writing an email to her mother. In this email, she is raising her voice as a survivor when she confronts her mother about all her feelings and thoughts such as:

I'm not sure why you gave up on me. Maybe it was me, although it's hard to imagine giving up on a five-year-old. That's how far back the memories go. You being disappointed. You being angry. You giving me the cold shoulder. You freezing me out for hours and then days. You telling me just how disappointing I was. (Levithan & Niven, 2021, p. 301)

She further confronts her mother that she should never have had kids (p. 302). Thus, Bea also settles with her abusers where she states that what they have done is not right and because of their actions she no longer wants to be part of the family. As a result, Bea sends a new email to her brother where she says "[...] it's all going to be okay. You're going to be okay, and I'm going to be okay, and we're going to be okay" (p. 315). Hence, readers are assured that Bea and Ezra will be okay, as well as other survivors who stand up to their abusers will also be okay. This can also be seen in Bea's letter to her father where she writes that he should not worry about her and Ezra, because they will be great (p. 312). Furthermore, in the email to Ezra, she also writes about how she ended up

being a little less angry in her email to her mother as well as not hearing back from her yet. However, "Sometimes you just need to say it" (p. 315) which again strengthens the importance of raising survivors' voices. Additionally, there is portrayed how Bea now wants to go back to school and finally can see herself for who she is. Assuring the readers again that everything will be fine.

In addition to confronting her mother, Bea also stands up to the voice created by Darren that she hears in the back of her mind. When the voice starts to get too loud in her brain, she now stands up towards it and says "[...] GO AWAY, DOUBT. GO AWAY OR I WILL SET YOU ON FIRE [...]. And I stop listening to anyone but me. Because here's the other thing about my life now: I'm free. *Free.*" (p. 53). This reinforces the idea that if survivors dare to speak and stand up to their abusers it will get better.

4.2.6 Representations of Whom Survivors of Abuse Can Talk to

In addition to what has been discussed above, the novels also portray examples of whom the survivors of abuse can talk to. As a result, students receive examples of whom they can talk with if they are being exposed to abuse or know someone who is. In both *Breathing Underwater* and *Take Me With You When You Go*, the main characters have confidence in the people they are in a relationship with. Throughout Nick and Caitlin's relationship, Nick eventually tells Caitlin about how his relationship with his father is. Additionally, Caitlin tells Nick about how her mother treats and talks to her. Similarly, Ezra eventually tells his boyfriend about what is going on back home. When it comes to Bea and her relationship with her boyfriend, it seems like he has known how it has been the whole time.

In the Family Violence Class, another person survivors of abuse can talk to is portrayed. The instructor in the class tries to make all the participants reflect and talk about their thoughts and feelings throughout the course. Although Nick initially has a negative attitude towards him, he eventually finds more comfort in what the instructor is sharing and hence starts sharing thoughts and feelings himself. This can thus be seen as an example of whom one can talk with through the instructor's position. The instructor seems like an expert in the field for many reasons, but mostly because he has experienced being an abuser. Because of this, survivors or abusers can talk with experts in the field such as a counselor or psychologist, or others who have experienced the same situation.

Talking to a teacher is also represented as a possible solution in *Breathing Underwater*. One of Nick's teachers assigns the class an assignment where they need to write a poem and Nick decides to write about football. However, his teacher reads between the lines, and her suspicion increases when Nick shows up with a new black eye. She then looks at his sick leave from earlier and starts to draw some connections. Even though Nick tries to blame it on "[...] an old friend" (p. 220), his teacher sees through him and suggests "Someone at home, perhaps?" (p. 221). After this, Nick knows that his teacher knows about it. Instead of confronting his father directly about it, his teacher writes a letter to him where she makes sure that he knows that she knows about it. As a result, Nick understands that he and his teacher have an understanding (p. 227).

4.2.7 Conclusion

This analysis shows that *Breathing Underwater* and *Take Me With You When You Go* attempt to inform teens about the causes, effects, and warning signs of abuse. By utilizing *Breathing Underwater* and *Take Me With You When You Go*, students can

recognize abusive behavior as the novels represent several various forms of abuse and abusers. Additionally, using first-person and unreliable narration strengthens the fact that abuse is never okay as students can identify and recognize abusive behavior more efficiently. This reinforcement is further strengthened as survivors of abuse raise their voices to their abusers. As the novels try to inform teens about the causes, effects, and warning signs of abuse, it becomes important that English teachers take advantage of them. In the next chapter, I will look at the reasons why English teachers in secondary schools choose not to include YA literature that addresses family and partner abuse in the EFL classroom and discuss how my theoretical framework and books like *Breathing Underwater* and *Take Me With You When You Go* can be a solution to their reasons.

5 Discussion

In the following chapter, I will discuss the findings from the analysis in relation to the research questions and theoretical background presented earlier. My research questions were, (1) Do English teachers in secondary schools select texts that potentially approach family and partner abuse? Why or why not? And (2) how might books such as *Breathing Underwater* by Alex Finn and *Take Me With You When You Go* by David Levithan and Jennifer Niven be valuable resources for English teachers in secondary schools for informing students about family and partner abuse in the EFL classroom? The results from the analysis of the questionnaire indicate that English teachers in secondary schools find it challenging to include YA literature that addresses family and partner abuse in the EFL classroom. This is mostly (1) because they believe that it is not relevant to the English subject, (2) because they are afraid of triggering students, or (3) because they feel a lack of competence in the field. Because of these reasons, English teachers in secondary schools do not select texts that potentially approach family and partner abuse. To provide evidence that English teachers in secondary schools can use YA literature to discuss family and partner abuse in the EFL classroom, the structure of this chapter will approach each hesitancy the English teachers in secondary schools had in relation to the theoretical framework and *Breathing Underwater* and *Take Me With You When You Go*.

5.1 English Teachers Believe Discussing Family and Partner Abuse is Not Relevant to the English Subject

When it comes to the topic of informing students about family and partner abuse, most will readily agree that it is an important topic. Where this agreement usually ends, however, is on the question of who is going to have the important conversation with the students. While some of the participants argue that it is not a part of their job because they are only subject teachers (see Appendix 3), others contend that it is not relevant to discuss the topic in the English subject. In sum, then, the issue is whether English teachers in secondary schools should discuss abuse or not. Participant 6 claimed, “[...] there are other topics that are more appropriate to bring into the English subject and that are more relevant for young people”. The participants reported various literature they used in their EFL classrooms (see Table 4.1) that covered other topics that might be challenging to discuss with students, such as disability, racism, and identity formation. These are all sensitive topics to discuss in the classroom because in some way someone will have a personal experience with the topic. There might be somebody who has experienced a racist incident and is still hurt or even traumatized, or maybe someone has a disability or someone in their family has a disability of some kind, or perhaps someone is insecure and unsure of themselves and their identity. However, even though someone might have a personal experience with the topics, these issues are still brought up in the participants’ EFL classrooms. Thus, these issues are not more appropriate to discuss than family and partner abuse. Indeed, it becomes more crucial to discuss all kinds of sensitive topics in the EFL classroom because there will most likely be students who can recognize themselves in the several issues.

Another reasonable reason why English teachers in secondary schools should include family and partner abuse in the EFL classroom is because of the statistic presented in

Chapter 1.1 where, for instance, one in twenty children experience serious physical abuse and one in six children suffers from neglect or do not receive adequate care (*Redd Barna*, n.d.-a). In other words, as Norwegian classroom sizes are around twenty children, in every classroom, there is at least one child exposed to serious physical abuse such as being kicked, and at least three children who are exposed to neglect. Furthermore, one of the reasons why children and young adults exposed to abuse wait for so long until they tell adults about the abuse is because they do not know what adults are not allowed to do toward them (Sanner, 2020). For these reasons, it is clear that informing children and young adults about family and partner abuse is relevant. Now the next thing that needs to be answered is whether the English subject is the right subject to discuss family and partner abuse.

One could argue that there are no competence aims in the English subject that says teachers should discuss family and partner abuse in the EFL classroom. However, there is no competence aims in any of the subjects at all that says that students should learn about it. For this reason, all subject teachers can avoid discussing family and partner abuse in their teaching as it is not a part of their competence aims in the subject. Participant 1 addressed the importance of informing children and young adults about family and partner abuse, and further stressed "It has not been a theme that is embodied in any specific subjects". With the introduction of health and life skills as an interdisciplinary topic in Norwegian schools, the school and teachers are required to work preventively and health-promotingly when it comes to students' mental health. Therefore, teachers should strive to include health and life skills as an interdisciplinary topic in their teaching no matter what subject. It is important to remember that one is not trying to achieve one goal in the English subject and one goal in the interdisciplinary topic of health and life skills, but to achieve a common goal to improve students' mental health in addition to increasing their English skills. When the participants were asked if they believed there are any benefits of using YA literature in the EFL classroom to discuss family and partner abuse, Participants 2 and 6 believed that the use of literature is a good introduction to the topic. Thus, English teachers in secondary schools have a unique opportunity to discuss family and partner abuse as they can take advantage of YA literature to introduce the theme.

There are several advantages of using YA literature and one of them is improving the classroom environment by understanding each other better. Through *Breathing Underwater* and *Take Me With You When You Go*, students can see worlds that might be familiar or strange to them (Bishop, 1990). The focus has so far been on the importance of discussing family and partner abuse in the EFL classroom so students can recognize abusive behavior. However, students who find the novels strange can connect with the plot due to the use of first-person narration (Wender & Powell, 2018). Schools should teach students empathy, respect, and boundaries as well as how to talk about them (Ministry of Education and Research, 2017). As the story is told by characters that have been exposed to abuse and the novel also illustrates how damaging being exposed to abuse can be, students can realize how hurtful and detrimental this can be. As Participant 3 addressed, "Students can get a broader perspective of what their classmates and others might struggle with at home that is not apparent" by introducing YA literature that might seem strange to them. As a result, this can improve the class environment as pupils become more aware of what certain classmates may experience at home. This in turn can lead to pupils behaving better towards each other, looking after each other, and including each other more. As Bishop (1990) stresses, students will understand and accept each other better when there are enough books available to serve as windows and

mirrors for them. Furthermore, the texts might invite teenage students to consider their own roles in relationships as they enter dating life. Reading such texts where students see how the survivors feel could make them reflect more on how they want to be in a relationship to avoid putting others in the same position.

5.2 Afraid of Triggering Students

Some of the participants were concerned that discussing family and partner abuse in the EFL classroom would trigger students who are or have been exposed to abuse. As Participant 2 stated, "Crazy to create an uncomfortable situation for them. If one is aware that a student has experienced family abuse, I think they should spare them from literature about it". Participant 4 agreed with this and further stressed, "They experience the trauma again and may have to process it even longer". It is understandable that as a teacher one can be worried about triggering students and not wanting to make things worse. However, As Langballe (2011) emphasizes, it is better to talk about abuse rather than not address it. Through these conversations, children can gain knowledge and thus process their experiences (Langballe, 2011). At one point in their life, children who have been exposed to a traumatic event will experience that the theme will be brought up either spontaneously by fellow students or when discussing parallel themes where the conversation can touch family and partner abuse. Due to these reasons, it becomes important that teachers address vulnerable themes. Also, if one is aware that a student has experienced family or partner abuse, one can speak in advance with the student to prepare them for the conversation, and perhaps, the student might have good solutions on how one could discuss this topic in plenary or have other inputs (Dyregrov, 2000).

As Øverlien (2015) believes, as long adults facilitate open, listening, and respectful conversations about sensitive topics, young adults appreciate discussing sensitive topics such as abuse and neglect. She further underlines that the focus of the conversations does not have to be on personal experiences (Øverlien, 2015), and thus, the use of YA literature can be valuable as the literature is not about someone's personal experience and readers can distance themselves from the plot. As Bodart (2016) underlines, seeing violence in their daily lives makes young adults more likely to want their books to reflect that violence. As he further points out, compared with the streets, tales told among peers, and ignorance, books provide much safer education.

According to Malchiodi and Ginns-Gruenberg (2008), humans need to see representations of themselves in novels – a central tenet in bibliotherapy. Proponents of therapeutic reading claim that those who have experienced a traumatic event should be able to identify with the characters in the books, and hence be able to see solutions to how others have managed to overcome their problems. As Dyregrov (2010) stresses, readers can experience identification close to their hearts, but there will always be a distance between them and the characters they read about. Literature creates distance and closeness simultaneously which means that even though students identify with the characters in the novel, they have a chance to distance themselves because the story is not about them. After identifying with a character in the plot, readers may also realize they share many of the same feelings and thoughts as the character. As a result, readers can express their intense emotions through the character in the story (McNicol, 2018). If children who have been or currently are exposed to abuse do not get the opportunity to talk about their feelings or find it difficult to put their feelings into words, bibliotherapy can be a helpful resource. Besides, through how the characters solved their problems in the story, they can learn how to control their own problems (McNicol, 2018). However,

even though there are several benefits to bibliotherapy, teachers must choose YA literature where survivors of abuse find solutions to their problems. Furthermore, the YA literature must answer most of the questions so that students do not have any unanswered questions afterward. Novels like *Breathing Underwater* and *Take Me With You When You Go* are suitable for classroom use when informing students about family and partner abuse because they contain important information that can help answer many of the questions the students might have. Moreover, in addition to identifying with the main character in a text, the discussion that follows, including questions and comments, can greatly benefit children in coping with their trauma (Dyregrov, 2010).

Additionally, *Breathing Underwater* and *Take Me With You When You Go* are good resources to use for informing and giving knowledge to students about abuse in the EFL classroom because the novels portray more than just abuse. While a central focus of the novels is abuse, the novels also focus on ordinary teenagers with ordinary teenage lives. In *Breathing Underwater*, Nick goes to school, plays football, is with friends, has a girlfriend, and goes to parties. In *Take Me With You When You Go*, we meet the sibling pair, Ezra and Bea. Bea goes to school but drops out when she chooses to run away from home. She meets a boy for whom she begins to develop feelings, and she plans what the future will bring. Ezra also goes to school, hangs out with friends, goes to the movies, and has a boyfriend. This means that in the novels one also encounters themes such as romance, identity, homosexuality, and friendship in addition to abuse. The theme of abuse is only one part of the novels, and therefore these books are suitable to use in the EFL classroom as they address other themes as well.

5.3 English Teachers Feel a Lack of Competence in the Field

A few participants were worried about discussing family and partner abuse in the EFL classroom as they feel they lack competence in the field. This corresponds with previous research that teachers do not feel they are educated for this part of the profession (Røros, 2019). Langballe (2011) states that teachers are afraid of breaking children's boundaries and possibly offending or upsetting them. As a result, they fear hurting or negatively affecting them. Moreover, she believes that adults are worried about whether or not they are the right person to conduct the conversation. This can be seen by Participant 4 who stated, "The topic is very serious and I do not think I'm suitable as someone who conveys it as I simply do not know good ways to do it. In other words, I'm not comfortable enough to try". This response can be interpreted as meaning that the reason why Participant 4 does not feel comfortable enough to inform students about family and partner abuse is that the Participant does not know good ways to convey the information. While it is valuable that the participants acknowledge the seriousness of the topic it is still both possible and desirable that teachers address and approach these texts sensitively. By utilizing YA literature such as *Breathing Underwater* and *Take Me With You When You Go*, English teachers in secondary schools can convey information about family and partner abuse as the novels themselves include valuable information about family and partner abuse. *Breathing Underwater* and *Take Me With You When You Go* try to inform students about several forms of abuse and abusers, direct representation of how people are hurt by abuse, multiple characters standing up to their abuser, and whom survivors of abuse can talk to. Plus, both books utilize first-person narration which helps the students identify themselves more in the plot. Additionally, *Breathing Underwater* uses an unreliable narrator, which further helps students to recognize abusive behavior.

Breathing Underwater and *Take Me With You When You Go* try to inform students about several forms of abuse. This is an important element in the novels as there is a misunderstanding that one is not exposed to abuse unless the abuse is physical (J. Hill, 2020). Both novels portray physical abuse and psychological abuse such as verbal and material abuse. However, *Breathing Underwater* illustrates how controlling behavior is a form of abuse and *Take Me With You When You Go* depicts how neglect is a form of abuse. As the novels portray several forms of abuse, students can identify abusive behaviors and thus recognize abuse in several forms and become more aware of their situation and future situations they might be exposed to.

Additionally, the novels inform about several various people who can carry out the abuse. In *Take Me With You When You Go*, Ezra and Bea are exposed to abuse from their mother and stepfather, Darren. Likewise, in *Breathing Underwater*, Nick and Caitlin are exposed to abuse from their parents. However, Alex Flinn (2001) also portrays that abuse can occur in a relationship where Nick is abusive to Caitlin. Because the novels portray several people who can carry out the abuse, students can learn that abuse happens from more than strangers. As Sanner (2020) stresses, most children and young adults know that strangers are not allowed to, for instance, hit them. However, they do not know that this is also the case if someone they live with or have close relations with does it. By employing the novels in the EFL classroom, students can then receive the information that abuse is never okay whether it is a stranger or someone close to them that perpetrates it.

Furthermore, the novels illustrate direct representations of how people are hurt by abuse. Both novels portray the consequences of being exposed to especially verbal abuse and how the main character's self-esteem has been lowered as a result. Also, the novels portray how hurtful it is when one as a child does not receive the basic needs a child requires. As a result, students can thus learn about the consequences of experiencing abuse. Plus, students who might identify themselves with a character in the plot can realize reasons for their behaviors or attitudes which further can help them communicate their feelings (Fuhriman et al., 1989, as cited in McNicol, 2018). Correspondingly, survivors of abuse can find answers to unanswered questions they might have had about themselves.

Moreover, *Breathing Underwater* and *Take Me With You When You Go* represent multiple characters standing up to their abusers. Because both novels illustrate survivors of abuse standing up to their abusers, they strengthen the fact that being exposed to abuse is never okay and embrace the survivors' voices. This can lead to the survivors gaining a greater understanding that what they are subjected to is not okay and can encourage them to find help and put an end to what they are subjected to. This does not necessarily mean that students should go home to their parents and tell them directly that what they are experiencing is not okay, but it can help the students to understand that what they are exposed to must be stopped. As the survivors' voices are embraced, students who are being exposed to abuse can understand that they also have to raise their voices, for instance, by telling an adult about what they are experiencing. Another significant aspect of the books is that they suggest whom survivors of abuse can talk to for getting help.

Breathing Underwater and *Take Me With You When You Go* suggest whom survivors of abuse can talk to. Both novels present one's significant other as someone survivors of abuse can talk to about the abuse. Furthermore, *Breathing Underwater* also suggests, through the Family Violence instructor, two more people survivors of abuse can talk to.

As the instructor himself has been an abuser, the novel suggests that one can talk to people who have similar experiences as oneself. However, one can also see the instructor as a kind of therapist. Because of this, another person survivors of abuse can talk with is portrayed. Besides, as Nick has to go to group counseling, one can see this as another solution to whom survivors of abuse can talk to. Additionally, Nick also finds comfort in talking with his teacher. Thus, another person survivors of abuse can talk to is portrayed.

Lastly, because Alex Flinn (2001) employs an unreliable narrator in *Breathing Underwater*, students can more effectively recognize the elusive nature of abusive behavior. As the story is told from Nick's perspective, students gain an insight into how an abuser is thinking and how he manipulates Caitlin, which further helps students identify several behaviors as abusive, even as the abuser normalizes them. Also, because Nick eventually realizes what he has exposed Caitlin to, this can further affirm the students that abuse is never okay. Additionally, students can learn more about the literary element of unreliable narrators and how first-person narration can try to trick people, and how students should not trust everything they read, an aim that handily meets the LK20 curriculum aims.

Breathing Underwater and *Take Me With You When You Go* are valuable resources to use when informing students about family and partner abuse. As the teacher can use the novels to discuss several forms of abuse and abusers, students who are or have been exposed to family or partner abuse can distance themselves, while at the same time receiving the help they need to escape the traumatic events they are experiencing. Children and young adults who have been exposed to abuse reported that they wished someone had taught them about what adults are not allowed to do. When they were further asked whom they could gain this information from, schools were singled out as arenas where children and young adults could receive this information (Sanner, 2020). Furthermore, it is important to address family and partner abuse in secondary schools because at this age students enter the world of dating, and it therefore becomes important to break cycles of abuse before they begin to repeat themselves. *Breathing Underwater* and *Take Me With You When You Go* help soon-to-be adults avoid replicating the abusive behaviors they may have witnessed and internalized. Additionally, through the relationship between Caitlin and Nick, young adults can understand what a relationship should not be like. Because of how Nick treats Caitlin and how their relationship ends, students can more effectively recognize whether what they are being exposed to is considered abusive behavior or not.

As Øverlien (2015) argues, in the process of informing students about family and partner abuse, teachers' function is not to enter the role of therapists or child welfare workers but to operate as conversation partners for children and young adults. Teachers have a significant role in discovering if a child or a young adult experiences abuse because children and young adults spend most of their time with their teachers. When the participants were asked if they could see any benefits of using literature in the EFL classroom to discuss topics such as family and partner abuse, Participant 4 answered, "The students can learn more about how they can address family and partner abuse. It can help students who are currently or have previously been through it [to consider] how one should move forward from their experiences". Additionally, Participant 5 answered, "Make it clear that this is something that you should not have to deal with. That students should know that it is not okay for there to be abuse in a family. That they get an opportunity to speak up". It, therefore, becomes crucial for teachers to address and inform students about sensitive topics such as family and partner abuse.

6 Conclusion

The following section presents the conclusion of the study. First, I will give a summary of the main findings and answer the study's two research questions. Then, I will address the study's limitations and give suggestions for further research.

6.1 Main Findings

This study set out to gain a better understanding of why English teachers in secondary schools choose to not discuss family and partner abuse in the EFL classroom and how books like *Breathing Underwater* and *Take Me With You When You Go* can be valuable resources for discussing family and partner abuse in the EFL classroom. Two research questions were developed to address these two aspects: (1) Do English teachers in secondary schools select texts that potentially approach family and partner abuse? Why or why not? (2) How might books such as *Breathing Underwater* by Alex Finn and *Take Me With You When You Go* by David Levithan and Jennifer Niven be valuable resources for English teachers in secondary schools for informing students about family and partner abuse in the EFL classroom? The purpose of the first research question was to reveal reasons English teachers in secondary schools have for including or excluding YA literature that approaches family and partner abuse in the EFL classroom. The second research question's purpose was to explore how one could utilize *Breathing Underwater* and *Take Me With You When You Go* to inform students about family and partner abuse in the EFL classroom.

Regarding the method, I conducted a qualitative study with a case study approach. To answer my first research question, I administered a questionnaire among English teachers in secondary schools which I analyzed through thematic analysis. The analysis revealed the reasons English teachers in secondary schools have for not including YA literature in the EFL classroom to discuss family and partner abuse. The reasons were: (1) they believe discussing family and partner abuse is not relevant to the English subject, (2) teachers are worried that these topics might trigger students who have personally experienced abuse, and (3) teachers are worried that these topics might trigger students who have personally experienced abuse. To provide answers to the second research question, a critical content analysis was employed. The critical content analysis of *Breathing Underwater* and *Take Me With You When You Go* disclosed that the novels are valuable resources to implement by English teachers in secondary schools to discuss family and partner abuse in the EFL classroom. The novels try to inform students about abuse by presenting several forms of abuse and abusers. Furthermore, the novels make it clear that abuse is never okay through the use of first-person narration and unreliable narrative as well as several survivors of abuse raising their voices to their abusers. The insights gained from this study may be of assistance to English teachers in secondary schools in their job of including the interdisciplinary theme of health and life skills. Regarding the interdisciplinary theme, the findings show further that there is a need for educating and preparing teachers on how to discuss mental health and work with the interdisciplinary theme of health and life skills in classrooms so that they can meet the new expectations that occurred with LK20.

6.2 Implications

Teaching about family and partner abuse is challenging as it is a sensitive topic. This study's evidence suggests that there are potential pathways to support English teachers

in secondary schools in the discussion of family and partner abuse in the EFL classroom. This research disproves that it is harmful to talk about sensitive topics such as family and partner abuse with students and that it is more of an advantage that the teacher brings up sensitive topics with them. If the teacher allows discussion around vulnerable topics, students can experience a pathway to talk about the problems that they might not know they had. This study confirms why English teachers in secondary schools should include this type of YA literature, even if it can be perceived as challenging.

6.3 Limitations and Suggestions for Further Research

This study has examined the reasons English teachers in secondary schools have for including or excluding YA literature to discuss family and partner abuse in the EFL classroom, and how books such as *Breathing Underwater* and *Take Me With You When You Go* can be valuable resources to inform students about family and partner abuse. Unfortunately, the study did not include sexual abuse. However, due to the time limit and the lack of texts that approach sexual abuse alongside other types of abuse, I had to limit the research and exclude sexual abuse from my research.

The major limitation of this study is the choice of a case study approach. Case studies are often criticized for being too narrow because of the small number of participants (Lazar et al., 2017). However, the goal of this study was not to see how many English teachers in secondary schools include or exclude YA literature that addresses family and partner abuse, but to see reasons the participants have for including or excluding the literature. Additionally, I recruited participants that are appropriate to this research and my research involved multiple cases which increases the study's credibility (Yin, 2014, as cited in Lazar et al., 2017). Furthermore, the nature of a literary case study means that one cannot assess every available text, however, the features of these texts are good starting points for teachers looking to consider other texts about family and partner abuse.

Another limitation this research has is that it only focuses on whether English teachers in secondary schools include or exclude YA literature that approaches family and partner abuse in the EFL classroom. Previous research has investigated how children and YA literature can be valuable resources to discuss sensitive topics, such as mental health and abuse, with students (Høgås, 2021; Myrnes, 2022; Tønnesen, 2012). However, they have not investigated teachers' attitudes toward including such literature in their classrooms. Further research might explore whether English teachers in elementary schools (1-7) or teachers who teach Norwegian as a subject either at elementary schools or secondary schools, include or exclude literature that addresses family and partner abuse. There is no point in finding literature that is a valuable resource if teachers do not use them. Therefore, greater efforts are needed to discover other concerns teachers might have for not discussing sensitive topics in the classroom such as family and partner abuse.

Since the study was limited to English teachers in secondary schools and their reasons for including or excluding YA literature that approaches family and partner abuse in the EFL classroom, it was not possible to conduct a survey among students and their thoughts on including YA literature in the EFL classroom to discuss sensitive topics such as family and partner abuse. Further research should investigate students' attitudes toward implementing YA literature for discussing family and partner abuse to see how they would feel about it and to see if they have other reasons than the English teachers.

Informing students about family and partner abuse can be challenging considering it is a sensitive topic. However, because several children and young adults grow up in conditions characterized by abuse and children and young adults exposed to abuse reported that they did not know what adults were not allowed to do to them, it becomes important to inform students about family and partner abuse. This research has explored how English teachers in secondary schools can inform students through the use of *Breathing Underwater* and *Take Me With You When You Go*. However, this proposed intervention should be a part of a broader initiative beginning in the early years because it is important to address them from an early age to stop the abuse as early as possible and to help students to recognize abuse for incidents they might experience later.

References

- Barnevernsloven. (2021). *Lov om barnevern* (LOV-2021-06-18-97). Lovdata.
<https://lovdata.no/LTI/lov/2021-06-18-97/§1-1>
- Bishop, R. S. (1990). Mirrors Windows and Sliding Glass Doors. *Collected perspectives*, 6(3), 1–2.
- Bodart, J. R. (2016). *They hurt, they scar, they shoot, they kill: toxic characters in young adult fiction*. Rowman & Littlefield.
- Braun, V. & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative research in psychology*, 3(2), 77–101.
<https://doi.org/10.1191/1478088706qp063oa>
- Brewster, L. (2018). Bibliotherapy: a critical history. In S. McNicol & L. Brewster (Eds.), *Bibliotherapy* (pp. 3–22). Facet Publishing.
- Brown, J. D. (2009). Open-response items in questionnaires. In J. Heigham & R. Croker (Eds.), *Qualitative research in applied linguistics: A practical introduction* (pp. 200–219). Palgrave Macmillan.
- Brütsch, M. (2015). Irony, Retroactivity, and Ambiguity: Three Kinds of “Unreliable Narration” in Literature and Film. In V. Nünning (Ed.), *Unreliable and trustworthiness: intermedial and interdisciplinary perspectives* (pp. 221–244). De Gruyter, Inc. <https://doi.org/10.1515/9783110408263>
- Creswell, J. W. & Creswell, J. D. (2018). *Research design: Qualitative, quantitative & mixed methods approaches* (5th ed.). SAGE Publications Inc.
- Croker, R. A. (2009). An introduction to qualitative research. In J. Heigham & R. Croker (Eds.), *Qualitative research in applied linguistics: A practical introduction*. (pp. 3–24). Palgrave Macmillan.
- Crowe, S., Cresswell, K., Robertson, A., Huby, G., Avery, A. & Sheikh, A. (2011). The case study approach. *BMC Medical Research Methodology*, 11(100), 1–9.
<https://doi.org/10.1186/1471-2288-11-100>
- Denzin, N. K. & Lincoln, Y. S. (2005). Introduction: The Discipline and Practice of Qualitative Research. In N. K. Denzin & Y. S. Lincoln (Eds.), *The SAGE Handbook of Qualitative Research* (5th ed., pp. 29–71). SAGE Publications Inc.
- Domestic Abuse Intervention Program. (n.d.) *Understanding the Power and Control Wheel*. Available at (2023, May 18):
<https://www.theduluthmodel.org/wheels/understanding-power-control-wheel/>
- Dyregrov, A. (2000). *Barn og traumer: en håndbok for foreldre og hjelpere*. (3rd ed.). Fagbokforlaget.
- Dyregrov, A. (2010). *Barn og traumer: en håndbok for foreldre og hjelpere*. (2nd ed.). Fagbokforlaget.

- Felluga, Dino. (2011, 31. January). *Terms Used by Narratology and Film Theory*. Purdue University. <http://www.purdue.edu/guidetotheory/narratology/terms/>
- Flinn, A. (2001). *Breathing Underwater*. HarperTeen.
- Flinn, A. (2006). *Diva*. HarperTeen.
- Floris, F. D. (2004). The Power of Literature in EFL Classrooms. *K@ta - a biannual publication on the study of language and literature*, 6(1), 1–12. <https://doi.org/10.9744/kata.6.1.1-12>
- Folkehelseinstituttet. (2019, March 4). *Informasjon gjer barn betre rusta ved vald og overgrep*. <https://www.fhi.no/nyheter/2019/informasjon-gjer-barn-betre-rusta-ved-vald-og-overgrep/>
- Hauge, M. I., Schultz, J. H. & Øverlien, C. (2016). Møter med barn i utsatte livssituasjoner. Fra forskning til praktiske tiltak. In C. Øverlien, M. I. Hauge & J. H. Schultz (Eds.), *Barn, vold og traumer: møter med unge i utsatte livssituasjoner*. (pp. 11–20). Universitetsforlaget.
- Heimdal, V. G. (2022). *Læreres møte med folkehelse og livsmestring*. [Master's thesis, Norwegian University of Science and Technology]. NTNU open.
- Helsedirektoratet. (2017, July 11). *3.3. Betydningen av psykisk helse i skolen*. <https://www.helsedirektoratet.no/faglige-rad/selvskading-og-selvsmord-veiledende-materiell-for-kommunene-om-forebygging/forebygging-av-selvsmord-og-selvskading-bor-skje-pa-ulike-arenaer-samtidig/betydningen-av-psykisk-helse-i-skolen>
- Helsenorge. (2022, September 5). *Violence and abuse*. <https://www.helsenorge.no/en/psykisk-helse/violence-and-abuse/>
- Helsenorge. (2023, May 12). *Om Helsenorge*. <https://www.helsenorge.no/om-helsenorge-no/>
- Hill, Christine M. "Laurie Halse Anderson Speaks: An Interview." *VOYA* 23 (2000): 325. EBSCO.
- Hill, J. (2020). *See What You Made Me Do: Power, Control and Domestic Abuse*. Hurst Publishers.
- Høgås, I. (2021). Teaching about sexual harassment and violence in the classroom using Children's and Young Adult Literature. [Master's thesis, Norwegian University of Science and Technology]. NTNU open.
- Justis- og beredskapsdepartementet. (2021). *Taushetsplikt, opplysningsrett og opplysningsplikt. En veileder*. [Brochure]. <https://www.regjeringen.no/contentassets/2f0aa4fc39004edba35b8027fe80be16/veileder-om-taushetsplikt-opplysningsrett-og-opplysningsplikt.pdf>
- Kippert, A. (2021, August 16). *What Are the Power and Control Wheels?* Domesticshelters. <https://www.domesticshelters.org/articles/identifying-abuse/what-are-the-power-and-control-wheels>
- Kunnskapsdepartementet. (2017). *Overordnet del – verdier og prinsipper for grunnopplæringen*. Fastsatt som forskrift ved kongelig resolusjon. Læreplanverket

- for Kunnskapsløftet 2020. <https://www.regjeringen.no/no/dokumenter/verdier-og-prinsipper-for-grunnopplaringen/id2570003/>
- Langballe, Å. (2011). *Den dialogiske barnesamtalen: Hvordan snakke med barn om sensitive temaer*. Nasjonalt kunnskapssenter om vold og traumatisk stress. <https://www.nkvts.no/content/uploads/2015/08/den-dialogiske-barnesamtalen-hvordan-snakke.pdf>
- Larsen, A. K. (2017). *En enklere metode: Veiledning i samfunnsvitenskapelig forskningsmetode* (2nd ed.). Fagbokforlaget.
- Lazar, J., Feng, J. H. & Hochheiser, H. (2017). *Research Methods in Human-Computer Interaction*. Morgan Kaufmann Publishers.
- Levithan, D. & Niven, J. (2021). *Take Me With You When You Go*. Penguin Books.
- Malchiodi, C. A. & Ginns-Gruenberg, D. (2008). Trauma, Loss, and Bibliotherapy: The Healing Power of Stories. In C. A. Malchiodi (Ed.), *Creative Interventions with traumatized children* (pp. 167–185). Guilford Press.
- McCulliss, D. & Chamberlain, D. (2013). Bibliotherapy for youth and adolescents – School-based application and research. *Journal of Poetry Therapy*, 26(1), 13–40. <https://doi.org/10.1080/08893675.2013.764052>
- McNicol, S. (2018). Theories of bibliotherapy. In S. McNicol & L. Brewster (Eds.), *Bibliotherapy* (pp. 23–40). Facet Publishing.
- Miller, S. (2005). Shattering Images of Violence in Young Adult Literature: Strategies for the Classroom. *English Journal*, 94(5), 87–93. <https://doi.org/10.2307/30047360>
- Ministry of Education and Research. (2017). *Core curriculum – values and principles for primary and secondary education*. Laid down by Royal decree. The National curriculum for the Knowledge Promotion 2020. <https://www.regjeringen.no/contentassets/53d21ea2bc3a4202b86b83cfe82da93e/core-curriculum.pdf>
- Ministry of Education and Research. (2019a). *Competence aims and assessment (ENG01-04)*. Established as regulations. The National curriculum for the Knowledge Promotion 2020. <https://www.udir.no/lk20/eng01-04/kompetansemaal-og-vurdering/kv4?lang=eng&TverrfagligeTema=true>
- Ministry of Education and Research. (2019b). *Curriculum in English (ENG01-04)*. Established as regulations. The National curriculum for the Knowledge Promotion 2020. <https://data.udir.no/kl06/v201906/laereplaner-lk20/ENG01-04.pdf?lang=eng>
- Myrnes, P. (2022). *Graphic Novels and Mental Health in the EFL Classroom*. [Master's thesis, Norwegian University of Science and Technology]. NTNU open.
- Nünning, V. (2015). Conceptualising (Un)reliable Narration and (Un)trustworthiness. In V. Nünning (Ed.), *Unreliable and trustworthiness: intermedial and interdisciplinary perspectives* (pp. 1–28). De Gruyter, Inc. <https://doi.org/10.1515/9783110408263>

- Redd Barna. (n.d.-a). *Fakta om vold mot barn*. <https://www.reddbarna.no/vart-arbeid/barn-i-norge/vold-og-overgrep/vold-mot-barn/vold-fakta-om-vold-mot-barn/>
- Redd Barna. (n.d.-b). *Om oss*. <https://www.reddbarna.no/om-oss/>
- Regjeringen. (2016). *The UN Convention on the Rights of the Child* [Brochure]. <https://www.regjeringen.no/no/dokumenter/the-un-convention-on-the-rights-of-the-child/id601078/>
- Regjeringen. (2022). *FNs konvensjon om barnets rettigheter*. <https://www.regjeringen.no/no/tema/familie-og-barn/innsiktsartikler/fns-barnekonvensjon/fns-konvensjon-om-barnets-rettigheter/id2511390/>
- Rørros, R. (2019). *Folkehelse og livsmestring i skolen – sett i et lærerperspektiv* [Master's thesis, Norwegian University of Science and Technology]. NTNU open.
- Sanner, M. (Ed.). (2020). *Klokket om vold og overgrep*. Universitetsforlaget.
- Sexual Assault Kit Initiative. (n.d.-a). *Victim or Survivor: Terminology from Investigation Through Prosecution* [White paper]. RTI International. <https://sakitta.org/toolkit/docs/Victim-or-Survivor-Terminology-from-Investigation-Through-Prosecution.pdf>
- Sexual Assault Kit Initiative. (n.d.-b). *About the National Sexual Assault Kit Initiative*. SAKI. <https://www.sakitta.org/about/>
- Short, K. G. (2017). Critical Content Analysis as a Research Methodology: Kathy G. Short with the Worlds of Words community. In H. Johnson, J. Mathis & K. G. Short (Eds.), *Critical content analysis of children's and young adult literature: Reframing Perspective*. (pp. 1–15). Routledge.
- Town, C. J. (2014). *'Unsuitable' Books: Young Adult Fiction and Censorship*. McFarland & Company, Incorporated Publishers.
- Tønnesen, I. H. (2012). *Bildeboka og den vanskelige samtalen med barn*. (71485122330002201) [Master's thesis, Norwegian University of Science and Technology]. NTNU open.
- Wender, E. & Powell, T. (2018). Advantages of Using Young Adult Literature in the English Language Classroom. *The TESOL Encyclopedia of English Language Teaching*, 1–6. <https://doi.org/10.1002/9781118784235.eelt0894>
- World Health Organization. (2002). *World report on violence and health*. https://apps.who.int/iris/bitstream/handle/10665/42495/9241545615_eng.pdf
- Yin, R. K. (2003). *Case Study Research: Design and Methods*. (3rd ed.). SAGE Publications Inc.
- Øverlien, C. (2015). *Ungdom, vold og overgrep – skolen som forebygger og hjelper*. Universitetsforlaget.

Appendices

Appendix 1: Power and Control Wheel

Appendix 2: Questionnaire

Appendix 3: Collection of Questionnaire-Answers

Appendix 4: SIKT Approval

Appendix 5: Translation

Appendix 6: Information Sheet

Appendix 1: Power and Control Wheel



Appendix 2: Questionnaire

Side 1

Spørsmål angående kandidaten/Questions regarding the respondent:

Hvor lenge har du undervist i faget engelsk? /How long have you been teaching English?

Under 2 år

3 til 5 år

Mer enn 5 år

I hvilken klasse/klasser underviser du engelsk i? /In which grade/grades do you teach English?

8 klasse/ 8th grade

9 klasse/ 9th grade

10 klasse/ 10th grade

Følger du en klasse fra 8. til 10. trinn eller har du en ny klasse hvert år? /Do you follow one class from 8th to 10th grade or do you teach a new class every year?

Har du noen gang hatt en eller annen form for læring på hvordan man kan snakke om vanskelige temaer med elevene? /Have you ever had some kind of education in how to discuss difficult topics with students? (Multiple choice)

Ja/ Yes

Nei/ No

Om ja, hva slags? /If yes, what kind?

Spørsmål angående litteratur generelt/Questions regarding the literature in general:

Hvor ofte bruker du litteratur i engelsk faget? /How often do you use literature in the English subject? Examples: picture books, novels, poetry, etc. (Multiple choice).

- Aldri /Never
- Sjelden /Rarely
- Hverken eller /Neither or
- Ofte /Often
- Foretrukket metode /Preferred method

Hvilke bøker (ikke lærebøker) bruker du i klasserommet når du underviser i engelsk? Vennligst nevnt 2-3 titler som du har brukt i klasserommet/Which books (not textbooks) do you use in the EFL classroom? Please list 2-3 titles that you have used in the classroom.

Hvorfor og hvordan velger du (om titlene som du nevnte i forrige spørsmål)/Why and how do you choose? (About the titles you listed in the previous question).

Tror du elevene har nytte av bruk av litteratur? /Do you believe the students benefit from the use of literature? (Multiple choice)

- Ja /Yes
- Nei /No
- Vet ikke /Not sure

Hvorfor/Hvorfor ikke / Why/Why not?

Om ja, hvor mye tror du de har nytte av det? /If yes, how much do you believe they would benefit from it?

- Ikke mye /Not much
- Noen ganger /Occasionally
- Mye /A lot

Sideskift

Side 2

Spørsmål angående familie og partner vold /Questions regarding family and partner violence in general:

Har skolen din noen undervisningspolicy for bruk av tekster som tar opp vanskelige temaer som familie og partner vold? /Does your school have any teaching policy in place for using texts that address difficult topics such as family and partner violence?

- Ja /Yes
- Nei /No

Om ja, hvilke? /If yes, what is it?

Hvor viktig er det for deg å bruke enkelte av engelsktimene til å snakke om vanskelige temaer som familie og partner vold? /How important is it for you to use some of the English lessons to talk about difficult topics such as family and partner violence?

- Ikke viktig /Not important
- Litt viktig /A bit important
- Hverken eller /Neither nor
- Ganske viktig /Pretty important
- Veldig viktig /Very important
- Vet ikke /Not sure

Hvorfor/Hvorfor ikke? / Why/Why not?

Om du inkluderer litteratur som tar for seg familie og partner vold, hvor ofte bruker du det? / If you do include literature that addresses family and partner violence, how often do you teach about it?

- Aldri /Never
- En gang gjennom perioden som jeg underviser dem/One time during the period I'm teaching them
- Mer enn en gang gjennom perioden som jeg underviser dem/More than one time during the period I'm teaching them
- Annet /Other

Om du underviser om familie og/eller partner vold, hvordan synes du det er? (For eksempel: synes du det er utfordrende å undervise om det, ser du nyttheten av å snakke med elevene om det, etc.) /If you teach about family and partner violence, how do you find it? (for instance: Do you find it challenging to teach about, do you see the benefit of talking to the students about it, etc.)

Spørsmål angående bruk av litteratur som omhandler familie og partner vold/Questions regarding the use of literature that addresses family and partner violence:

Har du noen gang brukt litteratur som omhandler familie og/eller partner vold? Have you ever used literature that addresses family and partner violence in your teaching?

Ja /Yes

Nei /No

Hvis ja, hva slags bøker bruker du og hvordan bruker du dem? /If yes, what kind of books do you use and how do you use them?

Hvis nei, er det noe du har lyst til å prøve? Hvorfor eller hvorfor ikke? /If no, is it something you would like to try? Why or why not?

Kan du liste opp titlene på bøkene du eventuelt har brukt? /Could you list the titles of the books you have used?

Hva tror du er fordelene med å bruke litteratur i EFL-klasserommet for å diskutere vanskelige temaer som for eksempel familie og partner vold? /What do you believe are the benefits of using literature in the EFL classroom to discuss difficult topics such as family and partner violence?

Synes du det vil være problematisk å bruke tekster som kan være utløsende for elevene? /Do you think it would be problematic to use texts that might be triggering for the students?

Ja /Yes

Nei /No

Vet ikke /Not sure

Vennligst utdyp basert på alternativet du valgte i forrige spørsmål / Please elaborate based on the option you chose in the previous question

Er det noen etiske hensyn du må ta i betraktning for å undervise om familie og partner vold? /Are there any ethical considerations you need to take into consideration to teach about family and partner violence?

Har du noen bekymringer når det kommer til å inkludere dette temaet i engelsk undervisningen? /Do you have any other concerns about including this topic in the EFL classroom?

Appendix 3: Collection of Questionnaire-Answers

About the candidate

How long have you been teaching English?

1	3 to 5 years
2	Under 2 years
3	More than 5 years
4	Under 2 years
5	More than 5 years
6	More than 5 years

In which grade/grades do you teach English?

1	9 and 10
2	9
3	10
4	8
5	9
6	8, 9, 10

Do you follow one class from 8th to 10th grade or do you teach a new class every year?

1	Tok over en gruppe som startet på 10. trinn høsten 22. Har fulgt en gruppe på 9. trinn siden de startet i 8. klasse. <i>Took over a group that started in 10th grade in autumn 22. Have followed a group in 9th grade since they started in 8th grade.</i>
2	Tror jeg følger klassen – mitt første år på ungdomsskole. <i>I think I follow the class - my first year at secondary school.</i>
3	Varierer etter skolens behov. Har fulgt fra åttende med denne gjengen. <i>Varies according to the school's needs. Have followed this group from the eighth grade.</i>
4	Ny klasse hvert år. <i>New class each year.</i>
5	Følger en klasse fra 8.-10. Hender seg at jeg får andre klasser i tillegg til den jeg er kontaktlærer for også, da kan det være bare for et år eller to. <i>Follows a class from 8.-10. If it happens that I get other classes in addition to the one I am contact teacher for, then it may only be for a year or two.</i>
6	Følger som regel klasse over tre år. <i>Usually follows a class over three years.</i>

Have you ever had some kind of education in how to discuss difficult topics with students?

1	Yes
2	Yes
3	No
4	No

5	Yes
6	No

If yes, what kind?

1	Psykisk helse, vold <i>Psychological health, abuse</i>
2	Selv mord <i>Suicide</i>
3	Om selvmordsforebygging, kommunal regi etter selvmords "bølge" for noen år siden. <i>About suicide prevention, municipal management after the suicide "wave" a few years ago.</i>
4	-
5	Ja. Har lest boken «The hate u give» for å sette lys på rasisme og hvordan politivold kan være i for eksempel USA. Vi har lest «Wonder» for å se på temaet «mobbing» og det å føle seg utenfor den satte A4-boksen. Vi har også lest «the true diary from a part time indian» for å se på stigmatisering og dette å være en minoritet. Ellers har vi mange opplegg som går rundt temaene «psykisk helse», identitet, vanskelige følelser og tanker. <i>Yes. Have read the book "The hate u give" to shed light on racism and how police abuse can be in, for example, the USA. We have read 'Wonder' to look at the theme of 'bullying' and feeling outside the set A4 box. We have also read "the true diary from a part time Indian" to look at stigmatization and this being a minority. Otherwise, we have many programs that revolve around the themes of "mental health", identity, difficult feelings and thoughts.</i>
6	-

About literature in general

How often do you use literature in the English subjects? Examples: picture books, novels, poetry, etc.

1	Often
2	Rarely
3	Preferred method
4	Never
5	Often
6	Rarely

Which books (not textbooks) do you use in the EFL classroom? Please list 2-3 titles that you have used in the classroom.

1	Holes, Wolves, The Whale Rider.
2	-
3	Hamlet, Romeo & Juliet, Skelling, picture books, Julia Donaldson's collection of poems.
4	-

5	The hate u give, Born a criminal, The boy in the striped pajamas, Wonder.
6	The curious incident of the dog in the nighttime, Holes.

Why and how do you choose? (About the titles you listed in the previous question).

1	Litteratur som er tilpasset aldersgruppen og nivå. <i>Literature that is adapted to the age group and level.</i>
2	-
3	Velger etter omtale fra andre, interesse hos lærere og tema. <i>Chooses based on mentions from others, interest among teachers and topic.</i>
4	-
5	Ut ifra tema vi jobber med. Disse er delvis basert på en satt årsplan, men mest av alt hva som skjer i samfunnet rundt oss akkurat nå. Når George Floyd ble drept av politi i USA, så leste vi boka «The hate u give» like etterpå, for å sette fokus på dette. <i>Based on the theme we are working with. These are partly based on a set annual plan, but most of all what is happening in the society around us right now. When George Floyd was killed by the police in the USA, we read the book "the hate u give" shortly afterwards, to focus on this.</i>
6	Basert på omtaler, tips fra nett, utdrag i lærebøker. <i>Based on reviews, tips from the internet, extracts from textbooks.</i>

Do you believe the students benefit from the use of literature?

1	Yes
2	Not sure
3	Yes
4	Yes
5	Yes
6	Yes

Why/Why not?

1	De kan lære mye. F.eks. leseforståelse, hvordan setninger er oppbygd, utvide sitt ordforråd. <i>They can learn a lot. E.g., reading comprehension, how sentences are structured, expanding their vocabulary.</i>
2	-
3	Øvelse i lengre tekst. Tekstopbygging. Sjangerkunnskap. Ordforråd og forståelse. <i>Exercise in longer text. Text structure. Genre knowledge. Vocabulary and comprehension.</i>
4	Autentiske tekster gir et tverrfaglig perspektiv på andre kulturer og hvordan språket blir brukt. Man blir også bevisstgjort sin egen identitet og kultur, samt at det kan bidra til bedre forståelse av historie og verdensbildet. <i>Authentic texts provide an interdisciplinary perspective on other cultures and how the language is used. You are also made aware of your own</i>

	<i>identity and culture, and that this can contribute to a better understanding of history and the worldview.</i>
5	Både for å få en annen synsvinkel inn i historien/temaet vi jobber med, men også at de utvikler ordforrådet sitt ved å lese mer bøker. <i>Both to get a different point of view into the story/theme we are working with, but also that they develop their vocabulary by reading more books.</i>
6	Ja, som utgangspunkt for å diskutere tema/skape refleksjon. Bra for språklæring generelt. <i>Yes, as a starting point for discussing the topic/creating reflection. Good for language learning in general.</i>

If yes, how much do you believe they would benefit from it?

1	A lot
2	-
3	A lot
4	A lot
5	A lot
6	A lot

About family and partner abuse in general:

Does your school have any teaching policy in place for using texts that address difficult topics such as family and partner abuse?

1	No
2	No
3	No
4	No
5	No
6	No

If yes, what is it?

1	-
2	-
3	Vi har "Mitt valg" som verktøy på skolen, mulig det er noen tekster her. <i>We have "My choice" as a tool on the school, it might be some texts here.</i>
4	-
5	-
6	-

How important is it for you to use some of the English lessons to talk about difficult topics such as family and partner abuse?

1	Neither nor
2	Not important
3	Not important

4	A bit important
5	A bit important
6	Not important

Why/Why not?

1	<p>Har ikke snakket om temaet i engelsk faget for det har ikke vært et tema tidligere. Dette er et viktig tema som barn og unge trenger å snakke og vite om. Jeg har hatt samtaler med elevene om dette i samfunnsfag, utdanningsvalg og ved samtaler en til en (forberedelse til utviklingssamtale). Det har ikke vært et tema som er nedfelt i noen spesifikke fag.</p> <p><i>Have not talked about the topic in the English subject because it has not been a topic before. This is an important topic that children and young adults need to talk about and know about. I have had conversations with students about this in social studies, utdanningsvalg, and in one-to-one conversations (preparation for development conversations). It has not been a theme that is embodied in any specific subjects.</i></p>
2	<p>Det er ikke viktig for meg fordi jeg ikke tenker det inngår i engelskfaget.</p> <p><i>It is not important for me because I do not think it is part of the English subject.</i></p>
3	<p>Snakker om det hvis det passer til tema/tekst vi jobber med.</p> <p><i>Talk about it if it fits to the topic/text we are working with.</i></p>
4	<p>Kanskje ikke noe man nødvendigvis har som hovedfokus, da engelskfaget ofte har mer fokus på vold i storsamfunnet (eks BLM) heller enn innad i familien.</p> <p><i>Perhaps not something that you necessarily have as your focus, as the English subject often focuses more on violence in society at large (e.g., BLM) rather than within the family.</i></p>
5	<p>Jeg underviser elevene mine i veldig mange fag. Engelsk, Samfunnsfag, KRLE, naturfag, KRØ, norsk og matematikk. Det har falt seg mer naturlig å dra disse temaene inn under samfunnsfag og i timer som jeg bare har om helt andre emner (klassetimer). Har derfor ikke brukt engelsk til dette.</p> <p><i>I teach my students in many subjects. English, social studies, Knowledge of Christianity, Religion, Philosophies of life and Ethics, natural sciences, physical education, Norwegian and mathematics. It has come more naturally to drag these topics under social studies and in classes that I only have on completely different subjects (classroom classes). Have therefore not used English for this.</i></p>
6	<p>På 8.trinn har elevene 2 timer i uka til engelsk undervisning, det føles ikke naturlig å skulle bruke disse til nevnte tema. Om tema dukker opp i en tekst vi leser, vil man naturlig nok snakke om tema, men det er ikke et tema jeg leter opp litteratur om.</p> <p><i>In the 8th grade, the pupils have 2 hours a week for English teaching, it does not feel natural to have to use these for the mentioned topic. If a theme appears in a text we are reading, one naturally wants to talk about theme, but it is not a theme I look up literature about.</i></p>

If you include literature that addresses family and partner abuse, how often do you teach about it?

1	Other
2	Other
3	Other
4	Never
5	En gang gjennom perioden som jeg underviser dem/One time during the period I'm teaching them
6	-

If you teach about family and partner abuse, how do you find it? (For instance: Do you find it challenging to teach about, do you see the benefit of talking to the students about it, etc.).

1	<p>Det er utfordrende for jeg føler jeg skulle hatt mer opplæring om temaet. Jeg har, som nevnt ovenfor, snakket med elever og hatt samtaler, men det har aldri kommet frem at noen sliter eller har utfordringer med dette. Det er et svært vanskelig tema for elever og snakke om, men vi informerer at de kan snakke med oss om hva som helst og vi har taushetsplikt. Men jeg tror elever som kan oppleve dette vegrer seg for å snakke om det og hvilke konsekvenser det ev kan få.</p> <p><i>It is challenging because I feel I should have had more education on the topic. As mentioned above, I have spoken to students and had conversations, but it has never come to light that anyone is struggling or has challenges with this. It is a very difficult topic for students to talk about, but we inform them that they can talk to us about anything and we have a duty of confidentiality. But I think students who may experience this are reluctant to talk about it and what consequences it might have.</i></p>
2	<p>Jeg underviser ikke om det.</p> <p><i>I do not teach about it.</i></p>
3	<p>Det er både utfordrende og nyttig. Viktig at elevene er klar over aspektene som fins rundt oss. Bruker lite av engelsktimene til dette dog, det er gjerne tema som lettere berøres i KRLE, samfunnsfag eller andre.</p> <p><i>It is both challenging and useful. It is important that students are aware of the aspects that exist around us. I use little of the English lessons for this though, it is usually a topic that is more easily touched upon in Knowledge of Christianity, Religion, Philosophies of life and Ethics, social studies or others.</i></p>
4	<p>Jeg har aldri undervist i det, men kan se for meg at det kan være utfordrende da jeg ikke har noen utarbeidet plan rundt en slik undervisning. Her har jeg ikke så mye kunnskap om dette heller, så her må jeg gjøre en del research, også om hvordan man formidler et slikt tema.</p> <p><i>I have never taught it, but I can imagine that it can be challenging as I have no prepared plan around such teaching. I don't have much knowledge about this either, so here I have to do a lot of research, also about how to convey such a topic.</i></p>
5	<p>Jeg synes det kan være utfordrende, for jeg vet at jeg har elever som har opplevd det.</p>

	<i>I think it can be challenging, because I know I have students who have experienced it.</i>
6	-

About the use of literature that addresses family and partner abuse:

Have you ever used literature that addresses family and partner abuse in your teaching?

1	No
2	No
3	No
4	No
5	Yes
6	No

If yes, what kind of books do you use and how do you use them?

1	-
2	-
3	-
4	-
5	«The true story of a part time indian» inneholder vel elementer der en far tidvis slår sønnen sin. Vi har snakket noe rundt temaet når vi har lest boka, men det har ikke vært dette som er i fokus. <i>"The true story of a part time Indian" probably contains elements where a father occasionally beats his son. We have discussed around the theme when reading the book, but this has not been in focus.</i>
6	-

If no, is it something you would like to try? Why or why not?

1	Nei, i utgangspunktet ikke. Men, det kan jo åpne opp noen dører for de som ev har problemer/utfordringer med dette og de kan ta kontakt med kontaktlærer, faglærer eller andre for å snakke om temaet. <i>No, basically not. But it can, of course, open doors for those who might have problems/challenges with this, and they can get in touch with their primary teacher, subject teacher, or others to talk about the topic.</i>
2	Har ikke spesielt lyst til å prøve, men hvis det er med i litteratur jeg velger ut, så vil jeg sikkert inkludere det i undervisningen. <i>I do not particularly want to try, but if it is part of the literature I select, then I would surely include it in the instruction.</i>
3	Interessant å prøve, men krevende tema å ha. Må kjenne klassen godt, og være godt forberedt på ulike reaksjoner. Kan være utfordrende dersom man «kun» er faglærer i en klasse. <i>Interesting to try, but demanding theme to have. One must know the class well, and be well prepared for different reactions. Can be challenging if you are 'only' a subject teacher in a class.</i>

4	Temaet er veldig alvorlig og jeg tror ikke jeg passer som noen formidler her da jeg rett og slett ikke kjenner til gode måter å gjøre det på. Jeg er med andre ord ikke komfortabel nok med å prøve. <i>The topic is very serious and I do not think I'm suitable as someone who conveys it as I simply do not know good ways to do it. In other words, I'm not comfortable enough to try.</i>
5	-
6	Synes det er andre tema som er mer aktuelle å bringe inn i engelskfaget og som er mer relevant for ungdom. <i>I think there are other topics that are more appropriate to bring into the English subject and that are more relevant for young people.</i>

Could you list the titles of the books you have used?

1	-
2	-
3	-
4	-
5	A true story of the part time Indian.
6	-

What do you believe are the benefits of using literature in the EFL classroom to discuss difficult topics such as family and partner abuse?

1	Se overnevnte svar. <i>See above answer.</i>
2	Det er vel en allright inngang til temaet, vil jeg tro. <i>That's an alright introduction to the topic, I think.</i>
3	Elevene får bredere perspektiv på at medelever og andre kan slite på hjemmebane uten at det vises. <i>The students can get a broader perspective of what their classmates and others might struggle with at home that is not apparent.</i>
4	Elevene lærer mer om håndtering av familie og/eller partnervold. Det kan hjelpe elever som går, eller har gått igjennom det samme, hvordan man bør gå fram med sine opplevelser. <i>The students can learn more about how they can address family and partner abuse. It can help students who are currently or have previously been through it [to consider] how one should move forward from their experiences.</i>
5	Sette lys på at dette er noe som man ikke skal måtte finne seg i. At elevene skal vite at det ikke er ok at det er vold i en familie. At de får en mulighet til å si i fra. <i>Make it clear that this is something that you should not have to deal with. That students should know that it is not okay for there to be abuse in a family. That they get an opportunity to speak up.</i>
6	Litteratur generelt er et godt utgangspunkt for å diskutere og reflektere over ulike tema, det kan være en fin inngang til samtale. <i>Literature in general is a good starting point for discussing and reflecting on various topics, it can be a good introduction to conversation.</i>

Do you think it would be problematic to use texts that might be triggering for the students?

1	No
2	Yes
3	Yes
4	Yes
5	No
6	Not sure

Please elaborate based on the option you chose in the previous question.

1	Se overnevnte svar. <i>See above answers.</i>
2	Kjipt å skape en lei situasjon for dem. Er man klar over at en elev har opplevd familievold, synes jeg man skal skåne de for litteratur med det. <i>Crazy to create an uncomfortable situation for them. If one is aware that a student has experienced family abuse, I think they should spare them from literature about it.</i>
3	Det vil være problematisk, men dette er noe man må være godt forberedt på ved valg av slik litteratur. <i>It will be problematic, but this is something one must be well prepared for when choosing such literature.</i>
4	Det kan vekke vonde minner hos elever som har vært igjennom lignende og som i utgangspunktet har lagt det bak seg. De opplever traumene på nytt og må kanskje bearbeide det enda lengre. <i>It can bring back bad memories for students who have been through something similar and who have basically put it behind them. They experience the trauma again and may have to process it even longer.</i>
5	-
6	-

Are there any ethical considerations you need to take into consideration to teach about family and partner abuse?

1	Ikke som jeg kommer på. <i>Not that I can think of.</i>
2	Ja, jeg er lærer og har ikke kompetanse i temaet. <i>Yes, I'm a teacher and do not have competence in the topic.</i>
3	Tenker at partnervold/familievold både fysisk og psykisk er feil i forhold til norsk lov, og at det da ikke er slike bindinger. <i>I think that partner abuse/family abuse, both physical and psychological, is wrong in relation to Norwegian law, and that there are no such bindings.</i>
4	Hovedsakelig å ikke være for detaljert eller å ikke bruke eksempler fra elever som har vært igjennom lignende da de kan bli gjenkjent. Man må også oppklare prosedyren for hvordan man bør gå fram om man går igjennom noe slikt selv (hvem man kan kontakte, snakke med, etc.).

	<i>Mainly not to be too detailed or not to use examples from students who have been through something similar as they can be recognized. You must also clarify the procedure for how you should proceed if you go through something like this yourself (who you can contact, talk to, etc.).</i>
5	Ja. Man må alltid ha i bakhodet at det kan komme reaksjoner. Det kan være elever som har opplevd dette. Om man ikke vet om dem, så er det jo veldig bra om man får dem til å komme å si i fra etter de har lest boka. <i>Yes. You must always bear in mind that there may be reactions. There may be students who have experienced this. If you do not know about them, it is very good if you get them to come speak up after they have read the book.</i>
6	Man bør kjenne elevgruppa godt når man skal undervise i tema som kan berøre elevene. <i>You should know the student group well when teaching topics that may affect the students.</i>

Do you have any other concerns about including this topic in the EFL classroom?

1	Nei, i utgangspunktet ikke, men det krever jo en viss kompetanse som man bør inneha både for å undervise men også for å følge opp. <i>No, basically not, but it does require a certain level of competence which you should possess both to teach but also to follow up.</i>
2	Ja, jeg er lærer og har ikke kompetanse i temaet. <i>Yes, I'm a teacher and do not have competence in the topic.</i>
3	Som tidligere nevnt, det å være "bare faglærer" og dermed ikke ha inngående kjennskap til elevene. Dette kan også være ukjente historier for de som kjenner elevene godt. Man må være forberedt på reaksjoner, også fra foresatte. <i>As previously mentioned, being "only a subject teacher" and thus not having in-depth knowledge of the students. These may also be unknown stories to those who know the students well. One must be prepared for reactions, also from parents.</i>
4	At noen elever kan bli svært trigget av temaet. <i>That some students can be very triggered by the topic.</i>
5	-
6	-

Appendix 4: SIKT Approval

21.05.2023, 15:54

Meldeskjema for behandling av personopplysninger



[Meldeskjema](#) / [Læreres holdning til bruken av litteratur i klasserommet for å snakke...](#) / Vurdering

Vurdering av behandling av personopplysninger

Referansenummer

413395

Vurderingstype

Standard

Dato

09.12.2022

Prosjekttittel

Læreres holdning til bruken av litteratur i klasserommet for å snakke om vold i nære relasjoner

Behandlingsansvarlig institusjon

Norges teknisk-naturvitenskapelige universitet / Fakultet for samfunns- og utdanningsvitenskap (SU) / Institutt for lærerutdanning

Prosjektansvarlig

Alyssa Lowery

Student

Silje Høyby

Prosjektperiode

21.10.2022 - 25.05.2023

Kategorier personopplysninger

Alminnelige

Lovlig grunnlag

Samtykke (Personvernforordningen art. 6 nr. 1 bokstav a)

Behandlingen av personopplysningene er lovlig så fremt den gjennomføres som oppgitt i meldeskjemaet. Det lovlige grunnlaget gjelder til 25.05.2023.

[Meldeskjema](#)

Kommentar

OM VURDERINGEN

Personverntjenester har en avtale med institusjonen du forsker eller studerer ved. Denne avtalen innebærer at vi skal gi deg råd slik at behandlingen av personopplysninger i prosjektet ditt er lovlig etter personvernregelverket.

Personverntjenester har nå vurdert den planlagte behandlingen av personopplysninger. Vår vurdering er at behandlingen er lovlig, hvis den gjennomføres slik den er beskrevet i meldeskjemaet med dialog og vedlegg.

VIKTIG INFORMASJON TIL DEG

Du må lagre, sende og sikre dataene i tråd med retningslinjene til din institusjon. Dette betyr at du må bruke leverandører for spørreskjema, skylagring, videosamtale o.l. som institusjonen din har avtale med. Vi gir generelle råd rundt dette, men det er institusjonens egne retningslinjer for informasjonssikkerhet som gjelder.

TYPE OPPLYSNINGER OG VARIGHET

Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 25.05.2023.

LOVLIG GRUNNLAG

Prosjektet vil innhente samtykke fra de registrerte til behandlingen av personopplysninger. Vår vurdering er at prosjektet legger opp til et samtykke i samsvar med kravene i art. 4 og 7, ved at det er en frivillig, spesifikk, informert og utvetydig bekreftelse som kan dokumenteres, og som den registrerte kan trekke tilbake. Lovlig grunnlag for behandlingen vil dermed være den registrertes samtykke, jf. personvernforordningen art. 6 nr. 1 bokstav a.

PERSONVERNPRINSIPPER

Personverntjenester vurderer at den planlagte behandlingen av personopplysninger vil følge prinsippene i personvernforordningen om:

- lovlighet, rettferdighet og åpenhet (art. 5.1 a), ved at de registrerte får tilfredsstillende informasjon om og samtykker til behandlingen
- formålsbegrensning (art. 5.1 b), ved at personopplysninger samles inn for spesifikke, uttrykkelig angitte og berettigede formål, og

ikke viderebehandles til nye uforenlige formål

- dataminimering (art. 5.1 c), ved at det kun behandles opplysninger som er adekvate, relevante og nødvendige for formålet med prosjektet
- lagringsbegrensning (art. 5.1 e), ved at personopplysningene ikke lagres lengre enn nødvendig for å oppfylle formålet

DE REGISTRERTES RETTIGHETER

Personverntjenester vurderer at informasjonen om behandlingen som de registrerte vil motta oppfyller lovens krav til form og innhold, jf. art. 12.1 og art. 13.

Så lenge de registrerte kan identifiseres i datamaterialet vil de ha følgende rettigheter: innsyn (art. 15), retting (art. 16), sletting (art. 17), begrensning (art. 18) og dataportabilitet (art. 20).

Vi minner om at hvis en registrert tar kontakt om sine rettigheter, har behandlingsansvarlig institusjon plikt til å svare innen en måned.

FØLG DIN INSTITUSJONS RETNINGSLINJER

Personverntjenester legger til grunn at behandlingen oppfyller kravene i personvernforordningen om riktighet (art. 5.1 d), integritet og konfidensialitet (art. 5.1 f) og sikkerhet (art. 32).

Ved bruk av databehandler (spørreskjemaleverandør, skylagring, videosamtale o.l.) må behandlingen oppfylle kravene til bruk av databehandler, jf. art 28 og 29. Bruk leverandører som din institusjon har avtale med.

For å forsikre dere om at kravene oppfylles, må dere følge interne retningslinjer og eventuelt rådføre dere med behandlingsansvarlig institusjon.

MELD VESENTLIGE ENDRINGER

Dersom det skjer vesentlige endringer i behandlingen av personopplysninger, kan det være nødvendig å melde dette til oss ved å oppdatere meldeskjemaet. Før du melder inn en endring, oppfordrer vi deg til å lese om hvilke type endringer det er nødvendig å melde: <https://www.nsd.no/personverntjenester/fylle-ut-meldeskjema-for-personopplysninger/melde-endringer-i-meldeskjema> Du må vente på svar fra oss før endringen gjennomføres.

OPPFØLGING AV PROSJEKTET

Personverntjenester vil følge opp ved planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet.

Kontaktperson hos oss: Markus Celiussen

Lykke til med prosjektet!

Appendix 5: Translation

Participants answers in Norwegian	My translation
Autentiske tekster gir et tverrfaglig perspektiv på andre kulturer og hvordan språket blir brukt. Man blir også bevisstgjort sin egen identitet og kultur, samt at det kan bidra til bedre forståelse av historie og verdensbildet.	Authentic texts provide an interdisciplinary perspective on other cultures and how the language is used. You are also made aware of your own identity and culture, and that this can contribute to a better understanding of history and the worldview.
Men, det kan jo åpne opp dører for de som ev har problemer/utfordringer med dette og de kan ta kontakt med kontaktlærer, faglærer eller andre for å snakke om temaet.	But it can, of course, open doors for those who might have problems/challenges with this, and they can get in touch with their primary teacher, subject teacher, or others to talk about the topic.
[...] hvis det er med i litteratur jeg velger ut, så vil jeg sikkert inkludere det i undervisningen.	[...] if it is part of the literature I select, then I would surely include it in the instruction.
Interessant å prøve, men krevende tema å ha. Må kjenne klassen godt, og være godt forberedt på ulike reaksjoner. Kan være utfordrende dersom man «kun» er faglærer i en klasse.	Interesting to try, but demanding theme to have. One must know the class well, and be well prepared for different reactions. Can be challenging if you are 'only' a subject teacher in a class.
Temaet er veldig alvorlig og jeg tror ikke jeg passer som noen formidler her da jeg rett og slett ikke kjenner til gode måter å gjøre det på. Jeg er med andre ord ikke komfortabel nok med å prøve.	The topic is very serious and I do not think I'm suitable as someone who conveys it as I simply do not know good ways to do it. In other words, I'm not comfortable enough to try.
Synes det er andre tema som er mer aktuelle å bringe inn i engelskfaget og som er mer relevant for ungdom.	I think there are other topics that are more appropriate to bring into the English subject and that are more relevant for young people.
Vi har snakket noe rundt temaet når vi har lest boka, men det har ikke vært dette som er i fokus.	We have discussed around the theme when reading the book, but this has not been in focus.
Dette er et viktig tema som barn og unge trenger å snakke og vite om. Jeg har hatt samtaler med elevene om dette i samfunnsfag, utdanningsvalg og ved samtaler en til en (forberedelse til utviklingssamtale). Det har ikke vært et tema som er nedfelt i noen spesifikke fag.	This is an important topic that children and young adults need to talk about and know about. I have had conversations with students about this in social studies, <i>utdanningsvalg</i> , and in one-to-one conversations (preparation for development conversations). It has not been a theme that is embodied in any specific subjects
Elevene får bredere perspektiv på at medelever og andre kan slite på hjemmebane uten at det vises.	Students can get a broader perspective of what their classmates and others might struggle with at home that is not apparent.
Elevene lærer mer om håndtering av familie og/eller partnervold. Det kan	The students can learn more about how they can address family and partner

hjelp elever som går, eller har gått igjennom det samme, hvordan man bør gå fram med sine opplevelser.	abuse. It can help students who are currently or have previously been through it [to consider] how one should move forward from their experiences.
Sette lys på at dette er noe som man ikke skal måtte finne seg i. At elevene skal vite at det ikke er ok at det er vold i en familie. At de får en mulighet til å si i fra.	Make it clear that this is something that you should not have to deal with. That students should know that it is not okay for there to be abuse in a family. That they get an opportunity to speak up.
Kjipt å skape en lei situasjon for dem. Er man klar over at en elev har opplevd familievold, synes jeg man skal skåne de for litteratur med det.	Crazy to create an uncomfortable situation for them. If one is aware that a student has experienced family abuse, I think they should spare them from literature about it.
Det kan vekke vonde minner hos elever som har vært igjennom lignende og som i utgangspunktet har lagt det bak seg. De opplever traumene på nytt og må kanskje bearbeide det enda lengre.	It can bring back bad memories for students who have been through something similar and who have basically put it behind them. They experience the trauma again and may have to process it even longer.
Hovedsakelig å ikke være for detaljert eller å ikke bruke eksempler fra elever som har vært igjennom lignende da de kan bli gjenkjent. Man må også oppklare prosedyren for hvordan man bør gå fram om man går igjennom noe slikt selv (hvem man kan kontakte, snakke med, etc.).	Mainly not to be too detailed or not to use examples from students who have been through something similar as they can be recognized. You must also clarify the procedure for how you should proceed if you go through something like this yourself (whom you can contact, talk to, etc.).
Man bør kjenne elevgruppa godt når man skal undervise i tema som kan berøre elevene.	You should know the student group well when teaching topics that may affect the students.
Ja. Man må alltid ha i bakhodet at det kan komme reaksjoner. Det kan være elever som har opplevd dette. Om man ikke vet om dem, så er det jo veldig bra om man får dem til å komme å si i fra etter de har lest boka.	Yes. You must always bear in mind that there may be reactions. There may be students who have experienced this. If you do not know about them, it is very good if you get them to come speak up after they have read the book.
At noen elever kan bli svært trigget av temaet.	That some students can be very triggered by the topic.

Appendix 6: Informasjonsskriv

Vil du delta i forskningsprosjektet: "Læreres holdning om bruken av litteratur i klasserommet for å snakke om vanskelige temaer som vold i nære relasjoner"?

Dette er et spørsmål til deg om å delta i et forskningsprosjekt hvor formålet er å undersøke om og hvordan lærere bruker litteratur i engelskundervisningen for å ta opp temaet vold i nære relasjoner. I dette skrivet gir vi deg informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

Formål

Formålet med dette prosjektet er å undersøke om litteratur kan være et nyttig verktøy for å diskutere vanskelige temaer i klasserommet. Psykisk helse har fått mye større plass i LK20, og det dukker stadig opp saker i media som handler om psykisk helse. Denne oppgaven ønsker derfor å gjøre rede for følgende spørsmål:

- Velger lærere tekster som tar opp vanskelige temaer? Hvorfor eller hvorfor ikke?
- Hvordan kan Tekst A og Tekst B være nyttige i klasserommet?

For å svare på disse spørsmålene vil jeg gjennomføre en spørreundersøkelse med lærere som har faget engelsk, og en spørreundersøkelse med elever som går på 10. trinn. Dette er utgangspunktet for et masterprosjekt i emne MGLU5207 ved NTNU.

Hvem er ansvarlig for forskningsprosjektet?

Institutt for Lærerutdanning (ILU) ved NTNU er ansvarlig for prosjektet.

Hvorfor får du spørsmål om å delta?

Du får spørsmål om å delta i dette masterprosjektet fordi du er lærer ved en praksisskole som jeg har vært på i løpet av min lærerutdanning. Videre har det blitt gjort et utvalg på å spørre lærere som underviser i faget engelsk på skolen, og elever som er på 10. trinn. Grunnen til at jeg har valgt å spørre elever på 10. trinn er fordi de er på slutten av ungdomsskoleløpet og har hatt mulighet for større eksponering for litteratur i klasserommet.

Hva innebærer det for deg å delta?

Engelsklærere:

- Hvis du velger å delta i prosjektet, innebærer det at du fyller ut et spørreskjema. Det vil ta deg ca. 30-45 minutter. Spørreskjemaet inneholder 30 spørsmål som enten er åpne- og flervalgsoppgaver. Spørsmålene handler om litteratur generelt, men om og om dine tanker rundt å ta i bruk litteratur i klasserommet for å snakke om vold i nære relasjoner. Dine svar fra spørreskjemaet blir registrert elektronisk.

Det er frivillig å delta

Det er frivillig å delta i prosjektet. Hvis du velger å delta, kan du når som helst trekke samtykket tilbake uten å oppgi noen grunn. Alle dine personopplysninger vil da bli slettet. Det vil ikke ha noen negative konsekvenser for deg hvis du ikke vil delta eller senere velger å trekke deg.

Ditt personvern – hvordan vi oppbevarer og bruker dine opplysninger

Vi vil bare bruke opplysningene om deg til formålene vi har fortalt om i dette skrevet. Vi behandler opplysningene konfidensielt og i samsvar med personvernregelverket.

- De som vil ha tilgang til dataen som blir hentet inn er Silje Høiby (student).
- Spørreundersøkelsen vil være elektronisk der Nettskjema vil bli brukt.
- I publikasjon vil ingen deltakere, hverken elev eller lærer, kunne gjenkjennes.

Hva skjer med personopplysningene dine når forskningsprosjektet avsluttes?

Prosjektet vil etter planen avsluttes 25.05.2023. Ved prosjektslutt vil alle personopplysninger og svar bli slettet.

Hva gir oss rett til å behandle personopplysninger om deg?

Vi behandler opplysninger om deg basert på ditt samtykke.

På oppdrag fra ILU har Personverntjenester vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Dine rettigheter

Så lenge du kan identifiseres i datamaterialet, har du rett til:

- innsyn i hvilke opplysninger vi behandler om deg, og å få utlevert en kopi av opplysningene
- å få rettet opplysninger om deg som er feil eller misvisende
- å få slettet personopplysninger om deg
- å sende klage til Datatilsynet om behandlingen av dine personopplysninger

Hvis du har spørsmål til studien, eller ønsker å vite mer om eller benytte deg av dine rettigheter, ta kontakt med:

- NTNU ved Alyssa Lowery (alyssa.lowery@ntnu.no) eller Silje Høiby (silje.hoiby@live.no, tlf: 40645552).

- Vårt personvernombud: Thomas Helgesen (thomas.helgesen@ntnu.no, tlf. 93079038)

Hvis du har spørsmål knyttet til Personverntjenester sin vurdering av prosjektet, kan du ta kontakt med:

- Personverntjenester på epost (personverntjenester@sikt.no) eller på telefon: 53 21 15 00.

Med vennlig hilsen

Alyssa Lowery
(Forsker/veileder)

Silje Høyby
(Student)

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet *Læreres holdning om bruken av litteratur i klasserommet for å snakke om vanskelige temaer som vold i nære relasjoner*, og har fått anledning til å stille spørsmål. Jeg samtykker til:

å delta i spørreundersøkelse

Jeg samtykker til at mine opplysninger behandles frem til prosjektet er avsluttet

(Signert av prosjektdeltaker, dato)



 **NTNU**

Norwegian University of
Science and Technology