Development through rupture: Trauma literature as emotional developmental tool. Does reading trauma literature help students understand their own emotional development?

David Gibbons

A Research & Development Project Submitted for the MSc in Learning & Teaching 2019

DEPOSIT AND CONSULTATION OF THESIS

One copy of your dissertation will be deposited in the Department of Education Library via the WebLearn site where it is intended to be available for consultation by all Library users. In order to facilitate this, the following form should be completed which will be inserted in the library copy your dissertation.

Note that some graphs/tables may be removed in order to comply with copyright restrictions.

Surname	Gibbons
First Name	David
Faculty Board	Education
Title of Dissertation	Development through rupture: Trauma literature as emotional developmental tool. Does reading trauma literature help students understand their own emotional development?

Declaration by the candidate as author of the dissertation

1. I understand that I am the owner of this dissertation and that the copyright rests with me unless I specifically transfer it to another person.

2. I understand that the Department requires that I shall deposit a copy of my dissertation in the Department of Education Library via the WebLearn site where it shall be available for consultation, and that reproductions of it may be made for other Libraries so that it can be available to those who to consult it elsewhere. I understand that the Library, before allowing my dissertation to be consulted either in the original or in reproduced form, will require each person wishing to consult it to sign a declaration that he or she recognises that the copyright of this thesis belongs to me. I permit limited copying of my dissertation by individuals (no more than 5% or one chapter) for personal research use. No quotation from it and no information derived from it may be published without my prior written consent and I undertake to supply a current address to the Library so this consent can be sought.

3. I agree that my dissertation shall be available for consultation in accordance with paragraph 2 above.

Abstract

Background
Emotional development involves "mastering" experiences. In order to master experience, young adults have to construct an identity, through which experience is organised on an autobiographical framework. Although traumatic experiences may seem counter to the idea of emotional development, traumatic experience filtered through literature has been previously explored in education as a potential avenue for developing students' empathy and resilience. In its attempts to represent terrifying experience, trauma literature exhibits how narrative tools can be applied to traumatic experience to help master it. My aim is explore the effects reading trauma literature has on emotional development. Reading trauma literature may be useful for emotional development through supporting identity formation.

Methods
The intervention involved asking 8 sixth-form students (4 in Year 12; 4 in Year 13) to read a trauma literature curriculum consisting of 9 mandatory texts (validated as trauma literature) made up of novels, short stories, and excerpts, with a further 4 optional novels. I conducted interviews with the cohort pre-intervention and post-intervention to explore the effects of reading trauma literature on their identity. Awareness of identity changes became a means of tracking emotional development.

Findings
All 8 participants noticed changes in the way they perceived themselves having read the trauma curriculum. The texts were well tolerated by students. Previous tools participants described using for identity construction – literary, linguistic, philosophical, and role-models - were challenged by the experience of the intervention. Postintervention, participants seemed to have created new tools for identity construction and maintenance to replace previous ones: new interpretative strategies; a desire to "speak up" rather than stay quiet. One tool for identity construction that was not altered but better appreciated after the intervention was the parental role model; students found role models from real life remained useful for constructing their identity.

Conclusions
Emotional development is the bedrock of learning. Trauma narratives make readers aware of the structural instability of their own autobiographical narratives and demonstrate ways of mastering traumatic experience through suggesting the possibility that even terrible events are representable and therefore comprehendible. And this idea of making the seemingly incomprehensible understandable is central to the project of teaching. By rupturing previous tools of mastery and identity construction, participants found themselves in a disquieted state of negative capability leading to a better understanding of their identity and emotional development. As emotional wellbeing becomes an ever-growing concern in education, English, as a subject, finds itself in a privileged position. As English teachers, both myself and colleagues who helped with the study were reminded of the unwitting, but potentially beneficial, power we wield when we design our curriculums.

Development through rupture: trauma literature as emotional developmental tool

Research aim: What effects does reading trauma literature have on the emotional development of A-Level students?

Contents

1. **Introduction**
    - 1.1 Origins of the project
2. **Literature Review**

2.1. What is the best way to understand adolescent emotional development?

- 2.1.1 Emotional Development as identity
- 2.1.2 How is identity constructed?
- 2.1.3 Criticisms of Erikson's theory
- 2.1.4 Trauma and emotional development
- 2.1.5 Section 1 summary

2.2. What is the relation between reader and literary text?

- 2.2.1 Readers, subjects and language
- 2.2.2 Readers and literature
- 2.2.3 Reading
- 2.2.4. A summary of section 2

2.3. Why might trauma literature support adolescent emotional development?

- 2.3.1 What is trauma literature?
- 2.3.2 How trauma literature supports emotional development?
- 2.3.3 Trauma literature in education
- 2.3.4 A summary of section 3

3. **Methodology**
    - 3.1 Objectives
    - 3.2 Introduction
    - 3.3 Participants
    - 3.4 Intervention
    - 3.5 The trauma studies curriculum
    - 3.6 Text justification
    - 3.7 Instrument for data collection – interviews
    - 3.8 Individual interviews
    - 3.9 Choosing questions
    - 3.10 Conducting the interview
    - 3.11 Recording
    - 3.12 Transcribing
    - 3.13 Reliability and bias
    - 3.14 Analysing data
    - 3.15 Ethics
4. **Findings and Discussion**

4.1 Section preface: Analytical procedure

- 4.2 Interview 1 - Context to interview
- 4.3 Definitions of identity
- 4.4 Participants' descriptions of their identity

4.5-8 Tools for identity construction

- 4.5 Literature and reading
- 4.6 Language
- 4.7 Role models
- 4.8 Thinking and emotion

4.9 Second interview findings with discussion

- 4.10 Participation

4.11-14 Section preface: Effects on previous identity construction tools

- 4.11 Language
    - 4.11a Meaning
    - 4.11b Reticence
    - 4.11c Narrative grammar
- 4.12 Role model
- 4.13 Thought and emotion
- 4.14 Aporia

4.15-18 New tools for identity construction

- 4.15 Interpretive strategies
- 4.16 Perceptions of self
- 4.17 "Speak up"
- 4.18 Thinking and emotional endurance

4.19 Limitations

5. **Conclusion**

1. Introduction

In 1980, the American Psychiatric Association included a new illness in its diagnostic manual: Post Traumatic Stress Disorder (PTSD). PTSD's appearance established a trauma paradigm which currently pervades our understanding of subjective experience in the advanced industrial world (Luckhurst 2013). Modernity can be understood as being under "the sign of the wound" (Seltzer, 1997, p. 18).

On a broader socio-cultural level, the trauma paradigm suggests the site of traumatic disruption may bring about painful changes, which can sometimes be viewed as productive (Luckhurst, 2013). Psycho-analytical/-therapeutic approaches particularly emphasise the opportunity for post-traumatic emotional development overcoming trauma can lead to. Using the methodology of practitioner research, my intervention's aim was to explore the specific effect representations of trauma in literature might have on A- Level students' emotional development.

My intervention involved 8 sixth-form students (4 in Year 12; 4 in Year 13) reading a trauma literature curriculum over a period of 13 weeks in Spring 2019. Using traumatic experience filtered through narrative has been explored previously in education as a potential avenue for developing students' empathy and resilience (Farrell, 1998; Felman, 2002; Tribunella, 2014; more in 2.3), but no study had focused exclusively on students' emotional development.

Reading literature has often been characterised as edifying, even having redemptive qualities (Leavis & Thompson, 1964; Bersani, 1990; Pike, 2014). Since the work of Arnold (1864/1964) literature has been a core subject based on the presumption that reading helps build values, meaning and autobiographical certainties through offering narrative structures against which readers can, in Bakhtin's words, "author the self" (Holquist, 1990, p. 84). Government policy echoes the Arnoldian concept that through reading students, "develop… emotionally. Literature, especially, plays a key role in such development" ("National curriculum in England: secondary curriculum", 2019, p.14).

I explore how reading a specific type of literature, trauma literature, may well lead to the outcomes government policy expects, but through an unexpected route. Reading trauma literature does not lead to Arnoldian edification but to autobiographical, epistemological and emotional rupture. I argue adolescents develop emotionally not through building identity on seemingly stable categories (of values, meaning, and narrative), but by recognising such categories are unstable, and limited in their ability to represent an individual, a life, or the nuanced nature of experience. Understanding and acknowledging the role of "rupture" in experience is the break-through in emotional development *par excellence*.

1.1 Origins of the project

A professional experience led me to this project. In the summer term of 2018, at the end of a lesson, I found myself being called by a number of students. A group had gathered around one of their peers, "Dan". Two top buttons undone, clutching his chest, sweating, and pale; he was in distress.

Dismissing the class, I waited and talked with Dan till the school nurse arrived. I wanted to know what was wrong. I suspected it was something in his home-life. However, the answer was much more surprising: what had so shaken him was the story we had just read.

For the past year, Dan's class had turned a half-hour lesson into time dedicated to reading short-stories, without analysis. The school is an academically-selective, independent boys' school. Starting with Dahl, we advanced onto more challenging works by way of Hemingway, Maugham, and Lawrence. However, students wanted to read something more pertinent to teenagers. When a short-story by Chuck Palahniuk was suggested by one of the students, I thought this was a way of recruiting members of the class to study A Level literature because, by his own admission, Palahniuks' *Fight Club* is a rewriting of *The Great Gatsby* (Del Gizzo, 2008), a set-text at A Level.

The short-story we read that day was called "Zombie". "Zombie" centres on a high-achieving student in an American high school. Under huge pressure to perform well in examinations, societies, and sports' teams, he

performs a DIY-lobotomy. By attaching a defibrillator to his frontal lobes and shocking himself, he loses his academic edge and becomes the "zombie" of the title, thereby relieving himself of the pressure of high-achieving student life. Dan had interpolated himself into the protagonist's role and was shocked by the end: the half-way house between suicide and continuing not to cope with the pressure of high-expectation.

The nurse arrived. She said she had seen something like this before, but I did not ask her what that was at that moment.

In our next lesson, the topic of "Zombie" and its effect on Dan was an unavoidable topic of discussion for the class. A few days on, Dan was more reflective. He explained reading "Zombie" might, in spite of the initial shock, have cushioned some of the pressure he felt by placing it in a wider context of pressure: that the story of great expectations was not unique to him was a relief. Because of the academic environment of the school and this class, many admitted understanding Dan's sense of pressure: his reaction stood as a symbol of a silent crisis in all their lives.

What I took from this incident was, firstly, that a traumatic story shocked Dan into a self-reflection on his emotional state, secondly, that the traumatic story had become useful for situating his experience in a narrative frame, a type of containment device, a tool for emotional development and, thirdly, many students in my class found themselves in the same emotional position as Dan.

When I began planning the project in summer 2018, I started by collaborating. I approached the school nurse to ask about what exactly she had seen before. She told me of a handful of cases where students had read something and afterwards came to the surgery feeling not exactly ill, but emotional. She had kept a list of these books, which I asked to see (Appendix IX). All the books fitted the description of trauma literature.

The main focus of this dissertation is literary. I want to know what effects trauma literature has on emotional development. I am preferring trauma literature over other genres which attest to suffering, like Tragedy, because trauma literature emanates from the "now" we find ourselves in: phenomenological modernity is built around

expectant trauma, and central to modern ways of seeing the world to which the growth of trauma literature attests (Caruth, 1996; Gimore, 2001; Luckhurst, 2013).

Trauma's prevalence and the requirement to address it is viewed as a public health risk by the UN (World Health Organization, 2013). In a UK context, and amongst the young, the largest demand on the NHS is on mental health provision (Fisher, 2010). Of 5-19 year olds, one in twelve (8.1%) have an emotional disorder, (of which PTSD is a type) which is well above the 5% rate for UK adults ("Generalised anxiety disorder in adults", 2019) with rates increasing: 2004: 3.9% vs 2017: 5.8% (Sadler et al., 2018). There has been a renewed emphasis on emotional well-being in the last decade in education as a result (Public Health England, 2014).

In my school, this pressing national context has manifested in: the creation of an Assistant Head of Wellbeing in 2018; the full-time employment of two school counsellors in 2017; staff training on Acute Childhood Experiences (ACEs) in 2019; and my personal experience I had with Dan and his classmates.

Finally, there is a recognised learning and teaching benefit to emotional development and encouraging identity formation. Shulman (2002) argues that without emotional development, without an identity, new engagements with learning cannot occur (see *Conclusion*). There is an acknowledged overlap between the cognitive and emotional/social development models, especially in the work of Vygotsky (1978). Though I will not investigate the important intersection between cognitive and emotional development, my study is premised on a body of literature supporting the idea that emotional development has a beneficial effect on cognitive processes including attention (Vuilleumier, 2005; Schupp, et al., 2007), learning and memory (Pekrun, 1992; Phelps, 2004; Um, Plass, Hayward, & Homer, 2012; Seli, Wammes, Risko, Smilek, 2016; Tyng, Amin, Saad, Malik, 2017), reasoning (Jung, Wranke, Hamburger, Knauff, 2014), and problem-solving (Isen, Daubman, & Nowicki, 1987).

Dissertation's argument

My argument is as follows: I want to find out the effects of trauma literature on adolescent emotional development. In order to do this, I need to understand what emotional development is. I understand emotional development as

the increasing capacity to understand how identity is constructed and maintained. My aim then becomes exploring the effect of trauma literature on identity. The best way to understand this is through a comparison of how conventional literature effects identity and how trauma literature effects identity. My findings and discussion concentrate on the difference in effect between conventional and trauma literature and which seems to enable students to understand and maintain their identity.

Stages of the literature review

In order to judge trauma literature's effects on "emotional development", the first section of my literature review examines the best way to understand adolescent emotional development. Using Erikson (1969) who argues emotional development relies on developing an identity capable of mastering experience, I explore Erikson's definition of identity. The second section explores how the act of reading conventional literature can be considered an experience which readers master and which helps construct and maintain readers' identities. The final section looks at the expected effects of reading trauma literature on identity, and what the differences might be between reading trauma literature and conventional literature.

My literature review questions are:

1. What is the best way to understand adolescent emotional development?
2. What is the relation between reader and literary text?
3. Why might trauma literature support adolescent emotional development?

2. Literature Review

2.1. What is the best way to understand adolescent emotional development?

Erikson (1968) remains a useful benchmark for any assaying of the concept of emotional development. Although a range of disciplines have disputed the grounds on which grand psychological theories such as Erikson's are founded (Sorell & Montgomery, 2001), he remains the most influential theorist on emotional development (Hazen, Schlozman, Beresin, 2008). Understanding emotional development as a concept means understanding Erikson's work and how it has been critiqued.

I will first outline Erikson's model for emotional development pertinent to the age-group involved in the study (Stage 5: "adolescence") after which I will explore the remaining critical debates around his developmental theory.

2.1.1 Emotional Development as identity

Erikson (1968) described emotional development over a life-time as having eight stages. Each stage involves a crisis. Choosing the socially desirable emotional stance, or "virtue", of each stage, constitutes emotional development. Erikson (1968) described the crisis for "adolescence" – his word for 12-19 year olds which I will use going forward – as being between *identity formation and identity confusion*. This age-group is the focus of my study. According to Erikson (1968), adolescents must commit to a role. The emotional crisis for the adolescent lies in not having an identity, making selecting a suitable role problematic. In adolescence, therefore, emotional development relies on identity formation. **Erikson defines identity as "a sense of personal sameness and continuity" and "an awareness of how this sense of sameness maintains itself"** (Erikson, 1968, p. 50). This

definition underpins all further discussions of identity in this study. I will use this definition as a criterion for establishing emotional development has occurred. **Emotional development should be understood as a reflexive awareness of identity and how it is constructed and maintained. Understanding one's emotional development does not necessarily entail explicitly mentioning of emotions.**

2.1.2 How identity is constructed?

In order construct an identity, adolescence must select the virtue of "fidelity" (Erikson, 1968). Fidelity is described as: "projecting one's diffused self-image on another and by seeing it thus reflected …gradually clarified" (Erikson, 1968, p. 132). Adolescents develop emotionally by using others (role models) and/or philosophical positions to project onto. Something worth exploring in my study is how role models and philosophical thinking operate in identity construction (see literature review 2.2).

Erikson outlines how emotional development occurs: experience is first organised, then mastered, leading to "ego synthesis" (pp. 66), the bringing together of experiences to form identity. But Erikson does not detail the process of organising and mastery. I hope to do something towards building on Erikson's theory by detailing what moments of emotional development look like phenomenologically.

2.1.3 Criticisms of Erikson's theory

Erikson's theory seems a potentially useful way for exploring the emotional development of participants in my study. However, scholars voice misgivings about his case-based method of research (Flyvbjerg 2006; Gerring 2007) arguing cases present developmental stories rather than the usual conclusions expected in social science research (Sarbin, 1986; Lather, 1992; Freeman, 1993; McAdams, 1996; Holstein & Gubrium, 1999; Sorell & Montgomery, 2001).

To counter this, I recognise the way the subject is constituted in narrative and not just fictional narrative (see literature review 2.2) and have decided to embrace the narrative/literary nature of case-studies precisely because

they incorporate a "developmental" aspect – the focus of my research. Cases are a 'detailed examination of a small sample' (Tight, 2010, p. 337) bringing knowledge from multiple perspectives to catch "complexity and uniqueness" (Simons, 2009, p. 21) and afford opportunities for teacher-researcher reflection, central to practitioner research (Hall, 1996). Erikson's methodology for exploring emotional development is useful because my study involves concentrating on a small, but detailed sample of 8 readers' cases.

Additionally, because the styles, procedures and practices of verification in the sciences and social sciences are constantly changing, there is something which case studies answer because they "frame their scientificity in terms both of … experimental framework and of statistically significant results" (Forrester, 1996 p.3-4). I am looking for echoes and thematic saturation and think this achievable through a case-based approached. Lastly, a case-based approach treats each participant with the sensitivity required given the emotionally exacting content of trauma literature.

Some postmodern social constructionists deny the possibility of "autonomous and intentional agent" (Lovlie, 1992, p. 120), "envision[ing] the elimination of psychological states and conditions as explanations for action" (Gergen, 1997, p. 740). If correct, focusing on participants' responses is invalid. My position is Martin and Sugarman's (2000), "without psychological agents who develop, learn, and change in ways that can be understood, at least in part, psychology and education are not only problematized, they are liquidated!" (p. 399).

Feminist standpoint theorists (Collins, 1990; Hartsock, 1983, 1998; New, 1998) and others exploring a critical theory approach (Gergen, 1992, 1994) claim the universal principles incorporated in most widely accepted theories of human development, such as those of Freud (Lacan, Miller, Tomaselli & Forrester, 2011), Piaget (1972), and Erikson (1968), reflect only the experiences and perspectives of those primarily European and American middle-class men who until lately held the centre of the intellectual power structure (Gilligan, 1982; Josselson, 1988, Bennett, 1992; Sorell & Montgomery, 2001; Miller & Scholnick, 2000). However, Erikson's usefulness in this study may lie in these very criticisms as all the participants are adolescent, middle-class males.

Standpoint theory builds on Poststructuralist themes to concentrate on social factors such as class and education as well. Though worthy of attention, they do not apply to the same degree in my school as they might in other contexts: because of the school's selectiveness, cost and location, my cohort is relatively homogenous (see Findings 4.1).

A more effective challenge of Erikson is Noam's (1999) question: is Erikson still applicable 50 years after his theory's formulation? Marxist critiques have suggested Erikson was inspired by the booming 1950s and 1960s' economy (Miller, 1993; Roazen, 1976). But Erikson recognised the paradoxes of identity-formation in industrial democracy which seem more pertinent today than 50 years ago. He noticed how industrial democracy idealises myths of self-making whilst, contradictorily, proffering pre-fabricated identities. Davis and Weinstein (2017) have looked at how Erikson's criticism of industrial democracy's paradoxes apply even more in the social media age where the multiplicity of identities one can proliferate, or identify with, in the digital age have increased. I would argue exploring how participants form identities through texts in a post-literate culture (Fisher, 2010), will be of benefit to me and my colleagues as English teacher by helping us understand more fully students' identity formation today.

Finally, Erikson's theory has come under criticism for being difficult to evaluate: overlapping, manifold individual and historic stimuli involved in the process of identity formation make singling out solitary crisis-events difficult, nor reflective of experience as a continuum, nor are crises experienced identically by any two individuals (Marcia, 1980; Waterman, 1985). This criticism is valid and I will therefore be tentative about what I conclude in my findings.

2.1.4 Trauma and emotional development

Although trauma is often seen as having a lasting adverse effect on emotional development (Caruth, 1996), Erikson (1968) argues that trauma can be beneficial to emotional development. Erikson based his theory of trauma on Freud's, who saw traumatic experience as a site of growth (Lacan, Miller, Tomaselli & Forrester, 2011). Freudian

reaction formations are egoic structures which emerge in response to traumatic events and protect the ego (e.g. the internalisation of the father figure).

Erikson (1968) argued trauma's universality to humanity by using, for his example, the Sioux in South Dakota. He wanted to focus on one trauma common to all humanity: the loss of the mother's breast. Describing Sioux mothers weaning teething infants by withdrawing their breasts causes a "fixation" which becomes decisive in Sioux identity and emotional development. Later in life, the adolescent male Sioux drives sticks through his breast, ropes the sticks to a fixed point, then dances backward until the sticks split his breast. Erikson (1968) describes this ritual as an act of atonement, dramatizing a tragic involvement for all.

Erikson (1968) argues identity and emotional development is based around both an initial trauma and, crucially, the healing of this trauma through a repetition of it. For the Sioux, that comes in the form of the ritual which repeats the trauma. The early uses of the word 'trauma' reveal this dual way of thinking about it: 'trauma' used to refer to an injury *and* to the traumatic herbs and balsams applied to these injuries (Luckhurst, 2013). The Sioux repeat their initial trauma by placing it within a ceremonial narrative/ritual, which they have control over. The repetition/narrative/ceremony becomes a tool for emotional development. In this study I want to explore whether reading trauma literature can act in this way, as both symbolic wound and cure. Previous traumas might be framed through trauma narratives read, or if participants have not experienced the trauma contained in the narrative, the process becomes inoculative, a process again of repetition in the way reading prepares the reader for trauma.

Some might argue that trauma is not part of everyday experience and therefore looking at how trauma literature effects emotional development is not worthwhile. Trauma studies argues experience is frequently traumatic, especially in modernity (Caruth, 1996). Phenomenological modernity is seen as "a series of shocks and collisions" (Benjamin, 1973, p. 171) where "the modern subject has become inseparable from the categories of shock and trauma" (Seltzer, 1997, p. 18). In the wake of 9/11, for example, Judith Butler (2004) wrote how trauma furnishes communal identity. Trauma's centrality to modern experience has given rise to a "pathological public sphere" (Seltzer 1997, p. 3). Even the metaphors describing Brexit ("crashing out", a second "Titanic", a "disaster", "life-

support", "cliff edges" (Evans, 2018; Gold, 2018) underline trauma's prevalence as a form of discourse (Tribunella, 2014).

Erikson's model of emotional development is useful for my study because it sees mastering trauma as central to emotional development and identity formation for my cohort's age group. My argument – developed in literature review 2.3 – is that reading trauma literature can operate as a type of simulated traumatic experience which readers can master. The next section (2.2) establishes how reading may be considered experiential.

2.1.5 A summary of section 1

Section 2.1 evaluates the leading proponent's work on emotional development – Erik Erikson. Erikson (1968) argues adolescents are in a stage of emotional development in which they try to construct an identity. Identity is the best way to explore emotional development. Identity, for Erikson, is having self-awareness about how one's own identity is constructed and maintained. Fundamental to the construction and maintenance of identity is how experiences are mastered. Erikson argues how adolescents master traumatic experience, in particular, is integral to identity.

2.2. What is the relation between reader and literary text?

Erikson (1968) argues mastering experience is the key to constructing and maintaining identity. This literature review section explores how reading might be considered an experience which readers can master in the same way they would life-experiences. In order to understand how reading literature brings about a change in emotional development and identity, I must first clarify the relationship between reader and literary text.

2.2.1. Readers, subjects and language

I begin by exploring useful ways for thinking about readers. Though 'individual' and 'person' were popular ways of describing readers until the early 20th century, 'subject' became preferred (Bennett & Royle, 2013). The term subject suggests identity is *subject* to forces outside itself (social, cultural, political, educational, literary etc.) whilst 'person' and 'individual' retain connotations of a free agent not *subject* to the world around them (Bennett & Royle, 2013).

Of the forces acting on the subject, language is the most significant. Derrida (1992) argues there is no distinction between the subject and language: the subject is composed from it. Derrida derives the subject-as-language idea from Lacan. For Lacan (1977), language is the source of the subject's first trauma. Infants make a traumatic discovery that they are *subject* to an agency which is not their own through language: when they understand their mother's 'no' for the first time, they suffer a traumatic separation from the world. To master the trauma precipitated by the mother's separation from them, the infant incorporates the mother's tongue and so humans progressively replace a desire for the mother's substance with a desire for discourse, by a desire for signifiers (Patterson, 1999). Humans come to enter, be, and make their way through the world through language (Lacan, 1977). Crucially, this desire for language and one's identity in language is spurred on by trauma. Human identity is built, for Lacan, around the idea of human beings trying to master their own incompleteness, and striving to compensate for the elemental loss of a psychic illusion of unity which the infant once felt (Ragland-Sullivan, 1982).

2.2.2 Readers and literature

The site of language then is, for Lacan (1977), both the site of the original trauma and its cure. Like Erikson's Sioux, repetition of the initial trauma becomes the mechanism for mastering it and the material for constructing identity. Lacan's theories have implications for this study: as language is integral to all experience, textual language – literature – must play a fundamental part. If the whole of our experience is constituted through language, then reading can form an integral part of the phenomenal world: when we read, reading is experience, and the act of analysing, or even mulling over what we have read an attempt at organisation and mastery, of identity construction and maintenance.

Lacan (1977) asserts there is a distinction between everyday language and literary language. For Lacan, literature is a consciously created tool for bringing about another, more profound experiential level - jouissance (Su, 2000). In Lacanian terms, jouissance is the feeling of bliss arising in the impression of a return to psychic wholeness, the unification of subject with object, the healing of the initial trauma. Jouissance is so blissful it is painful; a pleasure which crosses the thin boundary between pleasure and trauma. For Lacan, literature promises psychic and epistemic wholeness whilst also thwarting it playfully. Citing *Finnegan's Wake*, Lacan argues literary language goes beyond literal language: in its playfulness literature de-familiarises language and meaning (Su, 2000). For Lacan, literature may promise a sense of epistemic wholeness, but ends up unsettling cosy familiarity with the symbolic order, and even meaning itself.

Why readers would seek to destabilise meaning in this way for themselves may be explained by recourse to the idea that repeating the initial trauma is the source of the cure. Peter Brooks (2012) suggests literary texts utilise reader's epistemophilic drive ("desire to know"). Brooks' (2012) argument intersects tidily with Lacan's (1977) claims about desire: locating the origin of desire in the lack of the Other (Ragland-Sullivan, 1982). The Other is that sense of meaning and wholeness the mother's "no" constituted a break from. Reading literature might suggest itself as a way to get back to a sense of epistemic wholeness because literature echoes the first trauma of language, defamiliarisation, whilst also offering, through this repetition, a return to familiarity by returning to the site of the wound: the defamiliarsation brought on by the mother's "no, no, no" becomes the promise of ecstatic reunion/wholeness, the orgasmic jouissance of Molly Bloom's "yes, yes, yes" at the end of *Ulysses*.

Summary of 2.2.1-2 and its relation to the argument

Of course Erikson's idea of mastery refers to real experiences and real trauma, but as my focus in this study is on literature, Lacan's (1977) theory for thinking about phenomenological experience as a linguistic one, of which literature plays a significant part, is a useful idea which will be explored next in 2.2.3. Lacan also demonstrates something else central to the study: that language and literature are both tied up with ideas of trauma. The desire to master language has traumatic origins, whilst literature's attempts to master language and experience, although

defamiliarising readers from language further, may repeat the initial trauma of language and enact a type of cure in the same way that Erikson (1968) suggests repetition of the trauma enables emotional development.

Viewed through a Lacanian lens, we can see how phenomenological experience can be considered to be, firstly, linguistic and so practices of reading are worthy of consideration and, secondly, traumatic because of an initial experience with language so literature's treatment of trauma and language is worthwhile exploring.

2.2.3. Reading

Because I want to understand the effect of trauma literature on adolescent emotional development, I need to pinpoint the exact relation between reader and literary text. Reader-response theory is a useful theory to explain this relation. The cornerstone of reader response theory is Rosenblatt's work (1982, 1985). He contends reading is a unique event, "a transaction, a two-way process, involving a reader and a text" (Rosenblatt, 1982, p. 268) which, "stir[s] up … personal feelings, ideas, and attitudes" (Rosenblatt, 1982, p. 269) because "the reader feels the emotions of the characters and reacts to events" (Many & Wiseman, 1992).

According to reader-response theory, reading a text can work in two directions: shaping the text but also refiguring readers. Rosenblatt (1982) notes that "to shape the work, we draw on our reservoir of past experience with people and the world, our past inner linkage of words" (p. 270). A reader drawing on an "inner linkage of words" is, in Lacanian terms, a reader drawing on an identity-in-language. If reading relies on our identity to "shape" the literary text, the text, in turn, too, must be able to shape identity by offering new inner linkages of words, and by adding to a reservoir of experiences which will, in the future, be drawn on.

If reading offers new experiences and linkages of words, then (following Lacan and Erikson) identity is potentially in flux each time we risk reading. However, Rosenblatt (1982) asserts identity itself is not in flux; rather our resources for exploring identity are being complemented when we read, specifically our lenses for seeing ourselves, because "the literary work of art can be a rich source of insight and truth" (pp. 276-277). Sumara (1994a) reinforces Rosenblatt's position, "The literary text . . . allows [for] personal reflection within the experience of reading the

text" (p. 159, my emphases). Erikson (1968) argues emotional development occurs as one becomes more aware of how their identity is constructed and maintained. Literary texts, according to reader-response theory, enable the self-reflection needed to understand the identity processes.

The difference between literary and non-literary texts lies in the ergodic demands of the literary. As in the case *Finnegan's Wake*, literature requires work on the reader's part in order for it to become meaningful. Through interpretation, which Norman Holland calls "a function of identity" (1980, p. 123), 'all of us, as we read, use the literary work to symbolize and finally to replicate ourselves' (Holland, 1980, p.124). Defamiliarisation could lie in the replication of selves, the uncanny double or doubles the literary text helps create. As tools supporting emotional development, literary texts are uniquely positioned to aid Eriksonian fidelity/projection, which is the perfect example of Hollandian replication. Through this act of replication, readers are more likely to be reflexively aware of how narratives, and ways of interpreting them, are fundamental to identity.

I use the word tool, above, because it is a word I have heard often in an education context (Alexander, Huemmert & McAlpine, 2014). I am going to turn briefly to Foucault to gain a philosophical understanding of how reading can be considered a tool. Foucault (Foucault, Martin, Gutman, & Hutton, 1988) examines "technologies of the self": these *technologies* (in the sense of a human *technique* or *craft* – Greek: *techne*) are concerned with how the self is thought of and examined. Foucault's aim was to examine these technologies to show that human knowledge, especially knowledge of ourselves, of identities, is embedded within frameworks dependent upon communities of practice. This idea of tools being communally based brings me onto my next section concerning communities of practice who use shared tools of interpretation.

Fish (1980) identifies how community practices of reading and interpretation are guided by conventions. Every reader, Fish (1980) argues, reads *subject* to the conventions of an 'interpretive community'. These conventions comprise reading practices taught (in institutions, schools, homes, and the media) within a certain socio-historical context. The interpretive community aspect of my study was intensified in my cohort because all have been taught by me for at least 18 months. Hunter (1988) views the communal interpretative practices taught in school as an

ethical concern: part of the instruments of a control society. However, focusing on trauma literature which disrupts normal processes of conventional interpretation may circumvent this criticism.

Sumara (1994a) contends that much of the reading students do in school is a type of jump-on-jump-off bus tour of multiple texts without ever staying long enough to dwell in them. Single readings come in for particular criticism, because they are "a rough road map of an experience - a mere promise of what might be if we were to re-read" (Sumara, 1994b, p. 42). Reading a text once does not constitute full experience for Sumara (1994a, 1994b). Any text which encourages rereading because of its emotionally charged nature, perhaps, as trauma literature might do, becomes truly experiential and useful for identity formation.

2.2.4 A summary of section 2

Section 2 maps out the typical relationship between conventional literary text and reader by looking first at the origins of the reader's relationship to language, and then at their later interactions with written literary discourse. For Lacan, identity is shaped around an initial trauma in language – the defamiliarizing effect on the infant of the mother's word, 'no'. Literature attempts to master this initial traumatic experience through replicating the trauma of defamiliarisation. Literature is useful for emotional development because it estranges readers from themselves, as a mirror might, so they may look inward and inspect. Literature also complements readers' resources for exploring their identity by making them aware of how identity is fashioned on narrative bases. There is evidence to suggest identity is shaped by reading conventional literature. However, the next section (2.3) explores how the interactions between reader and trauma literature may shape identity differently.

2.3. Why might trauma literature support adolescent emotional development?

2.3.1. What is trauma literature?

Balaev, (2008, p. 150) describes trauma literature as "a work of fiction that conveys profound loss or intense fear on individual or collective levels" with the defining feature being "the transformation of the self ignited by an external, often terrifying experience, which … inform … new perceptions of … self". Running throughout definitions of trauma literature is that they feature terrifying but illuminating experience leading to a reflection on identity (Luckhurst, 2013).

Trauma literature initially only addressed historical events like the holocaust and as such a literal mode was preferred (Gilmore, 2001). To allow figural properties and the speaker's imagination into the record, went this view, may contaminate the trauma's historical purity (Gilmore, 2001). For this reason, theorists argued trauma was un-representable; were it to be written literally, the inability to use figuration would render the text aporetic and incomprehensible (Onega, 2011). The requirement that survivors of trauma testify has been recognised as a constitutive ambivalence (Gilmore, 2001).

Trauma is a crisis of representation (Caruth, 1995, 1996). But this crisis is also viewed as generating literary, linguistic and "narrative possibility just as much as impossibility" (Luckhurst, 2013, p. 83). Trauma-based narratives require inventiveness, and also demonstrate to readers methods of literary invention and self-representation which may be useful to readers' own articulations of identity post trauma. If the tools for articulating identity (previous narrative structures and language forms – 2.2.3) are undermined by trauma, the desire for new tools of self-representation precipitates their creation.

2.3.2 How trauma literature supports emotional development

First hand trauma's effect on identity are widely acknowledged as self-altering (Caruth, 1995; Balaev, 2008). But 'secondary' victim status has expanded to include those receiving traumatic news (Luckhurst, 2013). Secondary trauma is the focus of this study: the sympathetic, literary trauma one feels when reading of a character's pain. I am interested in the effect trauma literature has, in the way that it transfers trauma secondarily, on a reader's identity. The transferable phenomena of trauma has been posited as a potentially useful source of insight for the practitioner in psychotherapy (Schaeffer, 1998; Gabbard, 2001; Rosenberger & Hayes, 2002). Invoking

the Kantian sublime, Onega (2011) argue trauma literature can use trauma's transferable quality to bring about a beneficial "failure of faculties":

> [a]s with the sublime, then, literary trauma, … might be considered as an emotional experience that strikes at the roots of identity and durably displaces certainties. Trauma would, thus, be compatible with a conjectural mode that would throw us subjects, in our capacity as readers and critics, into a complex ethical state of disquieted "negative capability". (p.19)

According to Onega (2011), we may come to know ourselves better in state of perplexity and narratological aporia than through rational and philosophical certainty.

Since MacIntyre (1989), Taylor (1985) and Ricouer (1984; 1985; 1988), there has been a sustained interest in the relation between narrative and identity (Roth, 2014) which Onega (2011) relies on. Onega (2011) suggests trauma narratives "displace" the (narrative) certainties underpinning identity. In this aporetic condition, the subject/reader becomes aware of the limitation of previous tools for identity construction, and moves into a state of reflection on identity which constitutes emotional development. Identity is supported by making readers comfortable in a state of aporia/negative capability which allows such questions.

Trauma literature can support the creation of individual ethical stances, too, which form an essential part of adolescent identity (Erikson, 1968). Nussbaum (2009) recognises conventional literature's usefulness in forming ethical positions. Literature does not build ethical readers by furnishing readers with examples of ethical behaviour as Arnold (1864/1964) or The National Curriculum (2019) might argue it does, but by the reverse root: that through reading/experiencing moral ambivalences, dilemmas, and all those circumstances which disturb comfortable ethical binaries, readers self-generate an ethical identity rather than accept a prefabricated rule-book of ethical behaviour. Taking Nussbaum's schema for conventional literature and applying it to trauma literature, reader are thrown into more frequently and suddenly into worlds where certainties (ethical, epistemic, narratological etc.) are removed. Left thinking without a banister, readers become more aware of how their identity

has been constructed and maintained than they might be reading conventional literary texts where some ethical certainties might remain in place.

Not only does trauma literature help develop an ethical maturity by putting readers in the emotional position of characters, it also has been used in therapeutic circles. Literature is repeatedly claimed to have a privileged form of representation that can attend to the paradoxes of trauma (Luckhurst, 2013). In psychotherapeutic circles, flashbacks and recurring dreams are considered to be unconscious attempts at narrativization (Luckhurst, 2013), of making sense or resources from the raw material of emotional experience – in Eriksonian (1968) terms – mastery. Since the 1990s, the idea that what constitutes experience is actually repatterned by the mind in story-structures has a body of literature behind it especially in the field of narrative inquiry (Bell, 2002) which is a useful additional methodological tool in social science research: "Narrative inquiry rests on the epistemological assumption that we … select those elements of experience to which we will attend, and we pattern those chosen elements in ways that reflect the stories available to us." (p. 1). Parry (2007) argues for the need of "patterned repetitive experiences" in order to counteract the negative effects of trauma. This patterned repetitive experience is narrative. Parry (2007) publishes traumatic short-stories narrativising his clinical experiences of trauma which work as models of how to order the seemingly unorderable, through the eyes of a clinician. One of his stories is included in the intervention's curriculum.

Cognitive-Behavioural Therapy (CBT) is also premised on the idea narrative can help emotional development; because traumatic memory is poorly integrated into autobiographical memory, trauma persists. Were traumatic memory integrated into an autobiographical/life-narrative schema, Luckhurst (2013) suggests traumatic memory ceases to be traumatic. As a result, narrative repair techniques, which offer "identity-constituting counterstories" are explored as a mechanism for restoring/reconstructing post-traumatic event (Nelson, 2001, p. xii).

Two distinct cultural approaches to narrativizing trauma emerge from the discussion above. They are reflective of two different disciplinary imperatives. The first of these, an aesthetic approach, argues that narrative betrays traumatic singularity. Because it is un-replicable and un-articulable, sustains irresolution and disjuncture, narrative cannot hope to pattern traumatic experience. This approach echoes a "broadly modernist-identified aesthetic

allergic to realism" (Luckhurst, 2010, p. 12). The second of these, the therapeutic approach, treats narrative as capable of rendering traumatic experience understandable through literary invention. In popular culture, the therapeutic approach holds more sway in viewing trauma as a spur to narrative, advantageous in the challenge it poses literature to find alternative narrative structures to articulate the rupturing nature of trauma (Luckhurst, 2013).

2.3.3. Trauma literature in education

In education there is a relative dearth of studies in the area of trauma literature and its beneficial impact on emotional development. Several studies explore the effect of reading narratives on emotions; (Bilsky 1989; Healy 1980; Milner 1982; Wiley 1991; for more see Hakemulder, 2000). Some explore the effect of trauma on learning (Brown & white, 2006; Collins-Sitler, 2008). One study explores the use of trauma literature in a Canadian high school classroom arguing reading traumatic literature can create compassionate learning spaces and even combat depression (Moore & Begoray, 2017).

Despite trauma studies being claimed as the most widely studied field in the humanities (Berger, 2004), most research related to trauma literature focuses on issues of social justice (Morgan, Pendergast, Brown & Heck, 2015; Moore & Begoray, 2017; Crosby, Howell & Thomas, 2018). Although social justice research touches on aspects of emotional development, specific research on trauma literature's effects on emotional development is limited. An increase in trauma related reading on university curriculums, some argue, has a negative impact on the emotional development of readers because it may trigger past traumatic experience (Carello & Butler, 2014). However, meta-studies on post-traumatic growth point to the emotional benefits overcoming actual trauma (Hefferon, Grealy & Mutrie, 2009). Criticism that traumatic narrative should be avoided misses the main claim of psychotherapeutic treatment of trauma: addressing trauma through repetition is the key to mastery, not avoiding it. An argument could be made to say trauma is best tackled under the supportive networks a school can provide.

The seminal study in the area of reading trauma literature and its effects on students, Felman's (1991), argues for its emotional benefits. Felman organised a curriculum for her undergraduate students around literary,

psychoanalytic, and historical accounts, which dramatise testimonies of crisis around the trauma of WWII. Felman (1991) described the effect of reading her curriculum: trauma texts brought about "a sort of panic that consisted in both emotional and intellectual disorientation" and feelings of estrangement and "disconnected[ness]" (p.61). As a result, her class responded by using a number of new tools to counteract these feelings – writing, diaries, a need to talk etc. By stirring exactly the types of emotions which Carello and Butler (2014) argue teachers should keep from aggravating, Felman's (1991) curriculum was emotionally developmental.

Felman's (1991) work gained prominence when republished as the first chapter in the seminal work in trauma theory, Cathy Caruth's *Trauma: Explorations in Memory* (1995). By republishing it in this place of prominence, Caruth seemed to be suggesting education should be at the forefront of explorations of trauma. This message resonated in academic circles in America (Butler, 2004) but there has been less research in this area in the UK, especially in secondary education circles.

This American interest in trauma is captured in works like Tribunella's (2014) which explores trauma's effects on the emotional development on children. Through treating themes of loss, Tribunella (2014) argues trauma literature "triggers maturation…mak[ing] a certain kind of mature adulthood possible" (p.ix). Unlike fairy-tales, in trauma literature the lost person/object is not redeemed/replaced by a metaphysical agent at the tale's end. In this way, trauma literature is "a kind of inoculation by which the toxicity of loss is introduced into the life of the child in order to help the child develop a resistance to extratextual realities" (Tribunella, 2014, p. xiii). Tribunella's idea of inoculation I found very useful because it supports my premise that repetition (of trauma) is curative: inoculation works on a repetitive/dual basis, preparing the subject to receive a second iteration of the first experience. The inoculation metaphor was also useful for me when thinking through the ethics of the study: inoculation exposes a person to an inactive strain of a disease, in the same way that trauma literature exposes participants to a diluted form of traumatic experience without posing a serious threat to their emotional development, and with potential benefits to emotional development if the study is found to support it.

On a penultimate note which has potential but has not been explored in education. The idea of narrative-based learning, which argues people learn through stories (Bruner, 1991; Polkinghorne, 1995), can be married with

trauma literature's ability to create new narrative structures. Trauma literature's narratological inventiveness can be used as a model for how any topic, no matter how seemingly unrepresentable, or abstract, can be represented.

2.3.4. A summary of section 3

Section 3 maps out the relationship between trauma text and reader. Whereas conventional literature playfully defamiliarises the reader (2.2), trauma literature exacerbates defamiliarisation: rather than playfully, it does so shockingly. It seems the literature points towards literary trauma's benefits for four reasons. Firstly, by destabilising certainties trauma literature is a tool for readers to enter a state of negative capability, intuitively aware of their emotional position because other narratological supports (the characters and narrative frames conventional literature may furnish) are removed. Secondly, trauma narratives offer readers alternative frames to situate their experiences in, whilst encouraging, through way of example, narrative inventiveness. Thirdly, traumatic stories may inoculate; as in the case of Dan (Introduction), reading trauma literature tempered him for his examinations. Trauma narratives repeat the defamiliraising effects Lacan (1977) outlines as at the source of identity. Defamiliarisation may engender a form of introspection matching the self-awareness about identity Erikson says is required to form a stable one. Fourthly, forming an identity capable of dealing with the uncertainties and ambiguities trauma engenders is beneficial for learning. Trauma literature supplies the emotional tools for forming resourceful readers.

It is worth, finally, addressing how this section fits within the larger argument. I am proposing trauma literature is useful for emotional development because it can bring readers into contact with a range of traumatic experience they may not have contact with otherwise. If mastering experience, especially traumatic experience, is essential to adolescent identity formation and emotional development (Erikson, 1968), then trauma literature offers a safer way of overcoming such experience and developing emotionally than contact with real trauma. We have also addressed the idea of traumatic repetition as part of the process of cure/inoculation/restoration. Trauma narratives repeat the defamiliraising effects Lacan (1977) outlines as at the source of our identity-in-language, but defamiliarisation may engender a form of introspection matching the self-awareness Erikson says is required to form an identity.

3. METHODOLOGY

3.1 Objective: *Primary aim*

1. To explore the effects reading trauma literature has on the emotional development of A-Level students.

3.2 Introduction

I carried out practitioner research on the effects of reading trauma literature because this mode of research represents a compromise between the desire to accomplish a smoothly choreographed study and the reality of carrying out such research amongst the pressures of being a classroom teacher. In 2018, my school announced an allowance to encourage teachers to carry out locally focused research. One of the English-based studies, led by my colleague in English, involved offering different genres of books to be read in tutor period. My colleague's premise acknowledges how English can help in pastoral matters. I asked this colleague to be one of two critical friends for my study. Our research interests reflect a growing emphasis on emotional well-being at our school which we have begun bringing together as school policy.

In line with practitioner research, collaboration was key. My intervention began with consultations with my university supervisor and departmental colleagues on the appropriateness and necessity of the study. I sought the approval of my Head Master, head of department, and safeguarding leads whose insights I incorporated into my methodology and text choices (Appendix XIII). For example, I was advised to stay away from some texts by the school nurse (see Appendix IX) whilst encouraged to include others (Iain Bank's *The Wasp Factory* was verified by several colleagues as traumatic but highly engaging when they had taught it).

I used the principle of synthesis to choose one particular study - Felman (1991) - as a model for my own. Again this study was brought to my attention by a colleague. My study design would share a similar intended purpose, a similar context (undergraduate vs my study's sixth formers), intervention (both introduce a trauma curriculum and some identical texts), and analysis techniques. One other study, focusing on the use of trauma literature in the

Canadian equivalent of a secondary school used a single literary text with other multimedia texts to deliver the trauma curriculum (Moore & Begoray, 2017). I decided to keep my intervention solely literary so as to minimise the number of potential factors influencing findings.

3.3 Participants

Working alongside my head of department and safe guarding leads we chose 8 students using the following selection criteria: A-Level students, more likely to cope with sensitive content; studying English literature; not regarded as having safeguarding issues according to tutors and safeguarding leads; academically able so capable of additional workload (I asked tutors who have an overview of tutee's commitments if they thought each student capable of taking on extra reading); and members of my class so I was able to direct them to support if required. All participants are male as the school is a single sex boys' school.

The nature of my research meant that I would be unable to add participants to the study to achieve saturation of themes as I needed all participants to read the literature in a given time-frame. I predicted that 8 students, representing 62% of my total A-Level students, would allow me to reach a saturation of themes. Guest, Bunce and Johnson (2006) suggest saturation of themes can be achieved with as few as 6 participants.

The cohort are fairly homogenous in the sense that they are all academically able, and all decided to study A Level literature making findings comparable.

All names are changed in the study to protect the students' identities.

3.4 Intervention

After selecting, recruiting and consenting (full discussion on consenting in Ethics 3.15), participants had an initial interview (interview 1). Interview 1 established what participants' current understanding of their identity was; what

tools they had used to create their identity; and how literature currently featured as a tool in their identity construction (see Appendix I for sample interview questions).

Following interview 1, I introduced the research participants to trauma theory in lessons. These lessons were designed to prepare students for the trauma reading to come and give their experience of reading traumatic texts a frame to position their initial reactions. In three lessons conducted at lunchtime, we covered a history of trauma studies, its epistemological foundations, and recent trauma theory. Students were also guided as to where they could find emotional support were it to be required during reading. On completing the trauma theory lessons, students were given the trauma literature curriculum.

Based on the information derived from interview 1 and using texts previously validated in other trauma research, I devised the trauma curriculum with two members of the English department, another colleague with specialist Acute Childhood Experience's (ACE's) training and through participant suggestions. I sought the sanction of my Head Master and head of department. The trauma curriculum was approved.

My mandatory curriculum consisted of a pack of 9 trauma literature texts. Students had 13 weeks to read the 9 mandatory texts. An extension curriculum of 4 longer novels, which I did not make mandatory, was also offered.

After reading the trauma curriculum, I interviewed each student for a second time (interview 2). Interview 2 established what effect the trauma curriculum had on previous tools for identity construction and maintenance; and what new tools students had created to help construct and maintain their identities in accordance with Erikson's (1968) definition of identity.

3.5 The trauma studies curriculum

The trauma curriculum (Appendix X) is listed below, arranged chronologically:

1. *The Book of Martyrs* (excerpt – the deaths of Latimer and Ridley), 1563 - John Foxe
2. *Romeo and Juliet* (prologue), 1596 – William Shakespeare

3. *King Lear* (III.vii), 1606 – William Shakespeare
4. *Samson Agonistes* (excerpt), 1671 - John Milton
5. "An Horatian Ode upon Cromwell's return from Ireland" (1650, pub. 1681) - Andrew Marvell
6. *Moby Dick* (chp. 57), 1851 – Herman Melville
7. "The boy who was raised as a dog" (2006) - Bruce D. Perry
8. "Zombie" (2013) - Chuck Palahniuk
9. *Night*, 1956 - Elie Wiesel

Optional reading:

Notes from the underground, 1864 – Fyodor Dostoyevsky

The Plague, 1947 – Albert Camus

Blood Meridian, 1985 – Cormac McCarthy

The Wasp Factory, 1985 – Iain Banks

3.6 Text justification

It is important to say from the outset that most of the selected text have emerged from my teaching experience over ten years and the discussions with colleagues I had before setting out the curriculum. Most of these texts had become important to me in my life as a teacher because I had previously seen their emotional impact in the classroom.

Some of the texts in the trauma curriculum were specifically chosen for the study because they were prevalidated by Felman's (1991) study (*The Plague* and *Notes from the Underground*). However, the trauma curriculum emerged through an ongoing dialogue with my students and colleagues regarding text choices. As practitioner research and the knowledge it uses (and seeks) is highly situated, I recognised that my study would have to adapt the texts used in precedent studies (Felman, 1991; Moore & Begoray, 2017) to suit a British, secondary school context, and specifically my school's context. Though replicable in some ways, I recognise my study's texts would need to be altered for a different context, just as I altered Felman's to suit my own.

I also used a scholarly consensus to justify my trauma choices. Some texts broadly represent historical trauma: *The Book of Martyrs* and *Romeo and Juliet*'s prologue represent the trauma of the Reformation (Fletcher, 1982); Marvell's "Ode…", the English Civil War's aftermaths (Anderson, 2016); *The Plague*, Nazism (Felman, 1991); *Blood Meridian*, America's violent past (Stratton, 2011; suggested by Participant A [Alan] – Appendix II). Other texts represent personal trauma: *Moby Dick*, amputation (Fee, 2012; suggested by Participant F [Fred] – Appendix II); *Notes from…*, madness (Felman, 1991); "The Boy who was raised as a dog", traumatic upbringing (Parry, 2017); "Zombie", self-harm (suggested by Dan); *The Wasp Factory,* castration (Schoene-Harwood, 1999). Other texts still combine historical with personal representations of trauma: *King Lear*, Gloucester's torture/Elizabethan state violence (Barker, 1993); *Samson Agonistes*, blind Milton/Samson suffering after regime change; *Night*, Wiesel's Holocaust experience (Avni, 1995; Luckhurst, 2010; Mahan, 2017).

As literary/historical context makes up the most highly awarded Assessment Objective in participants' A-Level literature grade, I included early-modern, American, and contemporary fiction because of the benefits to the participants' studies. Although, in collaboration with colleagues, we chose students who we thought capable of coping academically with the extra reading load, I kept the 4 longest texts as optional. Students would have to come to see me if they wanted to read these texts. This would allow capable students an opportunity to continue reading whilst allowing any strugglers a reprieve.

3.7 Instrument for data collection – interviews

I used semi-structure interviews because emotions can be held better in an interpersonal, discursive encounter (Goggin & Goggin, 2006). Semi-structured interviews were an excellent tool for balancing data collection (identifying thoughts, values and beliefs) whilst also being emotionally sensitive to participants' answers (Cohen, Manion & Morrison, 2018). Though controlled, semi-structured interviews allowed for spontaneity; to press for complete answers whilst helping participants articulate complex issues (Cohen, Manion & Morrison, 2018).

I decided that conducting questionnaires, with which interviews are frequently compared, would not be sufficient to attend to the complexity of the topic, nor the emotional issues such a topic throws up. Though questionnaires tend to be more reliable because respondents answer with anonymity, poor response rates, and likelihoods of misunderstandings count against them (Patton, 1980). Oppenheim (1992) suggests interviews have a higher buy-in rate than questionnaires because respondents become more involved in the process and, therefore, motivated. Interview 1 served as an emotional deposit, encouraging students to complete the reading within the selected timeframe.

Essential for successful interviews, I had developed trust and a good rapport (Cohen et al., 2018) with participants having taught them for at least 18 months. As a result, participants discussed their thoughts, feelings and experiences in a spontaneous, rich, and specific way with long answers to short questions (Kvale, 1996). However, this also generated challenges: having a good relationship with me meant participants could provide data to help me establish interesting findings.

3.8 Individual interviews

Individual interviews allow probing to generate rich and comparable data whilst respecting the confidentiality of participants. Although group interviews are less time-consuming and might be less intimidating for some participants, I was concerned about the way subjectivities are formed within groups and therefore lead to less nuanced, individualised data. Some participants might have been more reticent about discussing identity publicly.

3.9 Choosing questions

A list of typical interview questions can be found in Appendix I.

Because exploratory interviews enable respondents to talk with candour, depth, and honesty which was important when treating an emotionally loaded topics like mine (Oppenheim, 1992), I opted for this approach.

My interviews used open-ended standardised questions (Patton, 1980). I was willing to change my questions wording to achieve *stimulus equivalence*, i.e. respondents *understanding* questions in the same way (Oppenheim, 1992). My interview style loosened to a guided approach at moments when students dealt with sensitive issues.

One of other advantage of open-ended questions is their ability to allow for prompts and probes. Aware that the use of these can increase interview bias (Fowler, 2009; Wellington, 2015), I opted to use only probes because they encourage participants to elaborate responses (Patton, 1980; Wellington, 2015). Prompts are more leading.

3.10 Conducting the interview

The demands placed on participants, the location, time and timing of the interview were all considered when conducting my interviews (Mills, 2001). I conducted all interviews at lunchtimes (so not cutting into students' time at the end of the day) in the same classroom students were taught to foster a sense of ease, and limited interviews to 30 minutes.

3.11 Recording

With full written consent (see 3.15 Ethics), I used audio recording in interviews. This enabled me to be fully immersed in the interview itself. As a researcher asking participants profound emotional questions about identity, I needed to ensure sensitivity to the respondents' emotions because participants might carry unseen trauma which surface in interviews (Denscombe, 2014). Although it may be less threatening to have no recording, making notes would be off-putting for respondents and the reliability of data collected after interview is questionable due to selective recall (Gadd, 2004).

3.12 Transcribing

I transcribed all data. The scripts were kept on a password-encrypted private computer. Participants' were anonymised during transcription. After analysis, the audio files were destroyed. The weakness of using

transcription to carry out this type of analysis is that the relationship between meaning and language are situated contextually (Mishler, 1991). To counteract this, I referred to the audio recordings whilst carrying out my data analysis. My transcription records (Appendix IV) are "rough" (Gumperz & Berenz, 2014) because interactional sociolinguistic description – which includes tonality, pitch, and precise pause lengths – can generate data liable to severe misinterpretation (Mishler, 1991). For example, a participant's pause whilst recollecting could be interpreted by the researcher as a sign of upset when reviewed in transcribed form, or a participants' voice breaking may just be a sore throat, which a researcher might interpret as upset.

3.13 Reliability and bias

For transparency's sake, I have included as much raw data as possible in my Appendices.

As I was dealing with young adults, I was not so much concerned with Simons (1982) and Lewis' (1992) indication that young children tend to say something rather than nothing, thereby curbing data reliability. I was more concerned with asymmetries of power because I was the participants' teacher. Some participants might provide the data they thought I wanted. I hoped I had built a good level of trust between participants and me so they would provide me with honest answers. However, I am aware my conclusions may be unreliable for reasons of asymmetries of power and I qualify them accordingly.

I used participant evaluation to validate ongoing interpretations mid-interview. However, this comes with some problems: participants may never feel free of the awareness of judgement influencing what they reveal (Josselson, 1996); and participants can misunderstand the objective totality of their role in a project (Thompson, 2007). Nonetheless, participants are no less likely to provide accurate evaluations than external evaluators. Participant evaluation also benefits from insider knowledge accruing to a situated perspective, and generates insights into the causal dynamics of a study inaccessible to me as a researcher (Thompson, 2007).

When interviewing students, I was aware of postmodern interview epistemology which treats knowledge/meaning as constructed through "a fabric of relations" (Lyotard, 1984, p. 15). My interviews treated the interview not the

reading *per se*, as the locus of knowledge. I did not presume the data was *there* to be extracted from my students. It was after interviews, as students were leaving the room that they often acknowledged how the conversation we had just had, more than reading, had got them thinking about the texts and themselves (Kvael, 1996).

Being collaborative helped sure up my findings. I asked two critical friends to comment on my findings and conclusions helping ensure analysis was not biased. I also paid attention to the feedback students gave on my methodology (see 4.19).

3.14 Analysing data

After completing all interview 1s, I immersed myself in the data, listening to interviews and writing a summary of each. Next, I transcribed the interview whilst using open, manual coding to break down and categorise data (Strauss and Corbin, 1990) because this process is more sensitive to the subject matter and follows what other trauma literature studies in an educational settings have done (Moore & Begoray, 2017). This process allowed reflection on the data's meaning (Creswell, 2014). Interview 1s tie in with my literature review's first and second sections (2.1-2.2) where I looked for evidence of self-awareness and explored how reading habits had formed participants' identities.

Inspired by the Grounded Research approach (Glaser & Strauss, 1967) which requires initial data analysis to inform the next iteration of data collection i.e. interview 1 data informs interview 2 data collection. I used interview 1 data analysis to hone questions for interview 2. For example, I could refer back to interview 1 answers to ask how participants perception had changed. After completing all interview 2s, I used the same process of summary, transcription and categorising to analyse data. Interview 2 data was designed to correspond with the third section of my literature review (2.3) which looked at how trauma literature may affect emotional development.

I then read and reread data, took notes, made topic lists, coded these, grouped connected codes, then recoded (Tesch, 1990). I then clustered all categories around the main theoretical headings of the literature review. This

involved copying and pasting quotations from interviews. By juxtaposing data with theory, themes were generated exposing similarities and discrepancies with the theory.

With extracted data lined up under themes, I was able to use metaphorical analysis which decentres data allowing it to be more easily connected with theory (Miles and Huberman, 1994). Metaphorical analysis also allows for notion of 'constant comparison' (Glaser, 1967) which was central to exploring the impact of intervention. Additionally, metaphor could reveal richer detail which participant may have shared unconsciously (Shibles, 1974).

3.15 Ethics

The two main ethical issues in proposing my study were: asking students to read trauma texts known for their transferable traumatic properties, and asking student to carry out additional reading.

Staying within British Educational Research Association [BERA] (2018) guidelines was problematic. Guidelines state, "All social science should aim to maximise benefit and minimise harm" (p.4). My rationale was that the research would maximise benefits to participants but, paradoxically, my dissertation's thesis was that a degree of harm/traumatisation led to a maximisation of benefits. In order to minimise harm, my supervisor and colleagues advised I design the study with three lessons following interview 1 to prepare students for the curriculum. At first, I was hesitant to do so: I believed preparing students for the reading would reduce the shock that jolted readers into a reflection on their identity, thereby minimising the benefits of the study. However, I judged minimising the harm to students as more important than maximising the benefits. I rationalised this because I did not know definitely what the benefits would be, but I did know more certainly the potential risks from Dan's experience, and my personal experiences of reading trauma literature. I submitted this plan to a CUREC committee convened at the University of Oxford's Department of Education for approval (see Appendix VII). After gaining approval, I alerted safeguarding leads, school counsellors, and tutors to the study's proceeding checking no proposed participant was on the at-risk register our school keeps, or any external at-risk register kept by Social Services.

I invited participants to the study by sending letters home to their parents first, and seeking written consent. In my letters to parents (Appendix V), I outlined potential benefits but also the unknown emotional outcomes the research might cause and that these were interviewee dependent (Appendix V). I asked parents to decide whether they judged their son emotionally fit for the research.

Following this, the invited students were given an information sheet peer-reviewed by colleagues to read before being asked to give their written consent to take part (Appendix VI). I made parents and participants (Appendix V) aware that the full resources of the school's support network were at participants' disposable, informed them of their right to withdraw at any time, or complain, and who to complain to if they felt it necessary. All participants will have access to the final dissertation following grading.

Interviews added another level of support and checking. Given the content of the study, my primary focus was my students' well-being. Through interviews I could better judge the emotional reaction to texts over other data collection instruments like questionnaires.

At issue, also, was the potential emotional toll exacted on me as a researchers (Dickson-Swift *et al.*, 2007, 2008, 2009; Fahie, 2014). I was aware Felman (1991) described her research as an "uncanny pedagogical experience … the story of how I myself became a witness to the shock communicated by the subject-matter" (p. 19). Having read the texts previously I did not expect to feel emotionally effected. However, after some interview 2s, I noticed feeling emotionally exhausted and reluctant to continue. In these cases, I rearranged interviews for the following days and cancelled the ones for that day explaining why. To combat this emotional fatigue collaboration helped again. I spoke to the two colleagues who were my critical friends separately. Both said that if my feelings about the interviews recurred in the next interview, I should discontinue data collection for a longer period. However, I was able to finish interview 2s without complications afterwards. I was surprised at the strength of my feelings after interview 2s. Through carrying out the research, I had inadvertently begun, to regard my students differently. Unlike Felman, I was not so much a witness to my participants' shock, as witness to their calm reflections on horror in the context of their own lives which made me regard my students in a new light.

I also had concerns my topic blurred the lines between therapy and research (Simon and Tierney, 2011). Because ethical matters are regarded as 'situated' (Simons and Usher, 2000) establishing a boundary between therapy and research required the oversight of a number of colleagues to check and advise me throughout interviewing. For example, when Bradley revealed his best friend's suicide's effect on him in interviews, I asked the school counsellor if I should discontinue future interviews with Bradley because he might see the research as therapy. She advised me against it because of the potential harm discontinuing interviews might cause.

4. Findings and discussion

4.1 Section preface: Analytical procedure

To establish participants' emotional development pre-intervention, I used Erikson's (1968) concept of emotional development being a reflexive awareness of how identity is constructed and maintained. Central to all questions of identity in the findings and discussion is Erikson's (1968) definition of identity: **"a sense of personal sameness and continuity" and "an awareness of how this sense of sameness maintains itself"** (p. 50).

As an English teacher involved in practitioner research, the primary focus of this study is on how trauma literature effects emotional development. But first, in interview 1s, I had to establish how participants had used conventional literature to construct and maintain identity. However, I also tried to pick up on other non-literary tools participants used to construct their identity which arise in the literature review like role models; language; and thinking. Sections 2.1 and 2.2 of the literature review are the focus of interview 1.

In interview 1s, I attempt to:

1. establish how well participants understood their emotional development pre-intervention by asking them: for their definition of identity, who they thought they were and what they thought of Erikson's definition of identity. Participants' definitions of identity indicate participants know how their identity is constructed

and maintained. Inspired by grounded research in which collaboration with participants is key, providing Erikson's definition of identity enabled the co-production of new questions to explore participant identity further.

2. identify the tools participants use to construct their identity and see if these tools matched any of the ones mentioned in the literature review.

I would have to be able to compare interview 1s' findings with interview 2s' to judge the effects of reading the trauma curriculum. Although the group were not completely homogenous, the socio-historical context of the school meant it could be argued there was degree of homogeneity in the cohort.

The second section of the findings and discussion (4.9 onwards), discusses the findings of interview 2.

Participant names are anonymised. The first participant, Participant A, is given a name beginning with <A> = Alan; Participant B = Bradley, and so on. Alan, Bradley Charlie, and David are in Year 12. Ewan, Fred, Greg and Harry are in Year 13.

As mentioned in *Methodology*, six colleagues commented on raw interview data and two critical friends collaborated to help analyse the data, limitations and conclusions.

4.2 Interview 1 - Context to interview

Interview 1s took place at lunchtimes in my classroom. I invited participants to allocated time slots. Interviews took between 15-30 minutes. Before interview 1s, I spoke with each student about the general aims of the study and gave them time to read the information sheet (Appendix VI), and fielded their questions. I did not want students to worry about giving me a "right" or "useful" answer and so I asked them to be frank. This did not mean participants would adhere to what I was asking them, but it was important to make the statement nonetheless. An indicative sample of interview questions can be found in Appendix I. Questions were altered depending on the context of each interview. Complete transcripts of each interview 1 are in Appendix II.

4.3 Definitions of identity

When asked for their definition of identity, participants gave two predominant views: 4/8 participants (Alan, Bradley, David, Harry) told me identity was a way to distinguish one's self from others; in contrast, 3/8 participants (Ewan, Fred, Greg) saw identity as a way of understanding/identifying themselves. Interestingly, a majority of Year 12 students held the first view, whilst only Year 13s held the second. Although very close in age, the elder boys latter definition of identity more closely aligns with Erikson's (1968) view of identity as being self-aware. However, there are echoes in the first view of Erikson's (1968) idea that adolescent are trying to find a role for themselves and this might be achieved initially by distinguishing one's self from others.

Alan and Harry appeared to capture the first view defining identity respectively as "performing", and the part of the self one felt "comfortable in displaying" (p.83). Contrastingly, Fred captured the second view telling me identity was a "person's self-categorisation" (p.82) whilst Ewan said identity was an innate "moral core" (p.81), a "conscience" (p.81) unaffected by outside influences.

Alan and Harry, who saw identity as something performed, partially meet Erikson's definition of emotional development because they imply that they see identity as capable of being constructed and maintained. However, Fred's position in particular was illustrative of a different type of emotional development because he specified identity was, "self-categorisation" i.e. identity was a tool for understanding the self through language. Fred's definition matches with another expectation arising from the literature review: Lacan's definition of identity starts from the position that identity is constituted through language. The interview participants' use of language to self-categorise marries neatly with Lacanian theory.

When I gave participants the first part of Erikson's definition of identity (a sense of sameness over time) 5/8 participants agreed with this idea. 3/8 disputed the idea that identity meant sameness. When I gave participants the second part of Erikson's definition of identity (an awareness of how identity maintains itself) all participants agreed this was crucial to identity.

Although acknowledging self-awareness is not the same as being self-aware, the acknowledgement is an indicator participants will be able to articulate changes to their perceived identity the intervention may have.

4.4 Participants' descriptions of their identity

To fully see the extent of participants' self-awareness, I asked each of them to describe their own identity. A summary of participants' self-description is available in Appendix IV. I was aware participants may have a strong sense of their identity without framing it in terms of "identity". Although there were not many ways to get around this, I thought the best way was to elicit participants' sense of their self-continuity over time would be to simply tell them Erikson's definition and see if they could frame their identity through his terms if they needed help articulating who they thought they were (please see Appendix I for how the issue of identity was dealt with in practice). Before asking participants to tell me who they thought they were, I stimulated their ideas about identity by asking for their definition of identity. This would give the participants a self-made framework to think through.

Participants seem to fall into one of two identity types which appear to emerge based on how participants spoke about themselves. I tentatively termed these identities: active and passive. The passive participants (Alan, Bradley, David, Greg, Harry) talk about the ways they understood their identities as "react[ing to] stimuli" (p.78) as Bradley put it. These 5 participants indicated their identity was contingent on the context they found themselves in. Bradley encapsulates this position describing his identity as "liquid" (p.78). His metaphor implies his identity is not fixed: when coming up against a social obstacle, it flows around it to adjust to its presence. Likewise, Bradley describes himself as someone who makes allowances and is accommodating to others.

Those with identities I term active (Charlie, Ewan, Fred) told me they did not adapt their behaviour depending on context. These participants described their identities in terms of innateness: Charlie said his identity was genetic; Ewan told me identity was built on an unchanging "moral core" (p.82).

Given the depth of responses to questions about identity, it might be justifiable to argue that students had a strong sense of identity and it is constructed and maintained before the intervention. However although participants articulated clear ideas about who they were and how their identities had been shaped, this did not necessarily mean that participant's self-descriptions were accurate. Nonetheless, on the grounds of them talking about their identity's construction at all we may speculate that my participants could be seen to match Erikson's (1968) description of emotional development for their age because they were able to articulate and give examples of how their identities were constructed and maintained (discussed further in 4.1.3-6).

4.5-8 Four tools for constructing identity

The literature review leads us to expect adolescents use a number of tools or technologies to construct and maintain their identity (Erikson, 1968; Foucault, Martin, Gutman, & Hutton, 1988). In interview 1s, four main tools for identity construction emerged from participants' responses.

From the literature review, the primary tool for identity construction for Erikson (1968) is experience and how it is mastered. We saw from the literature review how reading can be viewed to be a form of experience (2.2). As the focus of my study is literary, I begin by looking at how participants use literary experience taken from conventional literature as a tool for identity construction (4.5).

The sections following 4.5 (4.6-8) discuss three other tools which emerge in interview 1s which participants use to master experience, thereby constructing their identity. The first of these other tools – language – plays a crucial role in identity formation, Lacan (1977) argues. The remaining two tools for identity construction – role models, and thought and emotion – fit an Eriksonian understanding of identity formation.

Sections 4.5-8 are important to my study because they form the benchmark to see if and how the intervention altered these tools for identity construction and maintenance, therefore identity, and in turn emotional development.

4.5 Literature and reading

In contrast to Fisher's (2008) claim that adolescents live in a post-literature age, reading conventional literature appeared to be an important tool for constructing, understanding and maintaining identity for all participants. This could be explained by the fact that they had all chosen to take English literature for A Level. For Bradley, literature's effects on identity were recognisable if not explainable (p.82). But many were able to explain articulately how they used literature to understand and construct their identity.

For example, David's definition of identity relies on narratological understanding: identity is how one "characterises" oneself (p.80). He extends his explanation of how he uses conventional literature to understand his own identity development through reference to characters in Henry James' *A Portrait of a lady*. Just as the protagonist, Isabel Archer, is seen by her friend, Henrietta, to have been influenced by others, so too, David uses this technique of seeing himself through "characters" in his life to understand his identity, and alter himself accordingly (p.80). Here characterisation and characters' relationships become tools lifted from conventional literature and applied to the real world, fictionalising life, or realising fiction. Like David, Fred uses literary characters to refine his identity. In his case, Ahab becomes a *malum exemplum*, an anti-role model against whose poor example Fred sets achievable goals in his life (p.82). Fred reads literature to develop his imagination empathetically: "prac crit" (p.82), he says, helps him imagine readers' empathetic responses.

For Alan, literature is used as a check for his identity. If characters "circle" and are not absorbed into his memory, their circling indicates the presence of an idea that he must return to. Similarly, Ewan uses literature as a test for his identity, something to "stand resolute" against, but also, like Alan, to help spot identity malfunctioning. For Ewan, literature stirs emotions (Rosenblatt, 1982), making them "bubble up" so one can "see where the leak is" (p.81). For both participant literature has a cybernetic quality, reading conventional literature acts as a feedback loop.

Greg acknowledges the "privileged position" (p.83) he gets from reading works with particular types of narrators. Of Hemingway's *Indian Camp* which he had recently read, Greg describes how the "perspective of the father",

allows him to position himself "in the future…with the narrator" (p.83). The God's-eye-view of the father who is also a doctor, with its connotations of omniscience and omnipotence, makes Greg feel "triumphant" (p. 83), something which would confirm Fetterley's (1978) perspective that conventional literature reinforces male hegemonic positioning through narrative perspective. Interestingly, narrative perspective, rather than character, becomes a tool for annealing future identity.

But, as Rosenblatt (1982) contends, the reading event is unique for each person. Like all the participants, for Harry, reading literature is a unique event, "When it's just you and the book you have your own connection with it" (p.84). For Harry reading literature is not transactional, but instructional. Attempting to interact with a text he likens to "competing with the radio in a singing contest … the machine will win because it can't hear you" p.83). Whereas David, Fred and Greg transact with literary texts, hearing snatches of tune from time to time but constructing something original from them, and Ewan "stands resolute" singing passionately against the machine, Harry identifies literature's ability to shape his identity through this personal connection. However, conventional literature's powerfulness to transform identity is largely seen positively by Harry: he extracts skills from literature – "flexibility … a good life skill"; is able to think directly about emotion through literature "there's an emotion there – it's optimism"; and it helps him place "life into context …[making him] a little bit braver actually – bolder" (p.84).

It is clear that the conventional literature students read is a useful, multifaceted tool for understanding their own identity.

4.6 Language (see 4.11 for comparison)

In the literature review, I suggest that Lacan's (1977) concept of language can be important to understanding identity formation. Because the infant realises their separation from the world through language (by hearing the mother's "no"), the infant tries to master the mother's tongue/language in order to regain an illusory sense of wholeness. In interviews, the way participants describe their use of language to construct identity appears to emerge as an important tool for identity construction and works with Lacan's (1977) theory.

Aside from their relationship with literary texts above (4.5), 8/8 participants' relationship with language emerged from interview 1s as the most useful tool for constructing identity. Fred explains identity is a linguistic phenomenon – "a person's self-categorisation" and identifies himself through language (someone who enjoys "argument" (p.82)). Alan, for example, said in interview the "arrogant language" (p. 77) he uses is central to who he is. Alan could be said to have built reflexivity into his word choice – to describe one's own language as "arrogant" inserts an outsider's perspective into his self-categorisation showing he may know how his language can be perceived. His self-deprecating acknowledgement of his linguistic vice (arrogance) is also a form of apologia for his identity. On the other end of the spectrum to these two, in interview Harry appeared to be aware of the danger language might pose to his identity, avoiding situations where language may fail him, specifically when his language might conflict with others, "I try to avoid conflict… Like in a verbal argument – I don't articulate myself well … So I hold back" (p.83). His relationship with language, his reticence, is the cornerstone of his calm persona.

David, Ewan, and Bradley rely on language/linguistic techniques to articulate their identity. David's metaphor to describe what identity is – "how I play – not the playing [itself]" (p.80) – indicates his musical interests. Ewan employs a mechanical metaphor to describe how identity is capable of being repaired, "reading can make things – bubble up… [you can] get a sense of what is going on underneath – where the leak is and go repair it" (p.81). As discussed previously, Bradley uses an aqueous metaphor – "liquid" (p.78) – to describe the reactive nature of his identity.

Whilst Harry's avoidance of linguistic conflict and its separating effects may be regarded as Lacanian in how he recognises traumatic aspects of language, other participants use of language – through categorisation, self-deprecation, and metaphor – reveal how language is a multifaceted tools for constructing and maintaining identity by protecting it. These work in an Eriksonian vein.

4.7 Role models (see 4.12 for comparison)

In the literature review, we saw that Erikson describes how identity is formed in adolescence through a process called "fidelity". Fidelity involves adolescents using role models to project onto, or try out, different identities.

In interviews, role models, real and fictional, emerged as tools for identity construction for 7/8 (Alan, Charlie, David, Ewan, Fred, Greg, Harry). People in the participants' lives, (teachers and parents) emerged as the strongest role models. These personal role model could not remain distant figures; they had to be active in participants' lives. For example, Charlie explained, "interaction… over a long period of time" with these role models and "reflecting on your own responses" shaped his identity (p.80). Again, he acknowledges language's formative effects – conversation – on identity. Alan said his role models were his teachers who "were able to talk at length" (p.77) on any literary topic. Again suggesting role model's ability to control language, and language in regards to literature as well, was integral to their status as role models. Role models then seemed to embody, for some participants, linguistic and literary mastery.

Other role models seem more distant, like athletes or literary characters for 5/8 (Alan, David, Fred, Greg, Harry).

4.8 Thinking and emotion (see 4.13 for comparison)

In the literature review, I mention that the key indicator for emotional development in adolescence is a reflexive awareness about identity. This was borne out by interview 1 findings. No participant spoke about his emotional state. Strictly speaking participants speaking about emotions was not actually necessary to establish their current state of emotional development. Instead participants used abstract concepts, quite often derived from reading, to articulate how they thought of their identity.

4/8 participants (Alan, Bradley, David, Fred) spoke about their thinking as a way to explain how their identity operates. Fred used thinking to foreclose talk about emotions, "I don't think emotion comes into [identity] for me. I'm working in the Jungian vein" (p.82). Jung's philosophy becomes a framework in which Fred enacts the virtue of fidelity, putting faith in philosophical positions to explain his identity's processes of maintenance and

construction as Erikson (1968) outlines. Once again, reading – this time reading of Jung – becomes a way to "self-categor[ise]".

In interview 1, Bradley talked about thinking's relation to identity construction: "The process of thinking about identity changes identity" (p.78). "Thinking" is a tool for identity construction for Bradley, but not for maintenance: reflexivity appears to alter identity according to what Bradley says. In his statement, Bradley's pairs up ideas of "thinking" with "changes" – thinking leads to change for Bradley, and changes in identity, it may be argued, are an indication of thinking. If we follow the word "change" through Bradley's interview 1 therefore we get an indication of when he has been thinking heavily. "Change" and its lexemes cluster in Bradley's answers (9 out of his 12 mentions – p.78) when he discloses the effect his best friend's suicide had on his identity. It is reasonable to argue that an event of this nature and the emphasis he places on how much he has changed suggests Bradley has thought a lot about this event. Given the nature of the event, these thoughts are likely to be emotional in nature. However, Bradley does not mention feelings or emotions. This serves to reinforces the Eriksonian (1968) premise that emotional development can be measured in other ways – through identity formation – and specifically, in this case, thinking.

Summary of pre-intervention interviews

In interview 1, I discovered participants were already reflexively aware about how their identities are shaped and maintained. Importantly for this study, conventional literature seems to have had an effect on participant identity formation already. This will be useful because a comparison can be made between conventional literature's and trauma literature's effects on identity. Other tools – language, role models and thinking – (sometimes stemming from literature or reading again) are also used to construct and maintain identity, in line with many of the theories put forward in the literature review in sections 2.1-2.2.

4.9 Interview 2 findings and discussion

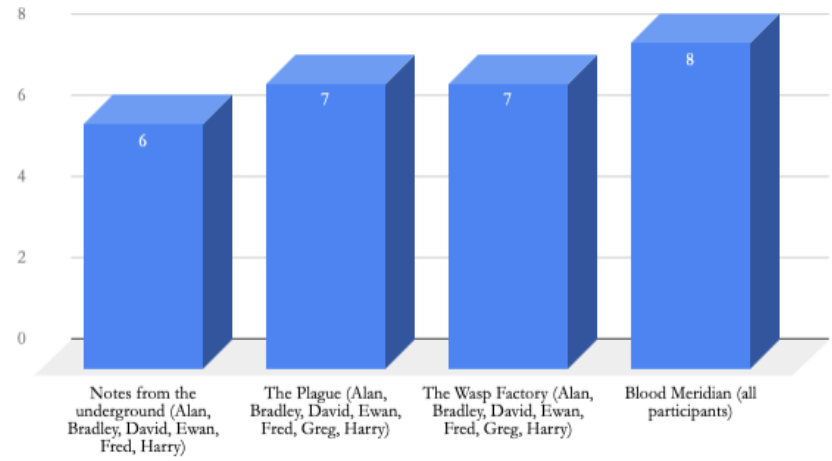
The second section of the findings and discussion takes its data from interview 2 (transcripts: Appendix III). It outlines how reading trauma literature made participants question previous tools used for identity construction (outlined above in *Tools for constructing identity* 4.1.5-8), and what new tools reading trauma literature encouraged/conferred.

The literature indicates that trauma texts can help readers understand the processes responsible for their identity by putting readers into contact with the self-altering experiences of its characters. Although conventional literature can achieve this level of reflexivity for readers as well, the intensity of self-altering experiences in trauma literature mean a greater likelihood that readers will be emotionally engaged by trauma literature.

4.10 Participation

All participants completed the core trauma studies curriculum (9 texts). Of the 4 optional novels, 6 participants completed *Notes from the Underground;* 7 completed *The Plague* and *The Wasp Factory*, and all participants read *Blood Meridian.*

Table 1 - Optional texts participation



4.11-14 Section preface: Effects on previous identity construction tools

The sections below outline how the previous tools for identity construction described above in 4.5-8 (reading; language; role models; thought and emotion) became ineffective, or called into question, by the intervention.

4.11 Language (see 4.6 for comparison with interview 1)

In the literature review, we saw that Lacan can be used to explain how the mastery of language is central to identity construction. On the basis of the data collected in interview 1s, I concluded that Lacan's theory of language

broadly fitted participants' descriptions of how they used language to construct identity. On the basis of the data collected in interview 2s, I tentatively conclude that participants' relationship with language as a tool for identity construction had altered in three ways (meaning; reticence; narrative grammar) as a result of the intervention.

a. Meaning

In interview 2s, 4/8 participants (Charlie, David, Ewan, Fred) told me that the meanings of certain words appeared more imprecise after reading the trauma curriculum. Charlie and David both told me in their separate interviews that they had wanted to use the same term – "evil" (p.86) – to describe a character in "The Boy who was raised as a Dog" but that evil's meaning had become unstable to each of them as the distinction between idiocy and maliciousness blurred when attempting to describe one particular character's actions. In the literature review (2.3.2), I describe Nussbaum's (2009) argument that ethical stances are generated through reading literature by exposing readers to scenarios of ethical ambivalence where comfortable binaries, of good and evil in this example, become difficult to maintain. If identity is partly based on the ability to linguistically categorise (as suggested by Fred in interview 1s), in this example, Charlie and David realised, as a result of the nuanced ethical situation they were posed with by trauma literature, their previous tools for linguistic/ethical categorisation may not have been as precise as they had thought. Trauma literature offers a greater frequency of ethically ambivalent scenarios than conventional literature, and by doing so calls into question easy ethical and linguistic binaries.

After reading excerpts from another trauma curriculum core text, Foxe's *Book of Martyrs,* Ewan and Fred voiced apprehensions about whether words meant the same to both user and listener. Ewan and Fred were specifically concerned with the martyrs' certainty that their words, words they were prepared to be burnt alive for, meant the same to them as for others. Ewan envied the confidence the martyrs had in their words' meaning, "it was traumatising … the fervency with which men went to their violent deaths … for words which they could change" (p.89). What was traumatising was the martyrs' certainty about their words' meaning which Ewan had begun to call into question as a result of the reading. As all participants appeared to recognise the centrality of words to identity formation in interview 1, doubts about words' meanings' stabilities meant doubts also about the material through which identity is constructed according to Lacan (1977). As an example, Fred, who said in interview 1

that identity relied on words ("self-categorisation") began to doubt the "benefits" of this tool when reading about how the martyrs "died by self-categorising" (p.89). However, these doubts about the benefits of previous linguistic tools, led to an aspiration to invent more precise linguistic tools (see *"Speak up"*). Additionally, out of the aporia arising from realising the lack of benefits of self-categorisation, Fred appeared to experience a new understanding of his identity construction, "maybe self-categorisation – can't really capture what a person really is – it always falls short". Fred said that the categories he had put around himself had been called into question by reading the trauma curriculum and perhaps this doubt around his former categories is close to the negative capability a reader experiences about their own selves which Onega (2011) outlines (2.2).

b. Reticence

In interview 1s, Bradley, David, and Harry had explained avoiding confrontations had been a way they maintained their identity. The intervention appeared to lead to a decrease in reticence overall, but especially for these three participants. Harry described a scenario from *Night* where one character's inability to speak up was "like a dream where you have to move your muscles but you're paralysed" (p.92). After reading *Night* – reticence – the defining feature of his identity in interview 1 had become nightmarish**.** This meets the expectations of the literature review: Felman (1995) noticed how students' response to trauma literature was more words, written and oral (for more of this see 4.17 *Speak up*).

c. Narrative grammar

In the literature review, we saw that Luckhurst (2013) suggests that trauma challenges representation, but that this challenge acts as a form of stimulus which engenders the creation of inventive literary structures to represent trauma. 5/8 participants (Alan, Charlie, Fred, Greg, Harry) told me the structures of the trauma narratives challenged their interpretative faculties, presumably because of the difference between them and conventional narrative structures.

Alan, for example, was frustrated by *Night's* structure. In the edition I supplied, *Night* closes with Wiesel's Nobel Prize speech. Alan said, "*Night* is very obviously … following that pattern [of trauma literature] – it's taking you by the hand and guiding you through it – and you have this beautiful closure at the end" (p.85). Alan's sarcastic objection to trauma literature was the way it seems to follow "that pattern" to evoke particular types of response. Alan distances trauma literature from more conventional narrative patterns with the determiner "that". 3/8 participants (Alan, Ewan, Greg) mentioned *Night*'s "pattern" as in some way problematic. One might plausibly conclude this was because their interpretative capabilities were being tested by trauma literature's narrative arrangement.

Alan's phrase "taking you by the hand" was striking in relation to the literature review which establishes the role story-structures play in therapeutic practice. Alan seemed to object to being "guid[ed]". I mention in 3.15 Ethics that I was concerned my curriculum could lapse into therapy. Here Alan was implicitly rejecting the textual grammar – the down-and-up, katabatic-anabatic structure – the therapeutic basis of trauma literature i.e. after night/trauma comes morning/growth. It may also be plausible to propose that Alan's frustration with the text's organisation may suggest transferred traumatisation, or at least upset at how the way the traumatic event was handled. Alan is Jewish and although never specifying this is as a source of his grievance with *Night*'s closure, we may speculate that this had some role to play in his emotional response.

Alan's case brings up an important to distinction to consider: what participants say about themselves vs what is actually shaping their development and responses. In many cases it was hard to ascertain the distinction and therefore a limitation (see 4.19 Limitations).

4.12 Role models (see 4.7 for comparison with interview 1)

After the intervention, more distant role models, sportsmen and literary characters, suffered a dulling of their lustre for 3/5 participants (Fred, Greg, Harry) who named them as influential in identity construction pre-intervention. Parental role models' positions were revaluated by 5/7 participants (Alan, Charlie, David, Ewan, Fred, Harry) and reinforced by 4/7 (Charlie, David, Ewan, Harry). The need to reinforce parents as good role

models might suggest parents' predominant position in shaping participants' identities had been challenged by the curriculum. For example, Charlie deliberately reread Parry's short story on child neglect to his parents because he "was looking for some kind of security from them – their reactions became more interesting to me – I wanted horror and I kind of got it" (p.86). Literature which puts parents under scrutiny in this way may seem harmful to emotional development. However, this scrutiny may reinforce familial bonds as in Charlie's case (also, see Harry's comments in *"Speak up"* below). Although role models were scrutinised, the process led to a greater appreciation and understanding of the vital function role-models play in the participants' identity.

4.13 Thinking and emotion (see 4.8 for comparison with interview 1)

Some participants began to consider the emotional basis of their thinking. Fred told me Parry's story had rid him of a kind of "dualism" (p.90). Fred said he had thought of the mind and body as separate before reading Parry's short story. In interview 2, he described his thinking as "an emotional decision" (p.90) because he had not consciously thought dualism through. Fred told me he had previously gone without eating and drinking for extended periods as a way of training the mind which he considered separate from the body. The intervention made Fred more aware of emotional origins of certain types of thinking and made him more aware of the process of identity maintenance.

4.14 Aporia

"Shock" and "surprise", mentioned by 7/8 (Bradley, Charlie, David, Ewan, Greg, Harry) seemed to lead to a state of aporia. Aporias arose specifically around how to represent the holocaust (Alan, Greg, Harry, Ewan). Aporias often manifested in interviews as emotion (see 4.18). For example, Alan's frustration with *Night*, or Fred's annoyance and confusion with the uncle in Parry's work. Intense emotions seemed to lead to greater reflection (see 4.18).

4.15-18. New tools for identity construction

The main motivator for participants to find new tools for identity construction and understanding was the realisation – caused by the intervention – that previous tools for identity construction (4.11-14 above) may have been imprecise. Finding previous tools in a state of failure, participants were compelled to search, and re-search texts, to find salvageable resources from the debris of senses these rupturing narratives left behind. The findings below suggest participants created or enhanced four tools for identity formation below as a result of reading the trauma curriculum.

4.15 Interpretive strategies

If, as the literature review suggests, trauma literature resists the interpretative strategies to which conventional literature yields, trauma literature also necessitates new interpretative tools.

One of the key tools 7/8 participants employed was rereading (Alan, Charlie, David, Ewan, Fred, Greg, Harry). As a concept rereading gestures towards ideas in trauma theory of flashback, or relapse (Luckhurst, 2013) in the way that rereading could be understood as traumatic repetition of the initial reading. In the case of the Sioux and the infant, Erikson and Lacan respectively explain how repetition seems to be a way of addressing trauma and it is interesting to see how participants naturally developed this interpretative technique.

Through rereading, participants showed faith in their ability to work through the moral dilemmas in the texts. Being prepared to re-engage with textual aporias until they had found a suitable interpretation indicates the development of a skill which goes beyond the whistle-stop touring of texts encouraged in the typical way school curricula are shaped, as outlined in the literature review (Sumara,1994b). If, as David described in interview 1, one takes interpretative skills from reading literature and applies them to understanding one's own identity, something Rosenblatt (1982) argues happens at each reading, then the skill of rereading is a tool for assessing how identity maintains itself in an Eriksonian sense. Sumara (1994a) contends "the experience of reading" conventional literature allows for "personal reflection" (pp.276-77). But trauma literature encouraged rereading: the experience of reading became the plural experiences of reading, and personal reflection, reflections on identity. This frequency of reflections would constitute emotional development.

Charlie (4.12) combined rereading with another interpretative tool - reading aloud. Charlie was interested in his parents' reactions to the trauma narrative (about parental neglect). His parents' reactions became a refracted source of personal reflection, and another tool for interpretative insight of self. Doubling the effect of the reaction through reading aloud, and the ensuing discussion of the text which followed, allowed Charlie to consider his own upbringing, and the way his identity has been constructed through his parents.

4.16 Perceptions of self

Perceptiveness might appear to be the opposite of aporia. But in interview 2s, growing participant perceptiveness seemed to involve an ability to cope better with uncertainties, subtleties, and perplexity.

After the intervention, 7/8 participants (Bradley, Charlie, David, Ewan, Fred, Greg, Harry) perceived themselves differently. This is one of the expectations of reading trauma literature as suggested by the literature (Caruth, 1996; Balaev, 2008; Luckhurst, 2013). However, there were nuances to how radically self-perception was altered, and also how altered perceptions of society, in particular, altered perceptions of self. What came through strongly in 6/8 interviews (Bradley, Charlie, David, Ewan, Greg, Harry) was a social element – an awareness of class privilege, and gratefulness for their good fortune. Perceptions of self were altered through a new perception of the "much wider spectrum of human nature" (David, p.86) than participants perhaps had previously recognised. Charlie said the trauma texts reminded him "about looking down" (p.86), which he implicitly opposes to looking up (at those who had more). The intervention supported participant's understanding of their identity by repositioning their gaze rather than offering new lenses.

Bradley's interviews are worth dwelling on here. Describing the effect of his friend's suicide in interview 1, he had said a "window misted up" (p.78) inside him. After reading *Night,* Bradley said the text helped him "see clearly" (p.88). Although Bradley was not commenting on his own personal trauma in this second interview, the metaphors he used could be argued to be revealing. The trauma curriculum might be described like opening this misted window for Bradley, "like a blast of cold air" he said in interview 2, "a resetting" (p.88).

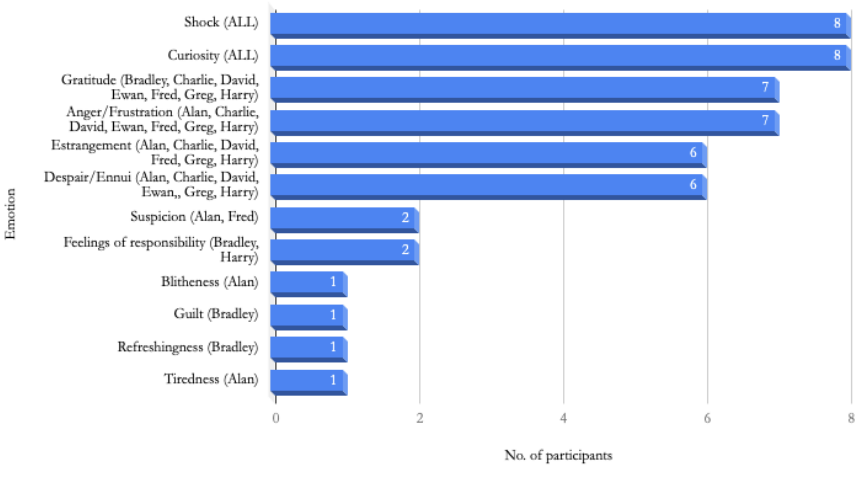
4.17 "Speak up" (Alan – p.85)

After the intervention, 7/8 participants (Alan, Bradley, Charlie, David, Ewan, Greg, Harry) recognised the importance of "speak[ing] up". "Speak[ing] up" took different forms: in some cases, it meant speaking when something seemed wrong (Bradley, David, Harry), in others, speaking was a democratic expectation (Greg).

5/8 participants (Charlie, David, Ewan, Greg, Harry) said they would be more willing to speak out when in difficulty as a result of the intervention. This tool was not new but had been under-utilised. Felman (1991) argues her students' need to talk and write increased following the trauma curriculum she introduced. I found participants describing a process of replacing previous tools of reticence with new tools of interaction, moving from states of passivity to activity. Indications of this movement towards being more active were already observable in interview 1: 6/8 participants (Alan, Bradley, David, Fred, Greg, Harry) indicated a dislike of writers with agendas (see 4.19 *Resistance vs surprise* below). In interview 2, the idea of speaking up surfaces not only as a device to counteract the powerful voice of writers, but as strategy for counteracting what writers represent on a cultural and political level in control societies, where the arts can be read as one of many media of control (Hunter, 1988). Attempting to assert their identity through speech suggests an awareness of a sense of sameness that needs to be maintained by not being spoken over (Erikson, 1968).

4.18 Thinking and emotional endurance

Table 2 - Emotions emerging after the intervention



Although emotion was not strictly relevant for tracking emotional development, I noticed strong emotional responses to the trauma literature emerging at interview which seemed to bring about a rigorous questioning of self. Emotions such as shock, despair, anger arose predominantly.

Trauma literature's effectiveness as a tool for identity awareness seemed to lie in stirring stronger emotions more vigorously than reading conventional literature, which led to a reflexive questioning of identity.

Of particular interest in interview 2 was the idea that the trauma curriculum engendered a type of reaction formation (see 2.1.4), which I would describe as a type of emotional endurance for thinking about the big ontological questions, probably the biggest questions one could ask about identity: "what is life and what happens after life and who are we when we die?" (David).

David illustrated how the trauma curriculum built emotional endurance to think about identity. He told me in interview 2 that he previously conceived of the big ontological questions as a type of "self-harming – mentally" (p.87) because there was no possibility of achieving an answer. What had forced David to consider "the scariest questions" in a less sinister light was an image in *The Wasp Factory* of "maggots eating someone's head" (p.87). David described the image as "stretching the mind" (p.87), a type of intellectual callisthenics. Dwelling on these questions harm in the same way that "stretching" does. To take David's metaphor further, remaining in this ontologically questioning pose, "even if…painful" (p.87) creates small tears in the fibres of identity that allow him to stretch further. But this form of epistemic rupture is not so much a breach as an expansion of the material of self and its capabilities, and indicates an awareness on his part of how identity can be expanded in line with Erikson's (1968) definition of emotional development as self-awareness of how identity constructs and maintains itself. David's description of himself being more willing to dwell on difficult questions without the possibility of a definite answer matches Onega's (2011) expectation of trauma literature bringing about a state of negative capability, an authentic familiarity with themselves through the *via negative*, through recognising there are known unknowns when it comes to identity.

The whole experience of the trauma curriculum itself was described by David as a "bombardment" (p.87) (a metaphor used by Fred as well (p.90), and something Alan gestures towards, too – p.85). But this "bombardment" of emotional text after text led to a blitz spirit of sorts, a stoical ability to sit comfortably in what would otherwise be painful perplexity.

Summary of post intervention interviews

Interview 2s found that reading trauma literature led to realising previous tools for identity formation derived from conventional literature were imprecise. In order to compensate for the loss of these tools, participants improvised by enhancing previous tools or creating new ones. The new tools participants created were: new interpretative strategies, especially rereading and asking for others help in interpreting; new perceptions of identity emanating from altered perceptions of class privilege; an increased proclivity to speak out; and comfortableness with dwelling on the uncertain aspects of their identity. What the trauma literature curriculum seemed to achieve overall was an even greater capacity for reflexivity about identity which strongly implies emotional development.

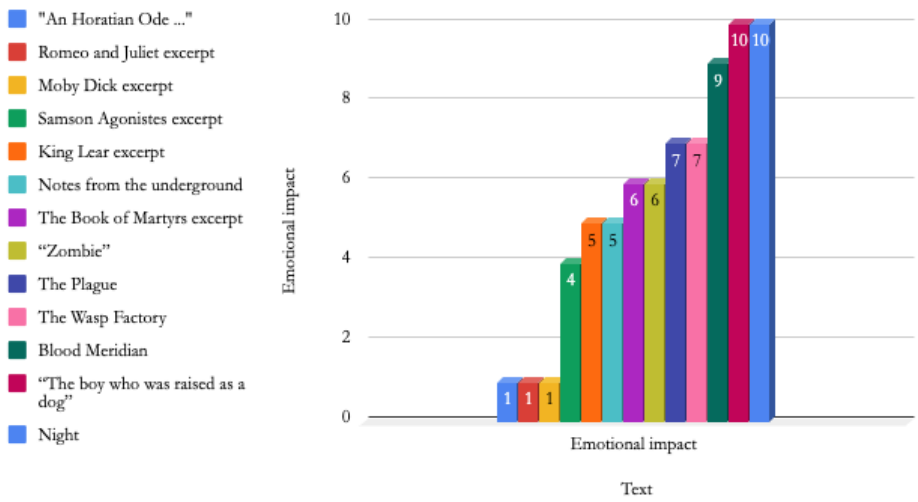
4.19 Limitations

Using participant evaluation as a form of collaborative systemic critical review, I asked how participants would refine the study if it were to be repeated. I believe the study has the power to transform mine and my colleague's professional practice by making us aware of the power and responsibility we yield when creating curricula. The limitations below are a result of participant and collegiate collaborative evaluation of the findings and methodology.

Immersive qualities

After reading, participants were asked to scale the emotional impact of each text in relation to others. 0 indicates the text left participants unmoved. 10 indicates a text moved participants significantly.

Table 3 - Emotional impact vs trauma literature text



Participant evaluation indicates immersive texts were more emotionally engaging than excerpts. Although longer texts

(novels) gained emotional impact scores of 6 or higher, two shorter works – "The boy who was raised as a dog" and *Night* – scored the highest suggesting that completeness rather than length of text determined how immersive the text was. Excerpts did not score highly.

Proximity

Participants often employed metaphors of closeness and distance to describe the proximity of the subject matter to them. The time period when the text was written also seemed to determine emotional impact. The further away in time, the less the emotional impact, mainly because of the distance of the subject matter for 5/8 (Bradley, Charlie, Fred, Greg, Harry). Bradley said, "I think the closer you are to [the text] the more effective it is … Shakespeare – it was distant in time and impersonal" (p.88) and Greg mentions other texts being "…too distant. Too bookish" (p.91).

All participants said that when texts' subject matter seemed relevant they became more engaged. Texts dealing with issues of family, religion, and conscience scored highly (Table 3). For example, although dealing with traumatic content, Foxe's *Book of Martyrs* seemed to have less emotional impact because the background content was not as familiar as WWII. However, as with Alan's case (in 4.11c), it is difficult to distinguish between what participants say and what is actually shaping their emotional development and responses.

Figuration

Some participants (Charlie, Greg, Harry) found fictional texts estranging whilst others found the impact of texts was enhanced by allegorical/figurative elements. For example, treating the Nazis as a type of disease in *The Plague* was engaging for Ewan, implying figuration does not always contaminate historical trauma's emotional purity, a finding which contradicts some criticisms of trauma literature in the literature review (Gilmore, 2001). Several participants alluded to figuration as a suitable way to treat trauma (Alan, David, Ewan, Fred, Greg) because the horror could be conveyed powerfully through a fictional apparatus, something Luckhurst (2013) argues is possible. Perhaps fiction's power to convey relies on, as Derrida (1992) suggests, literature's *suspendedness*, its ability to treat subjects without conforming to the interpretative conventions of other disciplines. Not everyone believed figuration was the best way to address trauma. Fred, who will be an undergraduate historian next year, said history

was the only way to treat "mass" destruction like the Holocaust, "I think [the way] to get over mass problems is by mass fact" (p.90)

Resistance vs surprise

A strong theme of resistance vs surprise emerged in some interview. 6/8 participants (Alan, Bradley, David, Fred, Greg, Harry) said in different ways they resisted feeling what texts were coercing them to feel. The most emotionally stirring texts often surprised readers through a matter-of-fact style, or a different angle. As critical friends suggested, setting up a trauma curriculum and entitling it so limited the impact of the surprise factor as participants were braced to read traumatic texts.

5. Conclusion

It is worth reviewing my argument in the conclusion. I wanted to find out the effects of trauma literature on adolescent emotional development. In order to do this, I used Erikson's (1968) concept of emotional development which sees emotional development in terms of an increasing capacity to understand how one's identity is constructed and maintained. My aim then became exploring the effect of trauma literature on identity. I thought the best way to understand this is through a comparison of how conventional literature effects identity and then how trauma literature effects identity. My findings suggest trauma literature seems to encourage readers into self-reflection, implying a greater understanding of identity, which in Erikson's terms strongly suggests emotional development.

Considering why emotional development as identity is important to learning and teaching is where I would like to end. Shulman (2002) has been used by other theorists working in the trauma-education field to explain why identity formation and emotional development is the bedrock of learning (Murphy, Muckerheide & Roen, 2006). He is worth quoting in full:

Learning begins with student engagement, which … leads to knowledge and understanding [which]… leads to higher-order thinking in the form of a capacity to exercise judgment in the face of uncertainty and to create designs in the presence of constraints and

unpredictability. Ultimately, the exercise of judgment makes possible the development of commitment. In commitment, we become capable of professing our understandings and our values, our faith and our love, our skepticism and our doubts, internalizing those attributes and making them integral to our identities. These commitments, in turn, make new engagements possible—and even necessary.

The end of learning is identity for Shulman (2002). Shulman's model, of learning being a process of moving from uncertainty, to judgement, to commitment, to "internalising" attributes of doubt, has echoes of Erikson's (1968) developmental model for adolescents: a movement from uncertainty to judging to commit to an identity (fidelity). An identity makes "new engagements"– learning in other words – possible. Without identity, Shulman suggests, learning is not possible.

The ability to "create designs…in the presence of unpredictability" is almost identical to narrativization of trauma – for narrative is the designing/patterning/ordering of abstract, seemingly unorderable or unpredictable elements. That learning is inextricably linked with an ability to narrativise, to represent and order, has frequently been claimed (Bruner, 1991; Polkinghorne, 1995). And this same ability to order knowledge into narrative, into "designs", is the same ability required to order experience into identity. Reading trauma literature can inspire the creation of new "designs" through which students will be better able to cope with the challenges of all types of abstraction, traumatic, mathematic, scientific or literary put in their way as they go through life. Trauma narratives may be the most useful of narratives for demonstrating how to make new narrative tools, and for testing, tempering, even annealing identity – an identity formed through self-narration (Luckhurst, 2013).

And it this idea of annealing identity on which I want to end. Trauma literature helps create an identity by tempering it – colliding what trauma literature engenders – "uncertainty", "unpredictability", "doubts" – with more conventional attributes of identity – "values", "faith", "love". Trauma narratives, more than conventional ones, make readers aware of the structural instability of their own autobiographical narratives, and epistemological categories. By rupturing previous tools of mastery and identity construction, participants in my study found themselves in a disquieted state of negative capability, leading them to search for and create better tools for understanding their own identity. As emotional wellbeing becomes an ever-growing concern in education, English,

as a subject, finds itself in a privileged position. As English teachers, we should be aware of the unwitting power over aspects of the fundamental basis of learning – emotional development – we wield when we design our curriculums.

What goes unsaid is that "Trauma has always been a part of learning and teaching" (Borrowman & White, 2006, p. 182). Both teachers and learners bring past traumas to each lesson and each text. Whilst official statistics claim 8.1% of UK 5-19 year olds have suffered from an emotional disorder (Sadler et al., 2018), I found that amongst my participants, one of my eight participants (12.5%) admitted he had suffered from a serious past trauma. Emotional awareness makes for better teachers (Collins Sitler, 2008), and as a result of this research I hope I, and the colleagues who come to read versions of this dissertation will be, too. When trauma goes unaddressed in our curricula, as if it is not part of the course of a life, an opportunity is lost, "In the face of life's horror …there is only one comfort: its alignment with the horror experienced by previous witnesses" (Canetti, 1974). English also finds itself in a position to be able to offer this comfort.

The study is not meant to sit on a dusty bookshelf in the Bodleian and be forgotten. I have endeavoured to make it known what I have been researching in the wider teaching community wherever I can to ensure that if able to transform the professional practice of colleagues beyond my school they will know about it. I have been asked to publish this study in two different settings, one academic and one professional, to ensure that the collaborative nature of this project has an afterlife. Firstly, I will be contributing an article describing the research in the educational journal *Impact* which will have a broader theme on Character education in that issue. Secondly, I have been commissioned by the *TES* editor in charge of the research section to contribute an article for early 2020. As a result of the interest in the study generated by the poster conference held at Lady Margaret's Hall, Oxford, in June 2019, I have been asked to deliver a talk at *The Times Educational Festival* on the study. Apart from an English INSET I have been asked to run on my study's findings and implication for curriculum decisions, I have also been invited to two schools to lead INSETs for Religious Studies departments.

Whilst conceding the possibility that some of my conclusions may be unreliable for reasons of asymmetries of power and whilst recommending the reader approach my conclusions critically accordingly, I believe my research

has a catalytic validity (Lather, 1991) making me more emotionally aware of the students I teach, and giving my students an awareness, and by extension more of a command over the tools for self-creation.

Moving from a state of ignorance to knowledge is not a smooth ascent; it involves rupture, involves a fall. As to the ethics of rupturing, of education itself as I see it, I think support is fundamental: better, I would argue, to begin the process of intellectual and emotional "stretching", of Foucauldian rupture, in the supportive networks of school than any other place.

Let me go back to Dan, with whom I began, for my concluding idea. Dan had been shocked by the protagonist's decision in "Zombie"; choosing the half-way house between suicide and continuing not to cope with the pressure of high-expectation. I wish I had given him *Hamlet* afterward. To read another version of how to cope with the pressure of high expectation – that repetition might have been useful.

But as it turned out, Dan ended up taking English literature A Level.

References

Alayarian, A. (2015). *Handbook of Working with Children, Trauma, and Resilience: An Intercultural Psychoanalytic View*. London, UK: Karnac Books.

Alexander, P., Harris-Huemmert, S., & McAlpine, L. (2014). Tools for reflection on the academic identities of doctoral students. *International Journal for Academic Development, 19*(3), 162-173. doi:10.1080/1360144X.2013.817333

Anderson, H., & Goolishian, H. (1990). Beyond cybernetics: Comments on Atkinson & Heath's "Further thoughts on second-order family therapy". *Family Process*, *29*(2): 157-163.

Anderson, H., & Goolishian, H. (1992). The client is the expert: a not knowing approach to therapy. In S. McNamee & K J. Gergen (Eds.), *Therapy as Social Construction* (pp. 25-39). London, UK: Sage.

Anderson, T. (2016). *Performing Early Modern Trauma from Shakespeare to Milton*. London, UK: Routledge.

Arendt, H. (2018). *Thinking Without a Banister: Essays in Understanding, 1953-1975* (1st ed.). New York, NY: Schocken Books.

Arnold, M. (1964). 'The Function of Criticism at the Present Time', in *Essays in Criticism*. New York: Everyman's Library. (Original work published 1864)

Avni, O. (1995). Beyond Psychoanalysis: Elie Wiesel's Night in Historical Perspective. In L. Kritzman (Ed.), *Auschwitz and After: Race, Culture and the "Jewish question" in France* (pp. 203-218). London, UK: Routledge.

Balaev, M. (2008). Trends in literary trauma theory. *Mosaic*, *41*(2), 149–165.

Barker, F. (1993). *The Culture of Violence*. Manchester, UK: Manchester University Press.

Bennett, E.L. (1992). *The psychological and developmental process of maintaining a positive lesbian identity.* Unpublished manuscript. Boston University, Boston, MA.

Berger, J. (2004). Trauma without disability, disability without trauma: A disciplinary divide. *Journal of Advanced Composition*, *24*, 563–582.

Bersani, L. (1995). *Homos*. Cambridge, MA: Harvard University Press.

Bell, J., & Duff, P. (2002). "Narrative Inquiry: More than Just Telling Stories." *TESOL Quarterly*, *36*(2): 207–213. doi:10.2307/3588331

British Educational Research Association. (2018). Ethical Guidelines for Educational Research. Retrieved from https://www.bera.ac.uk/researchers-resources/publications/ethicalguidelines-for-educational-research-2018

Borrowman, S., & White, E.M. (2006). Are you now, or have you ever been, an academic? In S. Borrowman (Ed.), *Trauma and the teaching of writing* (pp. 181-99). Albany, NY: SUNY Press.

Brownson, S. (2008). Ethical criticism and literary theory. Retrieved from https://www.academia.edu/29696881/ETHICAL_CRITICISM_AND_LITERARY_THEORY

Bruner, J. (1991). The narrative construction of reality. *Critical Inquiry 18*(1), 1-21.

Brooks, P. (2012). *Reading for the Plot*. Cambridge, MA: Harvard University Press.

Butler, J. (2004). *Precarious life: The Powers of Mourning and Violence*. London, UK: Verso.

Carello, J., & Butler L.D. (2014). Potentially Perilous Pedagogies: Teaching Trauma Is Not the Same as Trauma-Informed Teaching. *Journal of Trauma & Dissociation, 15*(2), 153-168. doi:10.1080/15299732.2014.867571

Carter, K. (1993). The place of story in the study of teaching and teacher. *Educational Researcher*, *22*(1), 5-18.

Caruth, C. (1995). *Trauma: Explorations in Memory*. Baltimore: Johns Hopkins University Press.

Caruth, C. (1996). *Unclaimed Experience: Trauma, Narrative, and History*. Baltimore: Johns Hopkins University Press.

Cohen, L., Manion, L., & Morrison, K. (2018). *Research methods in education*. Abingdon, NY: Routledge.

Cole, M., & Cole, S.R. (1989). *The Development of Children*. New York, NY: W.H. Freeman & Co.

Courtland, M. C., French, M. E., Owston, S., & Stead, V. (1998). Literary Text, the Reader, and the Power of Shared Response. *Canadian Journal of Education / Revue Canadienne de l'éducation*, *23*(3), 329–341. Retrieved from https://www.jstor.org/stable/1585943

Creswell, J.W. (2014). *Research design: Qualitative, Quantative, and mixed methods approaches* (4th ed.). Los Angeles, CA: Sage.

Crosby, S. D., Howell, P., & Thomas, S. (2018). Social justice education through trauma-informed teaching. *Middle School Journal, 49*(4), 15-23. doi:10.1080/00940771.2018.1488470

Davis, K., & Weinstein, E. (2017). *Identity Development in the Digital Age*. doi:10.4018/978-1-5225-1856-3.ch001.

Denscombe, M. (2014). *The Good Research Guide* (4th ed.). Maidenhead, UK: Open University Press.

Derrida, J. (1992). *Acts of Literature*. London, UK: Routledge

Dias, P. (1994). Using literature in middle school and secondary classrooms. In M. C. Courtland & T. J. Gambell (Eds.), *Curriculum planning in the language arts K-12: A holistic perspective* (pp. 177-192). North York, ON: Captus Press.

Dickson-Swift, V., James, E. L., Kippen, S. and Liamputtong, P. (2007) Doing sensitive research: what challenges do qualitative researchers face? *Qualitative Research, 7*(3), 327–53.

Dickson-Swift, V., James, E. L., Kippen, S. and Liamputtong, P. (2008) Risk to researchers in qualitative research on sensitive topics: issues and strategies. *Qualitative Health Research, 18*(1), 133–44.

Dickson-Swift, V., James, E. L., Kippen, S. and Liamputtong, P. (2009) Researching sensitive topics: qualitative research as emotion work. *Qualitative Research, 9*(1), 61–79.

Draper, S. (2006). Narrative Pedagogy. Retrieved from http://www.psy.gla.ac.uk/~steve/nped.html

During, S. (2013). *Foucault and Literature: Towards a Geneaology of Writing*. London, UK: Routledge.

Elgot, J. (2019). Attorney general's Milton-Brexit mashup a hit at Tory conference. Retrieved from https://www.theguardian.com/politics/2018/oct/03/attorney-generals-speech-delights-tory-conference-delegates.

Erikson, E.H. (1950). *Childhood and Society*. New York, NY: Norton.

Erikson, E.H. (1958). *Young Man Luther*. New York, NY: Norton.

Erikson, E.H., Paul, I.H., Heider, F., & Gardner, R.W. (1959). *Psychological issues*. New York, NY: International Universities Press.

Erikson, E.H. (1964). *Insight and Responsibility*. New York, NY: Norton.

Erikson, E.H. (1968). *Identity: Youth and Crisis*. New York, NY: Norton.

Erikson, E.H. (1974). *Dimensions of a New Identity*. New York, NY: Norton.

Erikson, E.H. (1975). *Life History and the Historical Moment*. New York, NY: Norton.

Evans, M. (2018). Can Britain avoid the trauma of crashing out of the EU without a deal? Retrieved from *https://www.cbc.ca › news › world › britain-leaving-european-union-deal-...*

Fahie, D. (2014) Doing sensitive research sensitively: ethical and methodological issues in researching workplace bullying. *International Journal of Qualitative Methods, 13*(1), 19–36.

Farrell, K. (1998). *Post-traumatic culture*. Baltimore: Johns Hopkins University Press.

Fee, T. (2012). Irreconcilable Differences: Voice, Trauma, and Melville's "Moby-Dick". *Mosaic: An Interdisciplinary Critical Journal, 45*(4), 137-153. Retrieved from http://www.jstor.org/stable/44030205

Felman, S. (1991). Education and Crisis, or the Vicissitudes of Teaching. *American Imago, 48*(1), 13-73. Retrieved from http://www.jstor.org/stable/26304031

Felman, S. (2002). *The Juridical Unconscious: Trials and Traumas in the Twentieth Century.* Cambridge, MA: Harvard University Press.

Feinberg, B. (2005). *Welcome to lizard motel: Protecting the imaginative lives of children*. Boston, MA: Beacon Press. Retrieved from https://ebookcentral.proquest.com

Fetterley, J. (1978). The Resisting Reader: A Feminist Approach to American Fiction. Bloomington, Indiana: Indiana University Press.

Fish, S. (1980). Is there a text in this class? The Authority of Interpretive Communities. Cambridge, MA: Harvard University Press.

Fisher, M. (2010). *Capitalist realism*. Winchester, UK: Zero Books.

Fletcher, A. (1982). The first century of English Protestantism and the growth of national identity. *Studies in Church History, 18*, 309-317. doi:10.1017/S0424208400016193

Flyvbjerg, B. (2006). Five misunderstandings about case study research. *Qualitative Inquiry, 12*(2), 219-245.

Forrester, J. (1996). If p, then what? Thinking in cases. *History of the Human Sciences, 9*(3),1–25. doi:10.1177/095269519600900301

Foucault, M., Martin, L. H., Gutman, H., & Hutton, P. H. (1988). *Technologies of the self: A seminar with Michel Foucault*. London, UK: Tavistock Publications.

Fowler, F. J. (2009). *Survey Research Methods* (4th ed.). Thousand Oaks, CA: Sage.

Freedman, J., & Combs, G. (1996). *Narrative Therapy. The Social Construction of Preferred Realities.* New York, NY: Norton.

Freeman, M. (1993). *Rewriting the self: History, memory, narrative*. New York, NY: Routledge.

Furlong, A. (2019). The Changing Landscape of Youth and Young Adulthood. In A. Furlong (Ed.). *Routledge Handbook of Youth and Young Adulthood.* Oxford, UK: Routledge.

Gabbard, G. O. (2001). A contemporary psychoanalytic model of countertransference. *Journal of Clinical Psychology, 57*(8), 983-991.

Gadd, D. (2004). Making sense of interviewee–interviewer dynamics in narratives about violence in intimate relationships. *International Journal of Social Research Methodology*, *7*(5), 383–401.

Gearon, L. and Wynne-Davies, M. (2018). Literature and Security: CIA Engagement in the Arts. What Philosophers of Education Need to Know and Why. *Journal of Philosophy of Education*, *52*(4), 742-761. doi:10.1111/1467-9752.12333

Generalised anxiety disorder in adults. (2019). Retrieved from https://www.nhs.uk/conditions/generalised-anxiety-disorder/#

Gergen, K. J. (1992). Toward a postmodern psychology. In S. Kvale (Ed.), Psychology and postmodernism (pp. 17–30). London, UK: Sage.

Gergen, K. J. (1994). Exploring the postmodern: Perils or potentials? American Psychologist, 49(5), 412–416.

Gergen, K. J. (1997). The place of the psyche in a constructed world. Theory and Psychology, 7(6), 723–746.

Gerring, J. 2007. *Case Study Research. Principles and Practices*. Cambridge, UK: Cambridge University Press

Gilligan, C. (1982). *In a different voice: Psychological theory and women's psychological development.* Boston, MA: Harvard University Press.

Gilmore, L. (2001). *The limits of autobiography: trauma and testimony*. Ithaca, NY: Cornell University Press.

Glaser, B.G., & Strauss, A.L. (1967). *The Discovery of Grounded Theory: Strategies for Qualitative Research*. New York, NY: Aldine De Gruyter.

Goggin, P. N., & Goggin, M.D. (2006). Presence in Absence: Discourses and Teaching (In, On, and About) Trauma. In S. Borrowman (Ed.), *Trauma and the teaching of writing* (pp. 181-199). Albany, NY: SUNY Press.

Guest, G., Bunce, A., & Johnson, L. (2006). How Many Interviews Are Enough? An Experiment with Data Saturation and Variability. *Field Methods, 18*(1), 59–82. doi.org/10.1177/1525822X05279903

Guilfoyle, M. (2003). Dialogue and power: a critical analysis of power in dialogical therapy. *Family Process, 42,* 331-343.

Gumperz, J., & Berenz, M. (2014). Transcribing conversational exchanges. In J.A Edwards & M.D Lampert, M. D (Eds.), *Talking Data: Transcription and Coding in Discourse Research* (pp. 91-118). Hoboken, NJ: Taylor and Francis.

Hakemulder, J. (2000). *The moral laboratory: experiments examining the effects of reading literature on social perception and*

moral self-concept. Utrecht, Netherlands: Utrecht University.

Halberstam, J. (1988). From Kant to Auschwitz. *Social Theory and Practice, 14*(1), 41-54. Retrieved from http://www.jstor.org/stable/23558995

Hall, S. (1996). Reflexivity in emancipatory action research: illustrating the researcher's constitutiveness. In O. Zuber-Skerritt (Ed.), New Directions in Action Research (pp. 26-48). London, UK: Falmer

Hazen E., Schlozman S. C., Beresin E. V. (2008) Adolescent Psychological Development: A Review. *Paediatrics in Review, 29*(5), 161-7. doi:10.1542/pir.29-5-161

Hefferon, K., Grealy, M., & Mutrie, N. (2009). Post-traumatic growth and life-threatening physical illness: A systematic review of the qualitative literature. *British Journal of Health Psychology*, *14*(2), 343-378. doi:10.1348/135910708x332936

Heidegger, M. (2010). *Being and Time*. (J. Stambaugh, Trans.). Albany, NY: State University of New York Press. (Original work published 1927).

Holquist, M. (1990). *Dialogism: Bakhtin and his world*. London, UK: Routledge.

Holstein, J. A., & Gubrium, J. F. (1999). *The self we live by: Narrative identity in a postmodern world*. New York, NY: Oxford University Press.

Hunter, I. (1988). *Culture and Government: The Emergence of Literary Education*. London, UK: Palgrave Macmillan.

Isen A. M., Daubman K. A., Nowicki G. P. (1987). Positive affect facilitates creative problem solving. *Journal of Personality and Social Psychology, 52(6),* 1122–1131. doi:10.1037/0022-3514.52.6.1122

James, O. (2008). *The selfish capitalist*. London, UK: Vermilion.

Jameson, F. (1993). *Postmodernism, or, the Cultural Logic of Late Capitalism*. London, UK: Verso.

Josselson, R. (1988). *Finding herself: Pathways to identity development in women*. San Francisco, CA: Jossey-Bass Publishers.

Josselson, R. (Ed.). (1996). *Ethics and process in the narrative study of lives*. Newbury Park, CA: Sage.

Jung N., Wranke C., Hamburger K., & Knauff M. (2014). How emotions affect logical reasoning: evidence from experiments with mood-manipulated participants, spider phobics, and people with exam anxiety. *Frontiers in Psychology, 5*, 570. doi:10.3389/fpsyg.2014.00570

Kelly, P. (2006). "The Entrepreneurial Self and 'Youth At-Risk': Exploring the Horizons of Identity in the Twenty-first Century." *Journal of Youth Studies, 9*(1), 17–32. doi:10.1080/13676260500523606

Kelly, P. (2017). "Growing Up After the GFC: Responsibilisation and Mortgaged Futures." *Discourse: Studies in the Cultural Politics of Education, 38*(1), 57–69.

Kelly, P., and Pike, J. (2017). *Neo-liberalism and Austerity: The Moral Economies of Young People's Health and Well-being*. London, UK: Palgrave Macmillan.

Kessler, R. C., Sonnega, A., Bromet, E., Hughes, M., & Nelson, C. (1995). Posttraumatic stress disorder in the national comorbidity study. *Archives of General Psychiatry, 52*(12), 1048-1060.

Lacan, J. (1977). *The four fundamental concepts of psycho-analysis*. London, UK: Hogarth Press.

Lacan, J., Miller, J., Tomaselli, S., & Forrester, J. (2011). *The seminar of Jacques Lacan*: *Book II: The Ego in Freud's Theory and in the Technique of Psychoanalysis 1954–1955*. New York, N.Y: W.W. Norton.

LaCapra, D. (2004). *History in Transit: Experience, Identity, Critical Theory*. Ithaca, NY: Cornell University Press.

Lather, P. (1992). Postmodernism and the human sciences. In S. Kvale (Ed.), *Psychology and post-modernism* (pp. 88–109). London, UK: Sage.

Leavis, F.R. and Thompson D. (1964). *Culture and Environment: The Training of Critical Awareness*. London, UK: Chatto and Windus.

Lodge, D. (2011). *The Art of Fiction*. London, UK: Vintage Books.

Løvlie, L. (1992). Postmodernism and subjectivity. In S. Kvale (Ed.), *Inquiries in social construction. Psychology and postmodernism* (pp. 119-134). Thousand Oaks, CA, US: Sage Publications.

Luckhurst, R., (2010). Beyond Trauma Torturous times. *European Journal of English Studies*, *14*(1), 11-21. doi:10.1080/13825571003588247

Luckhurst, R. (2013). *The Trauma Question*. London, UK: Routledge.

Department for Education. (2019). National curriculum in England: secondary curriculum. Retrieved from https://www.gov.uk/government/publications/national-curriculum-in-england-secondary-curriculum

Noam, G. G. (1999). The psychology of belonging: Reformulating adolescent development. In A. H. Esman, L. T. Flaherty (Eds.) & H. A. Horowitz, *Annals of the American Society for Adolescent Psychiatry. Adolescent psychiatry: Development and clinical studies, 24*, (pp. 49-68). Mahwah, NJ: Analytic Press

MacIntyre, A. (1989). *Against the Self-Images of the Age*. University of Notre Dame, Indiana: University of Notre Dame Press.

Mahan, W. (2017). Triangulating Trauma: Constellations of Memory, Representation, and Distortion in Elie Wiesel, Wolfgang Borchert, and W.G. Sebald. *Humanities*, *6*(4), 94. doi: 10.3390/h6040094

Mambrol, N. (2019). Trauma Studies. Retrieved from https://literariness.org/2018/12/19/trauma-studies/

Many, J. E., & Wiseman, D. L. (1992). Analyzing versus experiencing: The effects of teaching approaches on students' responses. In J. Many & C. Cox (Eds.), *Reader stance and literary understanding: Exploring the theories, research and practice* (pp. 250-276). Norwood, NJ: Ablex.

Marcia, J.E. (1966). Development and Validation of ego-identity status. *Journal of Personality and Social Psychology, 3*(5), 551-558.

Marcia, J.E. (1980). Identity in adolescence. In J Adelson (Ed.), *Handbook of adolescent psychology*. New York, NY: Wiley.

Martin, J., & Sugarman, J. (2000). Between the modern and the postmodern. *American Psychologist*, *55*(4), 397–406.

McAdams, D. P. (1996). Personality, modernity, and the storied self: A contemporary framework for studying persons. *Psychological Inquiry, 7*(4), 295–321.

Miles, M. B., & Huberman, A. M. (1994). Qualitative Data Analysis: An Expanded Sourcebook (2nd ed.). Thousand Oaks, CA: Sage.

Mills, J. (2001). Self-construction through conversation and narrative in interviews. *Educational Review, 53*(1), 285–301.

Minichiello, V., Aroni, R., Timewell, E., and L. Alexander. (1995). *In-depth Interviewing: Principles, Techniques, Analysis*. Melbourne, Australasia: Longman.

Minsky, R. (1996). *Psychoanalysis and gender: An introductory reader.* London, UK: Routledge.

Modlinger, M., & Philip S. (2011). *Other People's Pain: Narratives of Trauma and the Question of Ethics*. Oxford, UK: Peter Lang AG.

Moore, A., & Begoray, D. (2017). The Last Block of Ice: Trauma Literature in the High School Classroom. *Journal of Adolescent & Adult Literacy*, *61*(2), 173– 181. doi:10.1002/jaal.674

Morgan, A., Pendergast, D., Brown, R., & Heck, D. (2015). Relational ways of being an educator: trauma-informed practice supporting disenfranchised young people. *International Journal of Inclusive Education, 19*(10), 1037-1051. doi:10.1080/13603116.2015.1035344

Murphy P., Muckerheide R., and Roen, D. (2006). Teaching in the Wake of National Tragedy. In S. Borrowman (Ed.), *Trauma and the teaching of writing,* (pp. 181-99). Albany, NY: SUNY Press.

Onega, S. (2011). *Ethics and Trauma in Contemporary British Fiction*. Amsterdam, Netherlands: Rodopi.

Oppenheim, A. N. (1992). *Questionnaire Design, Interviewing and Attitude Measurement*. London, UK: Pinter Publishers Ltd.

Patterson, R. (1999). Trauma, modernity, and the sublime. *The Journal of Architecture, 4*(1), 31-38. doi: 10.1080/136023699373972

Patton, M. Q. (1980). *Qualitative Evaluation Methods*. Beverly Hills, CA: Sage.

Pekrun R. (1992). The Impact of Emotions on Learning and Achievement: Towards a Theory of Cognitive/Motivational Mediators. *Applied Psychology, 41(4),* 359–376. doi:10.1111/j.1464-0597.1992.tb00712.x

Phelps E. A. (2004). Human emotion and memory: Interactions of the amygdala and hippocampal complex. *Current Opinion in Neurobiology, 14*(2), 198–202. doi:10.1016/j.conb.2004.03.015

Piaget, J. (1972). *Psychology and epistemology: Towards a theory of knowledge.* (P.A. Wells, Trans.). London, UK: Penguin Press.

Pike, M. (2014). *Ethical English: Teaching and learning in English as spiritual, moral and religious education*. London, UK: Bloomsbury.

Polkinghorne, D. E. (1995). Narrative configuration in qualitative analysis. In J. A. Hatch & R. Wisniewski (Eds.), *Life history and narrative* (pp. 5-23). London, UK: Falmer Press.

Public Health England. (2014). The link between pupil health and wellbeing and attainment; a briefing for head teachers, governors and staff in education settings. Retrieved from https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/370686/HT_briefing_layoutvFINALvii.pdf

Rabinow, P. (2008). *Marking time. On the anthropology of the contemporary*. Princeton, NJ: Princeton University Press.

Ragland-Sullivan, E. (1982). Jacques Lacan: Feminism and the Problem of Gender Identity. *Substance*, *11*(36), 6–20. doi:10.2307/3684310

Ricoeur, P. (1984). *Time and Narrative* (Vol. 1). (K. McLaughlin & D. Pellauer, Trans.). Chicago, Illinois:

University of Chicago Press. (Original work published 1983).

Ricoeur, P. (1985). *Time and Narrative* (Vol. 2). (K. McLaughlin & D. Pellauer, Trans.). Chicago, Illinois: University of Chicago Press. (Original work published 1984).

Ricoeur, P. (1988). *Time and Narrative* (Vol. 3). (K. Blamey & D. Pellauer, Trans.). Chicago, Illinois: University of Chicago Press. (Original work published 1985).

Rosenberger, E. W., & Hayes, J. A. (2002). Origins, consequences, and management of countertransference: A case study. *Journal of Counselling Psychology, 49*(2), 221-232.

Rosenblatt, L. (1982). The literary transaction: Evocation and response. *Theory into Practice, 21*(4), 268-277.

Rosenblatt, L. M. (1985). Viewpoints: Transaction versus interaction: A terminological rescue operation. *Research in the Teaching of English, 19*(1), 96 -107.

Roth, B. (2014). *Narrative, understanding, and the self: Heidegger and the interpretation of lived experience* (Doctoral dissertation). Boston, MA: Boston University Libraries.

Rothberg, M. (2009). *Multidirectional Memory: Remembering the Holocaust in an Age of Decolonization*. Stanford, CA: Stanford University Press.

Ruzzene, A. (2014). Using case studies in the social sciences. Methods, inferences, purposes (Doctoral dissertation). *Erasmus Journal for Philosophy and Economics, 8*(1), 123-126. doi.org/10.23941/ejpe.v8i1.194

Sadler, K., Vizard, T., Ford, T., Goodman, A., Goodman, R., & McManus, S. (2018). Mental Health of Children and Young People in England, 2017. Retrieved from https://files.digital.nhs.uk/A0/273EE3/MHCYP%202017%20Trends%20Characteristics.pdf

Sarbin, T. R. (1986). *Narrative psychology: The storied nature of human conduct*. New York, NY: Praeger.

Schaeffer, J. A. (1998). Transference and countertransference interpretations: harmful or helpful in short-term dynamic therapy? *American Journal of Psychotherapy, 52*(1), 1-17.

Schoene-Harwood, B. (1999). Dams Burst: Devolving Gender in Iain Banks's" The Wasp Factory". *ARIEL: A Review of International English Literature*, *30*(1), 131-148.

Schultz D. P. & Schultz S. E. (1987). *A History of Modern Psychology*. Orlando, FL: Harcourt-Brace.

Schupp H. T., Stockburger J., Codispoti M., Junghöfer M., Weike A. I., Hamm A. O. (2007). Selective visual attention to emotion. *Journal of Neuroscience, 27*(5), 1082–1089. doi:10.1523/JNEUROSCI.3223-

06.2007

Seli P., Wammes J. D., Risko E. F., Smilek D. (2016). On the relation between motivation and retention in educational contexts: the role of intentional and unintentional mind wandering. *Psychonomic Bulletin and Review, 23*(4), 1280–1287. doi:10.3758/s13423-015-0979-0

Slote, M. (2016). *Human Development and Human Life*. New York, NY: Springer International Publishing.

Shulman, L. S. (2002). Making Differences: A Table of Learning. *Change: The Magazine of Higher Learning, 34*(6), 36-44. doi:10.1080/00091380209605567

Shibles, W. (1974). The Metaphorical Method. *Journal of Aesthetic Education, 8*(2), 25-36. doi:10.2307/3332130

Silverman, D. (2006). *Interpreting Qualitative Data: Methods of Analysing Talk, Text and Interaction*. London, UK: Sage.

Sorell, G. T. & Montgomery, M. (2001). Feminist Perspectives on Erikson 's Theory: Their Relevance for Contemporary Identity Development Research. *Identity*, *1*(2), 97-128. doi:10.1207/S1532706XID0102_01.

Standing, Guy. (2011). *The Precariat: The New Dangerous Class*. London, UK: Bloomsbury.

Stevens, J. (2018). Rees-Mogg and Johnson have a point – Brexit may indeed be pointless. Retrieved from https://www.conservativehome.com/platform/2018/01/john-stevens-rees-mogg-and-johnson-have-a-point-brexit-may-indeed-be-pointless.html

Stocks, C. (2007). Trauma theory and the singular self: rethinking extreme experience in the light of cross cultural identity. *Textual Practice*, *21*(1), 71-92. doi:10.1080/09502360601156971

Stratton, B. J. (2011). "el brujo es uncoyote": Taxonomies of Trauma in Cormac McCarthy's Blood Meridian. *Arizona Quarterly: A Journal of American Literature, Culture and Theory, 76*(3), 151-172.

Strauss, A. & Corbin, J. (1990). Basics of Qualitative Research: Grounded Theory Procedures and Techniques. Newbury Park, CA: Sage Publications.

Su, C. (2000). Derridean Critiques of Lacanian Psychoanalysis. Retrieved from https://www.academia.edu/8652948/Derridean_Critique_of_Lacanian_Psychoanalysis

Sumara, D. J. (1994a). Of seagulls and glass roses: Teachers' relationships with literary texts as transformational space. *JCT: Interdisciplinary Journal of Curriculum*, *10*, 153-182.

Sumara, D. J. (1994b). Resisting the tourist gaze: Literature reading as dwelling. *English Journal, 83*, 41-46.

Symonds, M. (2010). The "Second Injury" to Victims of Violent Acts. *The American Journal of Psychoanalysis*, *70*(1), 34-41. doi:10.1057/ajp.2009.38

Taylor, C. (2007). *A Secular Age*. Cambridge, MA: Harvard University Press.

Taylor, C. (1989). *Sources of the Self*. Cambridge, MA: Harvard University Press.

Tesch, R. (1990). *Qualitative research: Analysis types and software tools*. New York, NY: Falmer Press.

Thomas, C. (2016). *Masculinity, psychoanalysis, straight queer theory: Essays on abjection in literature, mass ... culture, and film*. New York, NY: Palgrave Macmillan.

Thompson, Paul. (2007). Developing classroom talk through practitioner research. *Educational Action Research, 15*(1), 41-60. doi:10.1080/09650790601150816

Tribunella, E. L. (2014). *Melancholia and Maturation: The Use of Trauma in American Children's Literature*. Knoxville, TN: University of Tennessee Press.

Tyng, C. M., Amin, H. U., Saad, M., & Malik, A. S. (2017). The Influences of Emotion on Learning and Memory. *Frontiers in Psychology*, *8*, 1454. doi:10.3389/fpsyg.2017.01454

Um E., Plass J. L., Hayward E. O., Homer B. D. (2012). Emotional design in multimedia learning. *Jounral of Educational Psychology, 104*(2), 485–498. doi:10.1037/a0026609

Vygotsky, L. S., Cole, M., & John-Steiner, V. (1978). *Mind in society: The development of higher psychological processes*. Cambridge, MA: Harvard University Press.

Vuilleumier, P. (2005). How brains beware: neural mechanisms of emotional attention. *Trends in Cognitive Science, 9*(12), 585-594. doi:10.1016/j.tics.2005.10.011

Waterman, A.S. (1985). *Identity in adolescence: Progress and contents*. San Francisco, CA: Jossey-Bass.

Wellington, J. (2015). *Educational Research* (2nd ed.). London, UK: Bloomsbury Academic.

Winterhoff, M. (2012). *SOS Kinderseele*. Munich: C. Bertelsmann.

World Health Organization. (2013). *Mental health action plan 2013-2020*. Retrieved from https://www.who.int/mental_health/publications/action_plan/en/

Zembylas, M. (2003). Emotions and Teacher Identity: A poststructural perspective. *Teachers and Teaching*, *9*(3), 213-238. doi:10.1080/13540600309378

Appendices

Appendix I

These questions are a sample of what may be asked at semi-structured interviews. However, the interviews will follow the pattern necessitated by the interviewee's answer.

Example questions used at semi-structured interview 1 (pre-reading trauma curriculum):

1. Can you give your definition of identity/personal identity?
2. Do you think you have an identity? If so, how would you describe yourself?
3. Some thinkers have defined identity as having "a sense of personal sameness and continuity" and "an awareness of how this sense of sameness maintains itself" (Erikson, 1968, p. 50). How would you say your identity fits this definition?
4. Are you aware of any emotional experiences helped you shape or maintain your identity?
5. Why did you take English A Level?
6. Have you ever read anything which has affected you emotionally, or has had an influence on your view of life, your identity, ethical position?
7. Do texts you study in school or texts you read outside of school seem to have more of influence on your emotions?
8. If one or the other is the case, why do you think this is the case?
9. What needs to be in a text for you to be profoundly affected by it?
10. Does any genre or form of literature particularly affect you or not?
11. If reading texts have not profoundly affected you, or your view of life, identity, or ethical disposition, what else has?

Example questions used at semi-structured interview 2 (post-reading trauma curriculum):

1. Which of the texts, if any, affected you emotionally?
2. How did the text do this? Did the time and place in which you read affect you?
3. Do you think this text might have an effect on you in the long term? If yes, why and how?
4. Did the sequence in which you read the texts have any effect on how you read the later works, or reflected on the earlier works?
5. Which of the texts, if any, had little effect on you emotionally? Why did it have little influence?
6. Did any other factors (e.g. timing) influence your reading of the text? If you read this text in the summer or Christmas say, when you had more time to consider and digest the text would it have had more of an effect on you?
7. Did any texts affect you emotionally but will have no influence on who you are? Or did any texts affect your ethical disposition, or identity, but have no effect on you emotionally?
8. Does form play a role in how trauma is dealt with in a text and how it registers with you?

Appendix II – Interview 1 transcripts (pre-intervention)

Year 12 first interview

Alan - 1

What's your definition of identity?

What allows an individual to separate themselves from those around them.

How are you separate?

I'm being subjected to this interview unlike so many other people who aren't being subjected to this right now. Effectively anything that allows someone to say I have done this and you haven't.

What do you mean by "done this"?

Experienced – performed in a particular scenario – functioned – been themselves effectively. All these contribute to an identity.

So can you describe your identity?

I over think thing, I tend to long words in an arrogant attempt to stand out from others. I think about how I think about myself. This is what I mean when I overthink things. I like circular thoughts – paradoxes that sort of thing.

Would you say books are part of your identity?

I would say an aspiration to be knowledgeable – whatever that word means – about literature – whatever that word means – is an important part of my identity – how I want to view myself. It's an important part of being, functioning, performing – but more they are a important of thinking about myself as being so – whether they are or not in real life. I want to be like the teachers who can talk at length about books.

A theorist on emotional development argues this is a definition of identity: "An identity is have a sense of personal sameness and continuity" and "an awareness of this sense of sameness maintains itself." How useful do you find that definition of identity?

It seems to be the exact opposite but it isn't. Erikson talks about how we perceive sameness – a sense of – that perception is at the base of my definition and his. An understanding of sameness must be understood in order to maintain difference, or maintain the opposite.

Are you aware of any experiences/ events that shaped your identity?

Is being born a cop out.

Were you aware of your being born?

I was aware that I was born.

Why being born?

I think there are theories in classical Greece that all knowledge is known to us before we are born but the trauma of being born separate from all knowledge and this is what makes us dumb, screaming, crying things that desperately want to know everything. I have that in mind when talking about [an experience] shaping identity.

So you're saying you might remember being born but the trauma of it obliterated it?

Our lack of knowledge is an indication of that experience – and from the hole it leaves we're able to piece together an identity. The hole it leaves is a form of identity.

Why did you choose to study English literature A-level?

I wanted to be like the teachers who could answer any question. I suppose that's a type of identity I am questing after – an identity I seek after. It's an identity I want to become.

Have you read anything that has affected you/pulled your emotional heart strings?

One of the works – I'm not sure how I was affected but I'm not certain how – let's say I finished the work with uncertainty – the work is *Blood Meridian*. I was uncertain of what I was supposed to walk away feeling. How I was supposed to be changed but I did walk away feeling different to how I started. I can't say what it was. It gives the book an identity.

Is it still affecting you now?

The knowledge that I am going to have to read it again has numbed the effect. It makes it less frightening by saying I will read it again – something that has affected me but I've not been able to say why or how.

Is your identity then on hold till you read it again?

I am relying on the next reading, or some reading ad infinitum – some reading that I do in the future for that click – [for it] to make sense – to know that's how I feel – how I'm supposed to feel.

When you know how you're supposed to feel – will you be done reading the book?

I'll be done with it occupying a part of my mind. It is currently occupying me a lot.

You know there is a person in that book who seems to be the archetype of the teacher, or knowledgeable person you described before as aspiring to be - to identify with – what do you think of that similarity?

Yes, but the judge transcends that. I don't view the judge as a human character – he's more a collection of ideas. But like I say it – it is liable to change the next time I read it – but for the moment I have the idea circulating in my head I have stopped it from revolving.

You describe the judge as circling – why was he circling?

Because I couldn't work him out. I was frightened. Not in a kid-staying-awake-at-night sort of way but I just didn't want to think too hard about and where it could lead me.

Why?

Away from Cormac McCarthy and *Blood Meridian* – I didn't want to concentrate on one element so much that I lost track of the whole story.

Do you think reading texts outside of the curriculum has had more of an effect on your identity?

Yes. But there are levels especially working on where the recommendation came from.

Bradley - 1

What's your definition of identity?

How other people identify you. There is being identified and being identifiable. Identity is a way you are identified by the people and for them to distinguish you from other people. Then there's the other side – the way that you identify you to yourself. That identity is kind of liquid - changing – I don't think that your conscious of it – it's the way you react to the world around you.

A thing I want to unpick - liquid identity is not conscious, it's about your reaction to the world around you – what do you mean by that?

The way you react to things around you – stimuli – is going to be completely individual. Even if the reaction seems the same to the same stimuli there will be subtle and nuanced differences. Altogether the differences in reaction make a person's identity – a finger print kind of.

Your reactions tend to be distinct from anyone else's reactions on earth?

You take one reaction, like the prime one, then yes we might react the same. The difference [in identity] though is our reactions collectively as a whole individual.

Back to identity, how do you define your identity?

It's kind of indefinable because – you know the liquid thing I was mentioning before?

Is "liquid identity" resistant to words?

It resists being held in a fixed state. As soon as you describe it, it changes.

Why?

As soon as you reflect on it your identity changes. The process of thinking about identity changes identity.

A theorist on emotional development argues this is a definition of identity: "An identity is have a sense of personal sameness and continuity" and "an awareness of this sense of sameness maintains itself." How useful do you find that definition of identity?

It sounds like the first part doesn't fit my definition because the continuity thing doesn't fit with the whole liquid change thing.

Have you had any emotional experiences – or reactions to stimuli (as you put it) – which have helped you shape or maintain identity? And you can take identity in the sense that you defined it or in the theorist's sense.

Yes, when I said "stimuli" I didn't mean just physical stimuli… Yes, I have… Last year now… my friend passed away.. That changed me – in terms of identity. The way I look at the world changed – the way I viewed the world was through a different window – or the window misted up. Something changed in me not the world. I just started looking at the world differently.

Is that change of perspective a change in identity as well?

Yes because the way that I perceive the world changed, it dictated a different reaction to the things - stimuli I see around me. Maybe this wasn't a change of identity, but a change within my identity. The identity stays in place, but shifts within what is identifiable.

So it made you more perceptive?

I don't know. I just know that I changed.

Has it stayed with you - that change?

Yes. The change itself is ever-changing. But the older I get the more time passes by – at the start when it happened I was very cynical about the world. As time went by the change in my life made a different kind of sense. Things fade. So the effect is on-going – it stays with me – but it's not a solid thing.

Why did you take English literature A Level?

I'm interested in literature.

Have you read anything that has affected you emotionally?

I read over the summer *Of Human Bondage*. I wasn't expecting a book to impact me in that way. I think everything I have read has changed me in some way but I think this had more of an impact on me. I wasn't expecting it – a book to be able to impact me in that way. Whereas with the other thing – I'd be able to pinpoint how it changed me – with the book it wasn't like that.

Was it of the same type of experience as your friends death?

No, I wouldn't say it was the same calibre. But it changed my perception in the same way.

Was the fact that you didn't study the book a thing?

I think the context counts – reading versus studying. Reading is more fluid. When you study you get other people's opinions which style your own.

Charlie 1

What's your definition of identity?

Who you are - what makes you you. Your parentage – how you've been raised; your genes but also your interest and how those have been created in you.

"What makes you you"?

When you're younger – when you start to grow you have teachers who inspire you – who stick with you - the ideas they share. I would say identity is something that is constructed and can therefore change – especially when you're inspired.

And how would you define yourself?

Well, I love music – and I'm going in that direction at university. The dream – or the goal - is be a conductor in 20 years time.

Why a conductor and not a musician?

I suppose I like to be in charge and see my influence on others – it's just egotistical.

You've mentioned inspiration twice – how does it work?

They can start off as a role model but in order to truly become like them you need to interact to them, you need to talk with them.

Why do you need to talk to them?

Because people have a second face. Teachers might seem stern but that is not their true self. When you talk with them, you find out their true self.

Can a teacher inspire without being themselves – or not truly inspire until you talk to them?

It's a process of authentication. You want to find out more information, more about that person.

A theorist on emotional development argues this is the definition of identity: "An identity is have a sense of personal sameness and continuity" and "an awareness of this sense of sameness maintains itself." How useful do you find that definition of identity?

I think it doesn't fit – sameness doesn't fit with change which I said. But the second part – about knowing something about it fits in with how your identity sticks with your parents. Knowing how it started, knowing about the people who inspired you - You have to have knowledge of how you are changing.

Have you had any experiences, or people in your schema, who have helped you shape your identity?

As an only child – I have been the sole focus of their …endeavour.

This may seem like I jump but why did you take English literature A Level?

My teacher. I know for an English literature student I need to do more reading 0 but my teacher had an impact - my parents always insisted on me reading at night so I have always enjoyed books and stories. My mum is a communications teacher so she always has books around which I pick up – but they are children's book. I've always been an artsy person although I was tempted by Maths for a while – but then I chose English, Latin, Spanish and music. I did that to embrace one side of the curriculum. If I had decided to take Maths or science – then my identity would have changed – to form a link.

Have you ever read a book that has affected your identity?

No, I can't think of anything that has seriously affected my identity. I've read a lot of fun, detective novels in the summer holidays. I think the reason is I tried to distract myself from work and analysing is a type of work. So when it came to reading my aim was not to think, rather than think – thinking stopped me from being engaged in the book. I wanted to take things on the surface level and just enjoy. Books where I'd have to think about what they are trying to say I would switch off from.

Is there a difference in reading texts in school vs text outside of school?

The nature of studying books in school – analysis – probably means they are bound to have a deeper hit [sic] with you. On the other hand, the books you choose to read will probably have more of an effect on you – or at least, for different reason, books chosen for home and books studied at school will have an effect, but maybe a different one. The books at school might have a more philosophical effect. The book at home have a more emotional one.

David 1

What's your definition of identity?

What characterises you compared to other people So what distinguishes you for other people

So you identity relies on other people's perception of it?

Yeah. To compare you to other people – to you have a recognised identity other people have to help form it.

What is your identity according to your definition? What distinguishes you?

You see…this is where my definition falls down.. I play instruments like other people, but my way of playing is my own – I suppose what distinguishes me is how I do it – how I play – not the playing – how it is generally played.

But what about how you would describe yourself?

Well – I'm different people in different places – at home I'm talkative – at school I'm not so much – but I'd say I'm someone who observes and then thinks about what I'm seeing.

A theorist on emotional development argues this is a definition of identity: "An identity is have a sense of personal sameness and continuity" and "an awareness of this sense of sameness maintains itself." How useful do you find that definition of identity?
The first thing I thought when you said that was – well, *someone's identity could be that they are really fickle* – would that be their consistence trait? I think your identity is innate enough that it wouldn't fluctuate much.
But didn't you say in your previous definition of identity that identity is about how you are perceived, or distinguished, by others?
Yeah, so – yeah, actually - so I am reading *A Portrait of a Lady* at the moment – and Isabel goes to England and then her friend Henrietta joins her from America later – that's one of Henrietta's concerns – that her friend is changing under the influence of a new environment and the people she is meeting in England. And Isabel responds – changes under the influence of Henrietta's bristling. And like – we talk at home about having multiple identities – like I'm a different person to as I am here compared to home. So context and the people you are interacting with. So if you're aware of identity as based on how people are perceiving you – I think you can help push them along in a certain direction. You can manipulate yourself according to how other people currently see you – so you use other people to reflect.
So identity is something you can change consciously?
Yes.
And what is it about other people – is it them walking past you and looking at you, or them talking with you -
It's a combination of their responses to you and then reflecting on your own responses to them – in any interaction – not just one conversation – but over a long period of time – months and years.
Have you had any formative interaction with someone?
No, it's all about time.
Why did you choose to study English literature A-level?
I enjoy reading.
Why do you enjoy reading?
Erm…I don't know. I've never really thought about it before. That's probably not that helpful.
Don't worry about being help – just answer the questions honestly. Ok – have you read anything that has profoundly affected you?
I can't name a specific text. Occasionally I'll read something where a character does something that reminds me of myself and a few pages later he does another thing and I don't like what he does – and then I think – ah – they do something I've done before and they keep doing it and you see what that does – then you think – ah – maybe…you externalise yourself into the book – you see yourself in the future if you continue doing the same thing.
Do you think books can be experiential then?
It's like one of those things people say – with reading you can travel the world. But at the end of the day – you are not in the book. You will not have a true response and interaction with someone because you're always experiencing it through the lens of the author, or…you're always going to be outside, no matter how good a story, how gripped with it you feel.
But you said you enjoy reading - so do you enjoy reading despite the fact that you are seeing through the lens of the author or do you actually enjoy the fact that you are not intimately bound up in the world of the book? Or are you actually interacting with the author?
… I think a lot of life is looking at it and not being in the world. Obviously there are situations where you are living it and you're talking to people and you're doing stuff. But you can just sit – like sitting on a bench in London eating your lunch – you're still getting a lot out of sitting and watching. If you're passively sitting there, you're not in it as such, but you're watching and getting something out of it.
Talking about just watching – do you think that just watching a text, looking at one if you will, in school has a more profound influence on you than reading it at home i.e. does study give you a profounder impact, or less of an impact, or the same?
I don't think less of an impact – if you're studying. Maybe if you're deconstructing the text completely – and analysing what the author is doing and how he does it – and you're looking less at the effect he creates.
But didn't you say that all reading was seeing things always through the lens of an author?
If you're just reading it – you're seeing it through the lens the author has constructed. But if you're reading it in class you're going to – you'll be paying more attention to the mechanics of the lens – deconstructing what he has constructed, rather than just accepting the lens is there and seeing what the author wants you to see.
And so does studying it have less an impact emotionally?
I think it depends on how good the book is – which is a bit of a lame thing to say. If you look at it and realise immediately what he is doing – that he is trying to manipulate you in a certain way – it's kind of a bit of a let-down. But if you're looking at it and don't realise how clever it is, and how's there's still a really good – well, not story – good character, and there's still a meaning in there.
Why did you discount the story there?
I think there is more to the book than just the story.
And do you have a hierarchy?

Yes, if you look at the two greatest writers – Shakespeare and Dickens – their stories are pretty lame, but they are brilliant. They are about characters and language. It's like when you're with a group of friends: when you tell a story well enough, it doesn't matter what the story is. If you're a gripping orator they're all focused on you.
So the same story told by two different -
Yeah.

Year 13 – interview 1s

Ewan 1
What's your definition of identity?
Who you are in yourself. Your identity is not based on outside experiences. It's your morals.
Are you born with those?
I believe so.
What's your identity and has literature ever shaped your identity?
His Dark Materials – I was a strong believer in Christianity and that book shook my faith. Not because – I follow the Catholic Church – my mum does – but just the general way that that book criticised church was very powerful. The other book – obviously – is the bible. I don't take my identity from it, but I smooth out my rough edges against it.
So would you say reading had an effect on your identity?
I don't think His Dark Materials – as an external thing – had an effect on my core – my morals – but it had an effect on my outlook, or showed the potential problems with my morals. I don't think literature shapes your inherent morals but it shapes your perspective on people and life in general.
Does it shape your perspective of yourself?
Well, personally for me I stand resolute – so reading a book won't affect my morals.
What if the text is the bible?
[Laughs]. There are some stories I completely disagree with and others which are better. Erm…so.. for example.. God ordering people's deaths is not good and a test of my faith – I would say. But I'm still a Chistian to this day. And yeah...
So literature affects your perspective and you're distinguishing between your perspective of yourself and your core morals – is that right?
I haven't found a book yet which has done that – changed my core morals. I'm not saying it can't happen but I haven't found a book that has done that for me yet.
What about your view of yourself?
Yeah – I read a lot – so it does change my view of myself. But what's that thing you taught us in class – the parallax view – it doesn't matter if I see myself differently – my identity is still the same – I'm just seeing it from another angle. Isn't that what you theorist is saying? "A sense of sameness" – yeah – I have that sense of sameness all the time.
What about the idea of maintaining identity?
Well, yeah – I see that – reading can make things – bubble up – and if you track the bubbles you can see – or get a sense of what is going on underneath – where the leak is and go repair it.
In your metaphor – what are the bubbles?
I suppose it's.. how you feel after reading.
And what's thing leaking bubbles here?
(Laughs). It's a tyre – looking for a puncture in it… I was imagining – you know – the old one of life as a road – and you hit things along the way – but sometimes you don't know why you're going so slowly – why your tyres are deflating – so when I read – I see what's wrong – but my point is the tyre still is the same – and the bike is still the same – nothing changes with my core – I just can spot what's wrong.
Would you say that feedback mechanism – that skill for checking for leaks is part of your identity?
(Laughs)..I see what you're doing – I wasn't born with it – but I suppose…let me adjust what I said earlier – that moral core is – a conscience – and a conscience is like something perceptive – so – yeah – my conscience is part of my identity – but it's a part on the edge of me – it's not a core thing…that's what I'm trying to do.. distinguish between a core and the things on the circumference.

Fred - 1
What's your definition of identity?
A person's self-categorisation.
What's your identity according to your definition?
I'm focused – I set goals and stick to achieving them – so you could say I'm efficient and industrious.
Has your identity ever been shaped by reading?
According to my definition yes – but only as a type of recognition of who I am. An example would be… was – when I read *Moby Dick* – this monomaniac figure in Ahab was a character I quite liked and therefore this caused me to reevaluate the way I consider myself. So that is self-categorisation but at the same time it didn't change my underlying properties. It affected my identity but not reality. I already was that – I just saw that I was and that's what self-categorisation is – you know yourself.

What was it about Ahab that you liked?
Dedication to one thing.
So what did he make you reconsider yourself?
It was not that dedication was the problem – it was his goal. So Ahab's goal is silly – it is unattainable - the whale in an otherworldly being. So I began to turn over in my mind whether it was worth my while setting unattainable goals.
Can you give me an example of what you're thinking of?
Well, the standard is what I can achieve in practice. So goals you think are attainable can be not that. You don't know it. What I was thinking about was the degree to which you set a goal on the attainability scale – that level – I was trying to work out what that is.
So let me get this straight – you are currently working out what is achievable for an individual?
No, not what is achievable – what an individual should think to themselves as something to work towards. So an individual's conception of achievability. So some people will dream a dream whilst others won't leave the ground. So I've determined what we tell ourselves is not exactly factual – so identity being one example of that. It might not be useful for it to be exactly factual. I've also read children categorise themselves what they do, teenagers what they dream of, and adults are a mixture.
Where are you?
Well, I haven't done anything yet so I'm a teenager.
Has your focus on achievability been an emotional focus for you?
I think there are three categories here. One is logic. Then there is sentimental conscious thought. Then there is non-sentimental unconscious – Jung called it intuition. So I'm not trying to work it out logically. I don't think emotion comes into it for me. I'm working in the Jungian vein.
A theorist on emotional development argues this is a definition of identity: "An identity is have a sense of personal sameness and continuity" and "an awareness of this sense of sameness maintains itself." How useful do you find that definition of identity?
Well – the second part – that is useful – it fits – well – if self-categorisation is my idea of identity that is awareness and – what was the part about –
Continuity -
No – maintaining itself – that's self categorisation – once you've set up the category you might maintain the category rather than the self – but the identity is the same as the category.
How do you think you set up a category?
You set it up over time... I suppose reflecting…study..study and reflection - life
Why did you choose to study English literature A-level – does that fit into the idea of reflection?
I like argument. But since then it's been the development of the imaginative realm. It's not that reflective – the way we do it – the prac crit stuff – that's not about me – that's about imagined readers – but yeah – reading is a type of life sped up – but I wasn't aiming to set up categories through English – that's far too utilitarian – even for me.
Isn't the subject mainly analysis – not imaginative?
Well – erm – it is analysis but the text themselves – we're judging the effect on the wider reading public. So with the extract bit on American literature in the exam – we're trying to break down and formulate conciously the effect that will be on a reader. The reader won't notice individually the things happening.
So – yeah – English pulls back the skin and shows the muscle. Studying the novel means I read all novels differently.

Greg 1
What's your definition of identity?
Identity is based from experience. It's learning how to see yourself from the outside.
How would you define yourself?
Small – that's one thing – and that shapes a lot of what I am because I'm always seeing myself from other people's perspectives. With girls, I think I have to sell the kindness – with guys I have to sell the strength – so I'm different things to different people – but the girls know what the guys think and the guys know what the girls think. I'm also – I hate to admit this – quite good at presents – I think about them - lots.
A theorist on emotional development argues this is a definition of identity: "An identity is have a sense of personal sameness and continuity" and "an awareness of this sense of sameness maintains itself." How useful do you find that definition of identity?
Yeah, I disagree with him – my objection is that your identity does change with experience.
What about the self-awareness point he makes?
Yes, but that's what all learning is. The more ways you have to look at life – and the self – the more things fits, or you can get things to fit... so something happens to you – you can just say – ah – that fits in with my world view – like there are no surprises left – that's self-awareness
Any texts that have affect you?
I would say yes – but you're putting me on the spot now. I know one that I've been thinking about because I just read it - Hemingway's *Indian Camp* – a father and son go to a native American village to perform an operation on a native American woman. The father has to perform a C-section. Seeing the C section performed, the husband of the woman kills himself and as the father and son leave the village, the son is confused and questions why this had to happen. Then he comes out with

the conclusion that he's never going to die. I think it would fit quite well on the course – you should put it on the curriculum – it's an extreme version – of witnessing something causes you to commit suicide.

Let's say one day you're in hospital one day and your wife is having a C section, do you think the thought of this story would arise?

I think the story would give you an ironic perspective of it [the C section]. You'd be thinking – this man killed himself because he saw this and now I'm just sitting here. You'd feel quite triumphant being the better man - the character gives perspective – although the reality of the situation might be different. Being able to live through it and not take your own life.

Does Hemingway get across the C section?

Yeah, because of his style. But the way the story's told – it's from the perspective of the father – but you're given to understand its puzzling for the son, and puzzling for the native Indian – it goes against his culture. But you're in this privileged position with the narrator – kind of looking out. And I think that's how I'd be in the future – in this privileged position – with the narrator still, looking out. You can infer the two different perspectives – the native Indian has just never seen anything like this.

Why did you find what the boy said interesting?

It's one of the ironic statements of youth – it's naïve. Or, is it something more?

So did this text have any affect on your identity?

A little – it made me think about when - when you're young - there are only a few things that shock you into thinking about your own death..that's what I started to do…think about it a little bit more.

Do you think reading trauma effects you in the same way as real trauma?

It impacts you – but not to the same extent. You're still removed from the world – and whether you're invested emotionally in a character it doesn't matter – you're more emotionally invested in yourself.

Harry – 1

What's your definition of identity?

Erm…something that…what is an identity?...something you are comfortable in displaying.. if we're talking about a character trait – something you're not ashamed to display in front of others.

What's your identity?

I try to avoid conflict when I can. I'm calm. Naturally, I don't respond well to situation of conflict. Like in a verbal argument – I don't articulate myself well – I don't get across my point effectively. So I hold back.

Is that self-preservation then?

Yeah.

A theorist on emotional development argues this is a definition of identity: "An identity is have a sense of personal sameness and continuity" and "an awareness of this sense of sameness maintains itself." How useful do you find that definition of identity?

…Useful? I suppose – I think I need to think longer about it – I can see why it works.

Ok – we can focus on a part of what he's saying - have you had any emotional experiences which have helped you maintain an identity?

Yeah – at primary school I decided not to get involved in arguments - it didn't allow me to argue what I wanted and I've kept that up since. I've avoided as many arguments as possible – I just sit on the outside and listen or leave.

As someone who likes to stay on the outside and listen rather than debate - why did you take English literature A Level?

I suppose that's to do with listening to – you're listening to an author – sometimes you may feel like saying something back because it – it wakes you up – or moves you to – but then you can't – he's still talking – it's like competing with the radio in a singing contest – trying to hold a tune against the radio – the machine will win because it can't hear you.

So do you find the experience of reading literature similar to how you conduct yourself in life – a sort of passive experience of listening?

Yeah. But I still can act on the reading afterwards – like I can with a debate. I can listen to see things differently from then on. What you get with not getting involved is that your ego is preserved so you don't say things you don't mean – and – well – that means your more honest about yourself. Listening – or reading in the way that I – calmly…

Have you read anything that has affected you emotionally?

Yeah. It's not literature but it's Andre Agassi's biography.

Why?

It feels like he doesn't have much control but he finds ways to be successful – how he turns situations where he is not in control into successful ones.

Would you like to be like that?

Yeah – flexibility – I think it's a good life skill.

Did you learn to be flexible from reading that?

I learnt to accept certain situations which I can't change but get the most out of them by adapting – so yeah – like a manoeuvre – a trick in football that works. The trick in his case was to look for silver linings – I suppose – if there's an emotion there – it's optimism. Reading that made me learn to be optimistic – work hard – but each situation – although it may seem irreversible at the time – isn't.

In order to affect you emotionally – or on this level – did the book have to be real?
It helped. I like tennis also – but it's the level of detail – I can believe him because I know Agassi – and then his character makes sense.
Is he a role model to you?
Yeah.
Was the fact that you didn't study the book a thing?
I think the context counts – reading versus studying. Reading is more fluid. When you study you get other people's opinions which style your own. When it's just you and the book you have your own connection with it. I read it at the right time – it was summer when I read it – and I was playing each day.
Are there any other books which have affected you emotionally which are literary?
Agassi isn't literary enough for you?
Yep.
…I suppose - Hemingway – you put me onto him actually – For Whom the bell tolls and A farewell to arms – it's the same thing as Agassi I suppose – you can't do anything about the war and being subject to forces beyond your control – but you can make the best of them – fine some wine and cheese – actually I suppose that's what Hemingway's solution is – get drunk.
Is that the trick you take from Hemingway?
(Laughs). No. But he has helped me – when I think things are going wrong – just see that it could be worse – far worse has been faced. I'm not in a war – I'm just stressed from studying A-Levels. It puts life into context – it makes me a little bit braver actually – bolder.

Appendix III – Interview 2 transcripts (post intervention)

Alan 2

Was there a text that had an emotional impact in the trauma curriculum on you?

Yeah – I think that's one of the solid conclusions of the last interview – I still stand by it – but I wanted to say – I think part of the problem of the first interview was – I was trying to articulate a lot of things I had never really thought about before – and – I was falling back on things I had thought about a lot in the past – I was trying to reach a new place but fell back on old material. The difference between now and then is that – that pack – the literature you fired our way - has gone along way to providing some concrete answers – I don't know if that is necessarily. I wanted to speak up but found myself saying other people's platitudes.

So what has this pack done to make you think it's not done a good thing

I don't know if you meant it to be but it was very compact – it was a bunch of kind of – short extracts – you were given two three lines of context – this is a thing – read – move on. Our conversation in class had the same structure – here it is – think about it or not – and move on. It was only after I read *Night* where I was thinking about whether there are questions that should have been asked.

What questions?

Of all the texts that could have accompanied this curriculum I wasn't sure *Night* was the right one.

Why?

I was cynical about the nature of the book as trauma literature. I think I arrived at this conclusion before the book but it firmed it up – it's almost impossible to study trauma – in the way we were trying to do because of it's very spontaneous – it's something that happens and – then you spend this time massaging the wound trying to make it healthy. The problem is we weren't subjected to it. *Night* is very obviously doing this – following that pattern – it's taking you by the hand and guiding through it – and you have this beautiful closure at the end – in this edition you gave us which finishes with the speech he gave after he was awarded the Nobel prize. I closed the book – I finished that speech thinking "well, doesn't that negate its quality as a piece of trauma literature" if you get this closure?

So you're saying following a trauma curriculum is completely ineffective?

Not completely – I have to be careful – but this isn't a crusade by you to inflict trauma upon us – it's an idea you want to bounce around and see where you get but – I think you have a lot of clever people around you – who are very ambitious and want to please in this new thing they've never heard of before – and as a result – myself most of all – to ask what is it we are studying here and are we doing it right.

Was there any text that had an emotional impact?

Probably – the person who wrote *The Boy who was raised as a Dog* – I looked him up afterwards and found out that his wife was murdered – I was thinking – couldn't that book be a response to that – but I guess that was an abortive train of thought because I never read the book – I just had the question. Given the nature of trauma – it's something that stick – and this didn't stick.

But you looked it up?

Yes – I looked – so I generated a question – but then I left the question as an answer – I was happy with the question.

Ok – let's go back to a text you mentioned in your last interview – *Blood Meridian* – what was the different there?

I think – there was a quality about it – I approached them by thinking – this is going to be something I was going to affect you.

So did it affect you?

Yeah, I'd say it did. I don't know – I don't think we made enough progress with *Blood Meridian* last time – it's very hard to say.

So you didn't reread it?

Yes – I did actually.

So?

I'm still in the same place – I still don't know. I'd say I'm not an emotional person and you're asking me for emotions – but I could talk how it works – except with that book I don't want to talk about it.

A last question – do you think you are dismissive of the trauma curriculum's emotional import because you're not ready for it?

I want to say no. But I would say that. Maybe. Some of my issue was familiarity – I wasn't that familiar so I couldn't get into it. I think maybe – maybe other people's jostling with their emotions and their opinions got in the way – because it wasn't unique to me – you didn't personalise this for me I was more resistant to it – it would have to be a curriculum you tailored for me like you did last summer – having my own reading list would have helped.

Charlie 2

Was there a text that had an emotional impact on you?

For me – it was the boy who was raised a s a dog – this was one thing – it was the true stories that had the most impact – so *Night* as well – but particularly "The boy who was raised as a dog" – that was the main thing I was interested in. I think when something is true – I just keep thinking "this is something that happened" and pay more attention.

Let's talk about that story – what emotions were stirred?

I think the way it was unravel became quite shocking – the way you realised it wasn't deliberate on the uncle's part – removing the blame – like there wasn't an evil there – it was quote unusually because I wasn't used to that type of story – it was just – just neglect – it's like that Churchill thing – good men have to do nothing – that's what evil is in the story – so I wouldn't even call it that.

Did it make you consider your own life?

Well – I'm an only child – so I have a very close relationship to my parents – so to not have that connection at all was something I can't imagine – and to see it in this case – that's why it was particularly shocking. I also kept thinking – had they treated me differently I would be completely different too.

What about *Night*?

The only thing that spoilt *Night* was him writing from his perspective in the future – he would say things like "we know what happened to him" it would have had more impact in the future – it kind of jabbed in – otherwise it would have flowed very well.

So it would have been more powerful without these interjections from the future?

Yeah – if he had just relived – which I'm sure is a very hard thing for him to do – to relive those memory – but from the perspective of the reader we would feel like we were completely in that world.

Do you think any of these text will have a long term affect on you?

No – because of the way that I read – I'm an in the moment reader – so when I read the boy who was raised as a dog – I went straight to my parents and read them the story and said "what do you think of that – it's shocking isn't it?" – it had an effect on me at the time – but not a long lasting effect.

Have you done that before – gone to your parents to reread a story?

Well, I've gone to them for advice – for sure – but not to reread them something – I think I was looking for some kind of security from them – their reactions became more interesting to me – I wanted horror and I kind of got it – the reaction I wanted.

Did their reaction help?

Yeah – I don't know why I needed to – I also thought they'd find it interesting – but it was also a sudden sense of perspective – like I know how close everyone comes to being looked after like that – I was grateful but also a little shaken – because it could have been anyone – you can't decide who you're born to.

Does that affect you identity?

I mean – I've always been aware when I walk past a homeless person that they were just unluckier than me – I was born to good parents who love me – but when you're at a school like this – I suppose instead of looking down and thinking how lucky you are – you look up and see how rich everyone else is – I'm here on a full scholarship right – so I guess *Night* and the Bruce Parry – and the Dostoyevsky even – yeah – they were all about looking down.

You said in you previous interview about wanting to be a conductor because you wanted to be in control – do you still have that aim after reading these works?

Yes – I still want that – even after reading this – actually – even because of reading this I think music is more important – there is a character who plays as their last act – and that was for me striking – that was the best moment of the novel for me but also – we never find out what piece it was – it was by Beethoven – so I do wonder what it could have been.

Has this made you want to be a musician more than a conductor - in your last interview you said you wanted to be a conductor because you wanted to be in control?

It seems a silly idea when you're talking about influencing an orchestra – just sounds – but the cries are sounds - it's made me revaluate music – but I know it's still the goal – and leading an orchestra is – well, let's put it this way – I will carry on playing and I'm more determined to do so – but I never want to play out my soul – I think it says his bow became his soul – I don't want to have to do it.

Do you have any advice on how this study was carried out – if it were to be done again?

Personally – the early modern stuff – I didn't – I couldn't relate to them. I just didn't know enough about the context – whereas *Night* is something I can understand. I would need to have studied them in detail.

David 2

Was there a text that had an emotional impact on you?

Yeah – it made me think about human nature – the boy who was kept in a dog-cage – I was thinking about where you draw the line between someone who is genuinely stupid or someone who is doing it with malicious intent.

Why do you think the line is hard to draw?

It's hard to tell where the intention lie.

So that story made you think this new thought?

I probably hadn't thought about it to that extent. It made me think there is a much wider spectrum of human nature than I think kind of - political correctness often allows for. I think there is a huge gap in intelligence form the most to the least intelligent.

Ok – intelligence – there is a huge gap – is there anything else

Yeah – I think empathy and kindness – the ability to actually talk and interact with people – all the key elements of what a human is – they vary hugely.

You mentioned political correctness – why?

I don't think people researching it like to admit the huge disparity because they tend to be at the upper end – so it's harder for them to say "I'm up here and there are people down there"

Why do you think they find it hard to acknowledge that?

…I think people get very angry… the people who have less intelligent will get very angry… people don't like having predefined boundaries of their limits.

Did you see yourself somewhere on this scale when you read this then?

Not so much myself but – kind of - I thought about the whole community I know – and you kind of forget how that can be different to other areas or groups of people other people know

What do you mean by communities you know?

So going to a private school in Hertfordshire as opposed to going to a public school in south east London and living in a block of council flats.

Let's go back to the boy who was raised as a dog – what did you feel – if you felt anything?

…I don't know to be honest…I think it was such a bombardment that I tried to hide behind things – but with a bombardment – sometimes a shard lodges in your skull – I just don't think I got it.

So it's like shrapnel?

Yep.

Did any of the other texts get lodged?

I read the Wasp Factory – I think I was revolted by things – the maggots eating someone's head – I suppose the alive but not alive thing was the thing struck me.

Why did that strike you?

Because the scariest questions I try not to think about is "what is life and what happens after life?" Those huge –

Why don't you want to think about it?

Because I don't think we can get the answer and I don't think if we got the answer – it won't lead to anywhere good.

Why won't it lead anywhere good?

I think humans want to know things – so when you ask questions when you know there is not an answer to – that kinds of – it's self-harming – mentally. Also I think there are some things that are so huge we just can't comprehend them.

What kind of self-harming is thinking about these questions?

Because you're setting yourself a target but not being able to make it – and knowing that – is a type of punishment for you.

So what kind of self-harm is it – permanent or fleeting term?

It's like intellectual suicide but again and again – trying to punish yourself – masochism – failing again and again.

Why would readers go down that road – reading these texts – if they know these texts?

I think maybe the journey is worth it – even if you don't get to the end – to see how far you can get thinking about this metaphysical – big things.

Why?

Because it's stretching the mind and seeing how far you can think – and it proves – the erm – capacity of life for thought – even if it's painful.

Why would that be a motivator for readers?

I suppose some of it is inevitable pain – you can push it into the background and test your tolerance.

Did anything strike you about the form of the text?

Yeah – the verse was much harder to crack as it were – but I found that I stayed with it longer and just kept going over it again and again – and then I got a lot more out of it – especially the Milton – I read the whole text of that too because I kept thinking about it. It's like pop music – pop is very immediate – whereas you spend hours and hours studying a Beethoven symphony and get a lot more out of it – the emotion in pop are shallow.

Are you saying prose is shallower than the deeper rivers of verse?

This is very vague – I think you get more emotion packed into verse. But I also think you do that in prose if you plan to the same extent as a poet.

How would you adapt the trauma curriculum if a further class took this study on?

I think the modern texts were more ready to slap you in the face with the emotion – I don't know – maybe that's something to be aware of but I would load it more toward the21st century. I don't think allegories work so well – like in Romeo and Juliet – if that was set between two massive banks – Goldman and someone else – people would get it more quickly. I think you need more time to think about it as an allegory.

Bradley 2

Was there a text that had an emotional impact on you?

Night [long pause] the emotions it drew up. Weirdly – a sense of relation. I know my ancestors would have had – not exactly the same experience – but something similar – not too far. They're not here to tell their story. But this tells the story for them - it stands in for their story. So it had personal meaning for me.

Did bring up any specific emotion?

I guess [long pause] I guess one my emotions was guilt. Just because as a Jewish person I haven't been very – not necessarily that I should believe in God – but to not take my Judaism seriously. I don't think I've had respect for it in the past. Reading that – that experience made me want to have more – show more respect for it – whether that be following the traditions more but more – taking a stand. I'm all for people making jokes that are funny. But there have been times where I have let my beliefs slip – or my identity slipped. And its been mocked when it hasn't been funny. When it's been malicious – I let it slide. Yeah – guilt. But sadness – I was lucky to be born now. But I suppose gratefulness too.

Wasn't part of your definition of identity the idea that it was changeable?

Yes, but I think there are certain bits of you that do not go away – even if how you see yourself changes – they still remain there. Like I'm Jewish – it stays there – I just see clearly now. It's a reset.

What about the other texts in the trauma curriculum?

I think the closer you are to it the more effective it is – that Charlie Chaplin thing – life is tragedy when seen up close but comedy when seen from afar. It was like that with the Shakespeare – it was distant in time and impersonal.

Any other texts

I think you should have included *Fight Club*. That's still with me. It's been making me thinking of masculinity. I think a lot of literature is political – pushing an agenda which is feminist. But this book – it's not pushing for masculinity – its art – its natural. Its not pushing an agenda. It's not politics first but art first. Its had a real impact about what's happening to men.

So what impact did it have on your identity?

I've been very {pause} – I don't know – I'm pleasing the general society – easy in trying to please the general beliefs. If a group says something is racist I would just say, "yeah, it is" or if something is the opposite – something was sexist I've always just gone with the group and agreed – said nothing about it – even if I didn't agree with their perception. But that book – since then – I would say what I see is the truth.

I'm picking up a theme of taking a stand here. Is that fair?

Yeah. A hardening. I've started to realise if you don't have an identity you don't have a place to stand – if that makes sense. I suppose I've developed more of an identity reading *Night* – it wasn't created from scratch – if you know it's part of you – it's more of a responsibility [to develop it] - that's where that guilt come from.

Can I go back to something – two things you've talked extensively about are being Jewish and the masculinity. Has your identity been formed elsewhere from things that weren't predetermined like ethnicity and gender?

I know it seems like I'm saying I'm being shaped by everything I read. But I'm not doing what the books told me to do and that's that. It's because these books in particular kind of shocked me into – caught me off guard almost. I took things up in these books – the masculinity and the Jewish stuff.

Why did you take these things in particular – were they on your mind?

I sometimes think you need reminding. I think it's about closeness. Until I read that book – it brought it closer. Closeness is a reminder.

Interview 2s - Year 13 (after reading trauma curriculum)

Ewan - 2

Did any of the texts affect you emotionally?

What I thought of the books?

Yeah.

I would have found it more powerful had I not known about the holocaust before. That's what I took away from it. In that I'm not saying anything I read in the book is less poignant, but knowing about it before dulls the edge. The fact that it's reflective – when he talks about Dr Mengele – it's not a shock, and plus, it's translated – I read it's translated from French and that may take away from it slightly.

Why?

Because it's not it's original language. Anything which is translated is automatically less – I don't know - valid. Trauma, representation, limits of reference etc. If it's in its original language there are different meanings for different words et cetera.

Did doing the lesson previous to reading the curriculum make it make sense?

Yes, the lesson made all the texts and the curriculum make sense. So with Bruce Parry's book – the science made the book easier to understand, less penetrative. I think science weakens things dramatically because reason outweighs emotions. It doesn't mean the book is not powerful – it is powerful.

I've been given the historical context to the holocaust, and this doesn't mean it not powerful – it's just not that much of an initial shock anymore. So when you hear about babies being burnt although it's wrong, it's not a shock – I've heard it before. There must a text out there that I haven't read and am not ready for which may shock and change me. I guess it's just a matter of time – I'm just waiting for it. But on a scale of terrible things you have picked the worst thing to happen to humanity. I mean you could pick what happened in Nanking – I don't know if you've heard about that – that was brutal – the Japanese prisoner of war camps? But this is the worst. The fact that there is a teaching of it, the fact that we are keeping

it alive so to speak, I think, in a sense, that makes it less powerful just because it's out there already and we all know about it mean I don't have to carry the burden alone collective feeling replaces singular feeling

So the academy focusing in that area makes it less powerful?

As you read more of it you become desensitised.

Do you think your identity - the morals you spoke of in your first interview – get influenced by what you read in these texts?

Influenced? – yeah. Yes, I think the extract from Foxe's *Book of Martyrs* was very interesting. I said I was Christian – but the type of Christian I am is caught between my mother, who is Catholic, and my father, who is Anglican, but also comes from a Puritan tradition – and he's a bit Chinese as well. So the *Book of Martyrs* – it was traumatising in a sense – because it was the fervency with which men went to their violent deaths which was quite moving – and the violence that was used against them was shocking – for holding a belief - for words which they could change. In a way, the trauma curriculum began with a holocaust and ended with one too – the picture of – who was it burning? Then The holocaust – our one. But the difference was – I suppose the surprise, for one thing, and then, importantly, where I am – caught between two versions of Christianity and then a third front – Pullman's secular one – which seemed, when I read the Foxe (and I went away and read other martyrs – more traumatic.

Will any of the reading be useful for you life in the future?

I think having an understanding of it is a good thing. [Long pause] But with all these books on the holocaust they're all trying to say the same thing – all trying to be as dramatically astute as possible [sic], and desensitises us to most of the novels out there. That competition. There's true crime – coming up again – a type of trauma literature – programmes on TV. There's a new U boat series on TV – sky Atlantic – Das Boot – have you seen that? That's powerful.

Why is Das Boot more powerful?

Because it picks up on a specific part of the world war and shows life on the U boat. Not only powerful because it mostly goes from the German perspective – the presumption that all Nazis are evil is tacitly there but being challenged – but the reason it was good was the surprise, even the violence of it was a shock. They are peacefully submerged but causing havoc above – there was something about the peacefulness of life under the sea beside the destruction above. I didn't know about it.

Does a show like that have an effect on how you see yourself?

I didn't think about myself after the show.

One final question – context, did reading it when you did have an effect on how you read it?

I read *Night* on a five hour drive to Cornwall. This was better. I had this focus. I read it in two hours. But I read the prologue after the book and that struck me. Look at the prologue.

Fred – 2

Have any of the texts had an impact?

I think I said in my last interview identity – first step distinguishing between self and other self – subject and the object. *The Book of Martyrs* and *The boy who was raised as a dog* – they describe the trauma quite well but they don't convey the trauma onto me. Because you say trauma is unmasterable but because they've ordered it in a way – because that's what literature demands – otherwise it's just – I don't think it conveys the full intensity of the trauma but then again I don't think you could experience the trauma without experiencing it directly.

What about Foxe watching the burning of someone?

Watching's a direct experience of the trauma.

Why can't the texts convey the same sense of trauma?

It's the ordering – but I think you approach the text in a certain way. I went and read the title – and I read Foxe's *Book of Martyrs* and I knew what was coming. I have an image of what burning at the stake looks like – I don't know how accurate that it is. But all these things are chosen by me in a systematic way. I then read the thing myself. But the trauma of someone at the stake is coerced and spontaneous – they haven't chosen it. I have chosen to read it and approach it.

Why is the writing of it not as traumatising?

Were these handwritten notes – jotted at the time – then it would be more traumatic. The trauma is from the disorder.

So trauma is captured in the disorder, or is trauma is a symptom of disorder?

The traumatic thing doesn't have to be a disorder thing – the burning at the stake follows a very particular order – so trauma isn't disorder – maybe it's to do with sensory overload. So the person being burnt – the person being burnt can smell their own flesh burning – whereas we don't have sight of the flame or feel the heat of it. Maybe that's because sensory experience is uncategorised. But when you read a text it is already categorised.

Talking of categories – you said in your first interview that identity is self-categorisation –

Yes – are you going to say it's funny how they died by self-categorising.

I was going to ask if that had changed having read the curriculum?

Yes, perhaps. Maybe I'm not so certain self-categorisation's benefits. But maybe these men – maybe self-categorisation – can't really capture what a person really is – it always falls short.

Did you realise that about the categories you had put around your self?

Yes. Categorisation just comes as close as you can get to saying who you are – but it's not precise.
Why did you pick Foxe's book of martyrs to talk about first?
As a historian, I know about it. It's also of interest to me out of a sense of intellectual curiosity.
Do you need a hinterland for the literature to resonate?
Yes, in order for it to resonate in a traumatic way. It can resonate in other ways.
What do you mean?
It's not the only thing driving these texts – the consumption of them – is trauma. So you could – you could view *Romeo and Juliet* not just as a way to get over the struggles of the trauma of the Reformation – I'm sure a Marxist would read it in a different way. In order to replicate the experience of the audience at the time you will have to have some type of similar context – contextual event – so that we estimate in the same way what the contextual audience would. There are subconscious nuances and allusions that you need to pick up but won't have at the front of your brain all the time. So I think something like 9/11 and the renditions that followed lines up with *King Lear*. But I don't think people go in with that in mind unless something happens on a mass scale – something huge and recent and people read with that hanging over them.
So what text, if any, had the most impact emotionally?
The boy who was raised as a dog and I'll explain why the others didn't work so well.
The older texts decreased immersion because of their language. I was involved in translation and therefore decreased the effect on me. If I am having to use my brain to work our what is happening – it's stopping any kind of penetration.
The novel – *Night* – I just don't think that particular story – the reason the holocaust was bad was not because it was really awful for these few people suffering, or any individual subjective experience stories it was bad because of the scale of it – it was a mass genocide – the mass badness of it. And I think to get over mass problems is by mass facts – I guess – bombardment.
So individual narrative doesn't work emotionally when dealing with something so large? We need history?
I suppose facts are history and history is narrative. But I think facts and truth are a problem for the fictional. Because individual narrative is so particular it doesn't have to solve the problem or fact. But the problem it then has is – I just don't think that an individual narrative will give you enough reason to hate it. It's not that in the concentration camps subjective experiences were awful – they were. But it was the fact that the entire objective machine was coercing them into this. I think if you take a much bigger picture look at it – that's a more helpful approach – for everyone else – for them, of course, how else do you work through it.
So you're way into this topic is only through this huge spectrum?
Yeah, the scale is something only history can do.
But what about your emotional development in all this?
This is why I'm going to get onto – the story about the boy who wasn't touched as a child by his parents and was therefore horrifically undeveloped – it made me so annoyed as I was reading it. It didn't seem to be on the same level as need - as a physical need – I wasn't thinking of my brain in a physical way even though it is, literally, an organ. That's why the [deprivation of] food and water bothered me less – and I was operating on some kind of dualism – I was thinking the soul or mind was affected by the body is what the story was saying and for some reason I didn't like that – and the more I reflected on it - the more irrational that [my reaction] sounded. And my point is now – my identity has changed. I've rid myself of the dualism. You may disagree. So that's the biggest development.
May I put this in other terms and you hone it, or use it as a whetstone?
Yeah**.**
Your identity, self, you as a subject is more acknowledging of the physiological aspects of a self as a result of reading that –
Yes. A direct result.
But -
It's interesting as well how this is a much more materialistic – in a philosophical sense – age. So why did I have that hidden assumption of dualism because I couldn't have had the reaction I did without assuming dualism – so how did I get there? How did I get to the point before I was affected by this text? But anyway –
How do you think you got there?
I have absolutely no idea because everything – consciously – I've been philosophically materialistic – so I have not a clue
So is that emotional development? Do you think you were that before and are just aware of that now? Or do you think you have altered – not just your perceptions?
In so far as the self as a collection of thoughts and perceptions – I think that's definitely changed. Now the change itself was a recognition of a previously existing fact but that doesn't negate the fact that it was a significant change.
Can we put emotions in there now – you're being very philosophical.
I called it an assumption [before] - that's another way of saying an emotional commitment. It had to have been because there's no way I could have been emotionally affected by something if it hadn't been a pre-existing emotional trigger. So I've got rid of that trigger – I don't know if it's been replaced by anything because I've not read anything like it.
Does this change in some way going into the future – like Cambridge?
[Long pause] Well, maybe. Well, maybe I'll take into account the effect of physical things on the mind. I hate it so much – but that's what you said at the beginning of last year – the religion of productivity – that's what that's about as well. Basically – there another way of putting it – the stance I previously had to mental-physical needs of the brain were introverted in a

Jungian sense so – *I don't need to do – like – take a certain amount of rest or drink a certain amount of water because I'm trying to strengthen my mind to be able to act in certain condition* – whereas now it's more extroverted – I'm trying to adapt to the objectively recognisable facts of the situation – that the physical needs of the brain – that you need a certain amount of sleep and a certain amount of water – that's an attitude shift that will have some effect on my life because it goes into all the routines that you set up to deal with the brain. Now – again – I don't think my underlining attitude of extroversion changed because in order to make the shift from – again, as I said – it didn't feel right to me to have this introverted perception of the brain so I changed it to an extroverted one which suggests that I was already pre-existing an extrovert – in the Jungian sense.

Can you talk to me about this in real terms for me – something along the lines of the religion of productivity – what was your position on it last year and how's that change – I would like concrete examples.

Well, I thought – well, the religion of productivity – I used to think you could be more productive by focusing more at the task at hand and by doing that you'll develop [focus]. But now I'm aware – through the literature you gave me – the mind is physical and therefore the optimisation process is part of the task at hand. And therefore it seems to be more correctly motivated than I thought it was before. Some of it is money-grabbing non-sense –

So you're talking about stuff like mindfulness techniques –

Maybe mindfulness techniques – all these – even stuff as boring as daily-routine planning techniques – daily memorisation processes – things like that.

Could any literature have made you reflective in this way or did trauma literature have something in it?

Yeah, the extent of harm – it was about proportionality – it was disproportionate – that was the key – like not rocking your baby back and forth could have all these horrific social consequences – and that's to do with expectation.

Was it the surprise element that got to you?

Partially – because the first thing I did was deny it – I said *this is ridiculous*. Then I was like *this person probably wasn't lying.*

Was it something to do with the genre as well – the fact that it was a case study?

Yeah, definitely. It would not have believed it if it were a [fictional] narrative.

Because you mentioned before – if it were the notes of Foxe at the time you would have taken it more seriously?

I think it's also I resist the author trying to make me feel a certain way – partially to do with the novel as well – *feel sad now, please*.

So do you think there is an inherent problem with fiction doing?

I don't think there is an inherent problem with fiction. It's something I've noticed I'm particularly attuned to – like I don't like it when I can clearly tell I am being trying to made to cry – all the time. But people I've read books with and people I've seen filmed with – for most people it's not so much as a problem for them. So I don't think it is an effect of the genre [fiction] as a whole – just for people like me.

Greg – 2

Any text have an emotional impact on you in any shape or form?

I was thinking about this whilst reading. I think in some ways no they didn't – especially the older text – *Romeo and Juliet, Moby Dick, King Lear*. *Night* did have a more impact because it was recent history. *Night* was more tangible. You can go meet someone who has gone through that. But the other stuff was too distant. Too bookish – passed on by academics. I guess it required empathy to have an emotional impact. You had to imagine hard. The stuff that had a real emotional impact wasn't even the graphic stuff. The guy at the start of *Night* – Mohsin – he escapes the SS and comes back to the town and no one believes him. The community have a naivety to him. But he's completely changed. They discriminate against him because he has changed.

So what were you feeling when you read about his experience?

Frustration but more just surprise. I think it surprised me.

Does that alter your outlook?

What do you mean?

Well, let's say if something similarly structured happened to you in the future?

Like a dejavu effect.

Yeah.

Well, they weren't educated. And they were isolated – an isolated community. I'm not.

So surprise can you tell me more about that emotion?

I think if I was of Jewish descent the emotion would be different – it was effect me massively more because I could relate to that community. As things stand there is a barrier. Especially – the way it was written - stylistically – it never let you settle comfortable into a straight forward flow – it was constantly moving about – hopping from horror and beauty. There is this moment when he is being beaten and this girl wipes his face and reassures him and all of a sudden he is in Paris – in the future and he sees her eyes again and so we're in the moment of his being beaten by an SS officer, pulled into the future – to a moment of relief – but then being reminded – like nagged – about what is going on at that moment in the past. It was jarring experience.

Why do you think these emotions arose?
If I had been interviewed immediately after my answers would be different. But I think this is the right way. It gets stored – and by waiting a bit you can tell if the text is worth something. It's all personal. I think if the text speaks to your circumstances if stays longer. Like – I read Night – its full of shocking stuff but I can speak more eloquently about my own life – and if the text speaks to me – I can say more. I think the other thing is the fiction aspect – this happened to him and that means it cuts deeper. But Cormac McCarthy's Blood Meridian – it's based on a trauma but not on anything definitely set in time.
What kind of emotional impact do you think Blood Meridian had on you?
I felt very out of place reading that. I read by creating an image so when I was reading the book I was there and following its logic. But when I left it I felt weird.
Have you "stored" – to use your word – Blood Meridian?
I've archived it. The experience is with me but I can't recite parts like other people. But its somewhere in me, and I'm working on putting it in a better place.

Harry - 2
Did reading trauma curriculum affect you emotionally?
I don't think so. But maybe – without me realising it. Ok. *Night* is difficult – the scene when they're in the back of the truck and one of the mothers of the kids is screaming about the fire and no one believes her and as they near the concentration camp they see the smoke – and then they know – that has stuck with me.
But why that scene with the mother and the fire and no one listening to her?
It strikes me how they are able to maintain a level of superiority even in a drastic situations – and their superiority is proved wrong. They're in a situation where they don't have any sureties.
What do you mean by the word strike?
I don't know – it just marked it for me – or marked it in my head – like being hit.
Did this scene or any of the reading have an affect on your identity?
No.
Can I remind you of what you described yourself as in your first interview?
Yeah.
You said – about Agassi – he helped you see that even in the worse situations there is a way out.
…Ok.
Do you see what I'm getting at?
Yeah – are you saying reading *Night* makes me sound innocent now?
No – I'm just wondering how you square your original idea in the first interview – I think you used the word optimism – with this? With –
Yeah – actually – yeah – this is something I thought about – the book is about having something taken away from you - and it steals hope.
And this had no affect on you?
It had an affect – yeah – but you said identity. I did think about it – but I was trying the whole time not to put myself into the second half of the book. For the bit on the train – that was powerful because I was there – and – it was like a dream where you have to move your muscles but you're paralysed. I was fighting against it more and also thinking the whole time – well, I would do this or that.
What would you do?
Well, first I thought – if I were Jewish I would deny my Judaism – or go out into the woods and hide – or fight. But then I thought I probably wouldn't – because all these people who got caught would probably react the same if they read the story from my point of view – in 2019 – looking back. It was confusing I've got to say – I'm not sure if I am better for this in the future – or I realise that I would have reacted as they all did – and even if I reacted differently – probably everyone else would react in the same way today – I'd probably try to imagine certain actions I'm about to take from a future perspective – like how might this turn out – how will other react and how can I act differently – the forest still seems like the best option but you'd need to plan for that – in fact – I started planning sort of when I was reading it – I was thinking about canned food and stores of water.
Were there any other things in these texts that could have altered your identity?
Yeah – there were a few – but was one other thing which struck me – the fact that the boy who was trying to learn a different form of Judaism – the kabala – he sought the help of an outsider – Moshe.
What about that?
It's just another bit that struck me – the fact that he wanted to do something that was prohibited conventionally – and the non-conventional way he did that – the Moshe had been an outcast – that the boy went to him anyway – that you can approach him and learn from me. It opened my mind to that avenue. Something I should be aware of – the wrong thing becomes the way to the right thing – that's kind of the message.
Why – because you're planning on doing that?
Well – it's – it's opened my mind to that which it was closed off to before.
Are you thinking of any particular situation?
No – I'm being vague as shit…but that's what I can remember – sorry – am I allowed to swear.

Yeah – here – can I go back to this scene with the woman saying "fire, fire" and no one believing her – was it some kind of emotional scene?
Yeah – it's a very emotional scene – she has a son who is kind of desperate – he's portrayed as not believing her either but he's obviously trying to preserve her and quieten her down because they keep threatening to give her over to the Gestapo. Yeah – so there's a lot of emotion that scene.
Why?
The mother-son relationship. I've a strong relationship with my mother so that's something pertinent to me. I was thinking – he needs to speak more forcefully – but I could get where he was coming from – because he felt surrounded and fairly powerless anyway – and everyone else – they were the same – the only thing they could control they wanted to control – was her.
Could you imagine yourself in that scene?
I can imagine a situation where I'm the only one who can defend her in a situation which is stacked against her.
And yet none of these texts have had an impact on your identity?
They told me nothing I didn't already know – they just brought it to the forefront – like stirring the bits in a fruit drink.
So what was striking about this scene?
I think it's haunting – it's the first picture of Auschwitz.
Did Auschwitz stand for anything else?
Well – it's the most famous – but he does this interesting thing where he compares it favourably to Birkenau – especially when Auschwitz is considered the most horrible. I just thought – how odd to be grateful in this situation – you're going to die anyway. He was trying to stay upbeat – I just thought him foolish.
What about the other texts
The prose texts were more powerful – it's to do with the difficulty – I can get into more easily.
Were there any patterns you could discern in the trauma literature curriculum?
…Yeah … yeah – there is one clear one – I don't know if you did this deliberately – it was the idea that there are bigger forces at work than any individual and you can't really stand up against them – the book of martyrs – Samson – the holocaust – the boy who was raised by his parents as a dog – they're all trying to deal with people or groups that are bigger with them.
And is there something you could take from that?
Well – it seems like the first message is – you won't be able to deal with this – roll over. But that's not the message I'm sure you meant us to take… I suppose them writing is a message – that beautiful things can come from ugly things – but a practical message - I think it might be prepare for anything because it all hangs on nothing.
What hangs on nothing?
Everything. People had their worlds – everything was nice – and then its shattered. That's in everything you gave us and in the extra reading as well.

Appendix IV – Interview summaries

I have summarised and listed the key aspect of the participants' identity based on their interviews.

<u>Year 12:</u>

- Alan identifies himself as an over-thinker particularly of "circular" thoughts who uses words "arrogantly".
- Bradley identifies himself as reacting to "stimuli" rather than having a fixed identity. He uses the liquid metaphor again to explain his own identity as shaping to fit around others and experiences.
- Charlie identifies himself as "artsy". Like his parents, he is as someone who wants to work in music, but unlike them, to be in charge. Hence his wish to be a conductor.
- David identifies himself as having different identities depending on context. Overall, he says he is an observer and a thinker.

<u>Year 13:</u>

- Ewan identifies himself as a Christian but trapped between atheist father and Christian mother
- Fred identifies himself as focused and dedicated. He sets goals and likes argument.
- Greg identifies himself simply as small. He claims a lot his identity works around his body and how to appear to others in a certain light compensate for this – hence to men he wants to appear strong and to women he wants to appear kind.
- Harry identifies himself as someone who avoids conflict and so appears to be calm. He believes he does not articulate himself well in argument and so holds back and does not speak. His passivity and withdrawal, he admits, are forms of self-protection.

Appendix V – Parent information letter

UNIVERSITY OF OXFORD
DEPARTMENT OF EDUCATION

Parents of X
School name
School address

3.12.18

Dear Parent(s),

As part of School Name determination to inform teachers' practice with research, the school is supporting a number of research projects across the school. I would like to invite your son to participate in my research project.

This study
The study looks at the influence reading has on emotional development. The literature I am focusing on is trauma literature. Though the word 'trauma' may cause some apprehension the likelihood is your son has already read trauma literature before, as you will have too. Many canonical texts are now read through the new prism of trauma studies, so Shakespeare's *Romeo and Juliet* can be read as response to the trauma of the Reformation, Albert Camus' *The Plague* as an allegorical response to the trauma of the spread of Nazism. More recently, trauma literature has taken on a more personal form. Rather than collective trauma, popular works like *The Fault in our Stars* and *A Little Life* fit neatly into the genre, which some academics argue, will be the dominant one of the 21st century.

Have any studies like this been conducted before?
In the 1990s, Shoshona Felman conducted the first study of its kind at Yale. Teaching a new module entitled "Literature and Testimony" the class read Camus' *The Plague*, Dostoyevski's *Confessions and Testimony*, Freud's *Psychoanalysis and Testimony*, the poetry of Celan and Mallarmé. Felman explored how the class' moral and personal outlooks were altered by the challenge such a curriculum engendered. There have been a few studies of its kind since, nearly exclusively in America.

Why has my son been invited to take part?
The study will focus on A-Level English literature students. I have chosen students who are considered capable and interested in exploring texts beyond the curriculum. By participating in the research, your son would be contributing to an area of studies now burgeoning at universities – trauma studies. After eco-criticism, which became d'jour more than a decade ago, trauma studies, some predict, will be the predominant school of criticism for the next decade.

Does my son have to take part?
No. It is yours and his decision whether or not he takes part. If you would not like your son to take part in the research, you need do nothing. Ignoring this letter will suffice. If your son agrees to take part, he is free to stop taking part at any time during the research without giving a reason.

What will my son have to do?
If you are happy for your son to take part in the research, your son will be interviewed twice with an audio file taken for transcription purposes. The first interview will find out about your son's experience of reading general literary texts has been so far. Based on the interviews I will give the students in the study group a set of texts to read, which I will introduce to the research participants in sessions outside of lesson time. The sessions will also instruct students in trauma theory. After completing the prescribed curriculum, I will interview each student exploring if reading trauma literature specifically has supported/altered their emotional development, ethical stance, identity, or simply made them more reflexive.

What happens to the results of the study?
Your son's information will be kept private. Only I, as the researcher, will know who said what in interviews. Names will be anonymised when the research is published. The research will be written up as a thesis. The thesis will be openly accessible

in the Oxford University archives. Depending on how useful the study is, findings may be published in educational journals and delivered at conferences. In these publications, the name of the school and student will not be used.

All research data (information) and records will be stored for a minimum retention period of 3 years after publication or public release of the work of the research. Representatives of the university may be given access to research data for monitoring and/or an audit of the study, or for data storage purposes.

What are the advantages / disadvantages of taking part?
Students will also be introduced to canonical literature beyond the confines of the A-Level curriculum. They will also receive additional lessons. The reading involved in the research and being in the study itself may also be interesting grounds for a university interview, UCAS purposes, or conducting one's own research in the future when part of a post-graduate programme. Apropos for teenage students, a defining feature of the trauma novel is the transformation of the self. As trauma literature may become the dominant form of literature in the 21st centuries, an exploration on how students engage with this likely-to-be-encountered genre, and how to support them, would be useful to all students taking part.

The possible disadvantages of taking part are students will lose some parts of lunchtimes for interviews and/or additional study sessions. Students will have to dedicate time to reading the books on the prescribed curriculum. The effects of reading any literature are hard to judge (and partly what this study is interested in) although some academics argue reading trauma literature actually has an inoculating effect, building resilience etc. I ask parents to decide if they think their son emotionally fit to take part in the research and questions can be addressed to me before consent is given. The full resources of the school's support network will be at participants' disposable is your son feel the need to talk through his reading with a professional counsellor.

Who is organising and funding the research?
The research is organised by Name of teacher under the auspices of Oxford University's Department for Education. The research is partially funded by School Name.

Who has reviewed the study?
Before any research involving people can start, it has to be checked by a Research Ethics Committee (REC) to make sure that it is ethically acceptable for the research to go ahead. This study has been approved by the University of Oxford Central University Research Ethics Committee (CUREC). The research takes place under the auspices of Oxford University, Department of Education. All research will follow ethical standards set out by the British Ethical Research Association (BERA). More details on their standards can be found on their website.

What if there is a problem or something goes wrong?
Please tell me if you are worried about any part of this study, by contacting me or my supervisor (Nicole.dingwall@education.ox.ac.uk). If you are still unhappy or wish to make a complaint, you can contact the chair of the Research Ethics Committee at the University of Oxford (email: ethics@socsci.ox.ac.uk; address: Research Services, University of Oxford, Wellington Square, Oxford OX1 2JD).

If you are happy for me to proceed with this study, please confirm by writing to me at my email address, or in letter form to School Name. Your son will be required to sign a consent form which I will do after your permission has been received. If you have any concerns or need more information about what is involved, please contact me.

All best wishes,

Name redacted

Appendix VI – Student Information sheet and Student Consent form

UNIVERSITY OF OXFORD
DEPARTMENT OF EDUCATION

Student X
School name
School address

09.01.19

Dear Student,

The school is supporting a number of research projects across the school. I would like to invite you to participate in my research project.

This study
The study looks at the influence reading has on emotional development. The literature I am inviting you to read is trauma literature. You may have read works like *The Fault in our Stars* and *A Little Life* which fit neatly into the genre. However, our course will be of a more literary vein. Some argue trauma literature will be the dominant genre of the 21st century so hopefully this research project will be preparing you for the literary century to come. For those of you interested in studying English, or humanities-based studies at university, trauma studies is exerting its influence. One can reread Shakespeare's *Romeo and Juliet*, for example, as literary responses to the trauma of the Reformation, or focus on a more recent text like Camus' *The Plague* treating it as an allegorical response to the trauma of the spread of Nazism.

Have any studies like this been conducted before?
In the 1990s, Shoshona Felman conducted the first study of its kind at Yale. Teaching a new module entitled "Literature and Testimony" the class read Camus' *The Plague*, Dostoyevski's *Confessions and Testimony*, Freud's *Psychoanalysis and Testimony*, the poetry of Celan and Mallarmé. Felman explored how the class' moral and personal outlooks were altered by the challenge such a curriculum engendered. There have been a few studies of its kind since, nearly exclusively in America.

Why have I been invited to take part?
The study will focus on A-Level English literature students. You have been chosen based on your academic capabilities and my belief that you are interested in exploring texts beyond the curriculum. As trauma studies is now burgeoning at universities, some predict it will be the predominant school of criticism for the next decade as eco-criticism was a decade ago.

Do I have to take part?
No. It is yours and your parents' decision whether or not you take part. If you agree to take part, you are free to withdraw at any time without giving a reason.

What will I have to do?
You will be interviewed twice by me. The first interview will find out about your experience of reading general literary texts so far. Based on the interviews, I will give you a set of texts to read, which will be introduced in sessions outside of lesson time. I will limit the number of sessions so I do not take up large amounts of your time. The sessions will instruct you in trauma theory. After reading the texts, I will interview you a second time to explore if reading trauma literature specifically has supported/altered your emotional development, ethical stance, identity, or simply made you more reflexive. At each interviews, an audio file will be created for transcription purposes.

What happens to the results of the study?
Your information will be kept private. Only I, as the researcher, will know your name. Names will be anonymised when the research is published as a thesis which will be openly accessible in the Oxford University archives. You may also request a final copy of the submitted thesis from me. Depending on how useful the study is, findings may be published in educational journals and at conferences. In these publications, the name of the school and your name will not be used.

All research data (information) and records will be stored for a minimum retention period of 3 years after publication or public release of the work of the research. Representatives of the university may be given access to research data for monitoring and/or auditing of the study, or for data storage purposes.

What are the advantages / disadvantages of taking part?
You will be introduced to literature beyond the confines of the A-Level curriculum and will receive additional

lessons to this end. The reading involved in the research, and being in the study itself, may be fruitful grounds for a university interview and UCAS purposes for those of you in lower-sixth, or conducting one's own research in the future when part of a post-graduate programme. One of the defining features of the trauma novel is the transformation of the self. As trauma literature may become the dominant form of literature in the 21st centuries, you are likely to engage with this genre again. Having something prescient to say about this genre may be of use in university and beyond as you engage in debates about new social discourses, this being one of them.

The disadvantages of taking part are you will lose some parts of Monday lunchtimes for interviews and mini-lessons. You will have to dedicate time to reading the books on the prescribed curriculum. The effects of reading any literature are hard to judge (and partly what this study is interested in) although some academics argue reading trauma literature actually has an inoculating effect, building resilience etc. I have asked your parents to decide if they think you emotionally fit to take part in the research but if you feel you may not be emotionally able to cope with traumatic stories please do not consent to the study. If you do consent and you feel the need to talk with a professional counsellor, the safeguarding leads have been alerted as have the school counsellors to the study's proceeding and they will be happy to talk through issues you have encountered in the reading.

Which ethics committee has approved the study?
Before any research involving students can start, it has to be checked by a Research Ethics Committee (REC) to make sure that it is OK for the research to go ahead. This study has been approved by the University of Oxford Central University Research Ethics Committee.

What if there is a problem or something goes wrong?
Please tell me if you are worried about any part of this study, by contacting me or my supervisor (Nicole.dingwall@education.ox.ac.uk). If you are still unhappy or wish to make a complaint, you can contact the chair of the Research Ethics Committee at the University of Oxford (email: ethics@socsci.ox.ac.uk; address: Research Services, University of Oxford, Wellington Square, Oxford OX1 2JD).

If you and your parents are happy for you to take part, please come to see me at your appointed slot (on second document attached: 'Trauma literature study schedule') so I can take you through the consent form. If you have any concerns or need more information about what is involved, please contact me.

All best wishes,

Name redacted

UNIVERSITY OF OXFORD

CONSENT FORM

Title of Project: Development through rupture: trauma literature as emotional developmental tool

Name of Researcher: Name redacted

Please initial all boxes

1. I confirm that I have read and understand the student information sheet dated January [redacted] (version 2) for the above study. I have had the opportunity to consider the information, ☐ questions and have had these answered satisfactorily.

2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason. ☐

3. All research data (information) and records will be stored for a minimum retention period of 5 years after publication or public release of the work of the research. Representatives of the university may be given access to research data for monitoring and/or audit of the study, or for data storage purposes. ☐

4. I agree to take part in the above study. ☐

Name of Participant	Date	Signature
Name of Person taking consent.	Date	Signature

Appendix VII – CUREC plan/ethical approval

The University of Oxford places a high value on the knowledge, expertise, and integrity of its members and their ability to conduct research to high standards of scholarship and ethics. The research ethics clearance procedures have been established to ensure that the University is meeting its obligations as a responsible institution.

They start from the presumption that all members of the University will take their responsibilities and obligations seriously and will ensure that their research involving human participants is conducted according to the established principles and good practice in their fields and in accordance, where appropriate, with legal requirements. Since the requirements of research ethics review will vary from field to field and from project to project, the University accepts that different guidelines and procedures will be appropriate.

- Please check **"Where and how to apply for ethical review"** and the **CUREC flowchart** first to see if you need ethics approval.
- Please complete this form using a word processor and email it, together with your supporting documents, to your **Departmental Research Ethics Committee (DREC)** (**if applicable**). If you don't have a DREC please email this form to **ethics@socsci.ox.ac.uk** using your official **ox.ac.uk email** address. **Only emailed applications will be accepted.**

WHAT THIS CHECKLIST IS DESIGNED FOR

This **CUREC 1A checklist** is designed largely for research that falls within the Divisions of Social Sciences and Humanities where ethical issues are relatively few and straightforward. Interviews, field work and oral history are also included in the CUREC process.

The **full CUREC 2 application** is only required where certain project characteristics (e.g. type of participants, or procedures) result in a more complex set of ethical issues. It is expected that only in a limited number of cases will it be necessary for researchers to complete a CUREC 2 application. The checklist below will direct you to a CUREC 2 application if needed.

WHAT THIS CHECKLIST WILL NOT ASSESS

This checklist does not cover research governance, satisfactory methodology, or compliance with the requirements of publishers when administering their tests or questionnaires. As **principal researcher (i.e. principal investigator)**, it is your responsibility to ensure that requirements in these areas are met.

CUREC does not review studies classed as **audit** (see Glossary and Decision Flowchart for CUREC on our website).

If your study involves **NHS patients, NHS staff / data / facilities, or human tissue**, please check the Decision Flowchart for NHS approval and contact the Clinical Trials and Research Governance (CTRG) team in the first instance.

Further information on the University's research ethics procedures is available from the CUREC website.

SECTION A: Filter for CUREC2 application

This section determines whether your study raises more complex issues which require the completion of a full application for ethical review, known as the CUREC 2 application.

(Please mark 'X' in the Yes/No column as appropriate to indicate your response.)

1.	Are research participants classed as **people whose ability to give free and informed consent is in question**? (This may include those under 18 (though see "competent youths"), prisoners, or adults "at risk".) Your attention is drawn to the University's **Safeguarding Code of Practice** and its implications for researchers involving children or adults at risk, including the need for the work to be risk assessed and for researchers to undertake related training. (**Note**: If any of your participants are aged 16 or under, please answer 'Yes' here **and** also answer question 5 below.)	Yes x	No
2.	By taking part in the research, will participants be at serious risk of criminal prosecution (e.g. by providing information on drug abuse or child abuse)?	Yes	No x
3.	Does the research involve the **deception** of participants?	Yes	No x
4.	Does your research raise issues relevant to the **Counter-Terrorism and Security Act (the Prevent duty)**, which seeks to prevent people from being drawn into terrorism? Please see advice on this on our **Best Practice Guidance web page**.	Yes	No x

If you have answered 'No' to all of the questions above please go to **Section B**. If you have answered 'Yes' to any question above continue to question 5 below.

5.	Is your project covered by a CUREC **approved procedure** (formerly known as "CUREC Protocols")?	Yes x	No

If yes, please give research procedure number(s): MSc modus operandi

If you answered '**Yes'** to **ANY** of questions **1-4**, **and** answered '**No'** to question **5**, **please stop completing this checklist and do not submit it for ethical review**. Instead, please complete the CUREC 2 application form from the CUREC website. Then submit the CUREC 2 form for ethical review.
If you answered 'Yes' to ANY of questions 1-3, **and** answered 'Yes' to question 5, please go on to **Section B**.

SECTION B: Contact details and project description (NB: must be typed not handwritten)

Contact details:

1. **Principal investigator /** supervisor (if student research (title and full name):	Nicole Dingwall Curriculum Tutor in English, Department of Education
2. Name of student (if student research):	Name redacted
3. Degree programme, e.g. DPhil, BA, MPhil, BSc, MSc (if student research):	MSc (Learning &Teaching)
4. Department or Institute name:	Department of Education
5. Address for correspondence (if different from above):	6 Blackmore Road, Malvern, WR14 1QX
6. University e-mail (**not** private email) and telephone:	
7. Name and status of others taking part in the project, e.g. third year undergraduate; postdoctoral research assistant:	N/A

SECTION B continued

Project description:

8. Title of research project:	Development through rupture: trauma literature as emotional developmental tool
9. List of location(s) where project will be conducted:	Name redacted
10. If your research involves overseas travel or fieldwork and your department requires a travel risk assessment, will you have completed and returned a risk assessment form beforehand?	Yes No x

(This has to be approved by your department before you travel. If you are travelling overseas, you are strongly advised to take out University travel insurance.)	Not required in this instance
11. Anticipated duration of research project overall:	10 months
12. Anticipated start and end dates of the research project involving human participants:	From: (05/11/18) To: (28/06/19) Please note that you will need ethics approval **before** you start your research. CUREC 1As may take up to 30 days to process.
13. External organisation funding the research (if applicable): N/A	

14. Title and very brief and simple lay description of **research** (about 150 words), plus description (about 200 words) of the nature of participants.

a) Title, brief description of research (150 words) in lay language. When describing the research, please include your methodology, how you are applying professional guidelines, and the use to which results/data will be put. **Please also declare any conflicts of interest here.**

Title: Development through rupture: trauma literature as emotional developmental tool

Aim: Does reading trauma literature help students understand their own development?

Description: Trauma literature is fiction arising from collective or personal trauma. The genre really starts with holocaust literature. Apropos for teenage students, a defining feature of the trauma novel is the transformation of the self. As trauma literature is the dominant form of literature in the 21st centuries so far (Luckhurst, 2013), an exploration on how students engage with this likely-to-be-encountered genre, and how to support them will be an important part of their education.

Methodology: Four stages:

1. Interview 1: a semi-structured interviews with 8 A-Level students (audio-recording and transcribed), establishing their views of reading literature.
2. Selecting a trauma literature curriculum: (texts types and number tbc from interview) based on stage 1 interviews. Head of Department will confirm suitability of texts.
3. Introducing students to trauma literature curriculum over a number of lessons. Lessons will be observed by a colleague who will monitor how students are reacting.
4. Interview 2: semi-structured interviews (audio-recording and transcribed) will explore if student attitudes/ethical-stances/identities have changed, and why they might have done so.

Ethical procedures will follow BERA guidelines. All scripts will be anonymised and collected data kept confidential, available only to my assessors when required. Students can withdraw consent at any stage in accordance to GDPR legislation – Article 7 (3). The safeguarding team is aware of the study.

The results and data will contribute towards a growing body of literature in trauma studies and may inform English departmental curriculum choices in future.

SECTION B continued

b) Description of participants and **obtaining informed consent** (200 words). When describing participants, please include

- criteria for inclusion/exclusion
- method of recruitment
- processes for consent to participate

Please ensure you attach as separate documents (if applicable, in English translation):

- your recruitment and advertisement material e.g. a poster or brief invitation letter/ email
- information for participants to read (or hear) before they agree to take part e.g. written information sheets or (only if applicable) oral information scripts.
- a document to record informed consent. Templates for written consent forms and/or oral information scripts (in case of an oral consent process) are available from the CUREC website
- a guide to interview questions (this may be a list of questions to be asked, or a preliminary scope of questions), or a sample of other instruments (such as a sample questionnaire)
- (if relevant) debriefing document after participants have taken part

In accordance with the CUREC approved procedure 'MSc modus operandi', the Head Master will give final approval for the study to take place.

Description of Participants

Criteria for Inclusion:
Students will be 16+, will be reading A-Level literature, will be recommended for the study by an English teacher. **On what basis are they picked? Capacity to complete work, capacity to cope.**
Criteria for exclusion:

1. Giving a brief description of the study to students' tutors and Year Head will allow unsuitable students to be excluded. For example, students with safeguarding issues, or students struggling with workload.
2. Parental refusal.

Method of Recruitment:

A letter inviting pre-selected students to interview will be sent to students and parents.

Processes for Consent to Participate:
Participants will be supplied with sufficient information describing the procedures and purposes of the research, including potential benefits/risks. Consent will be sought from students and their parents.
The researcher's contact information, including supervisor's contact details will be provided, allowing participants opportunity to ask questions regarding the study or their rights, including the right to refuse to participate. Students will be made aware that information collected will be anonymised and confidential. The final dissertation will be available for participating students and parents should they wish.

15. What are the ethical issues connected with your research and what steps have you taken to address them? Please do not answer 'none'. The committee needs to see evidence that you have identified potential ethical issues with respect to your research and have taken steps to address them. These issues could relate to:

- your own physical and psychological safety as a researcher (please see the University's and Social Science Division's Safety in Fieldwork guidance
- participant burdens and/or risks, and
- data protection/ confidentiality (please also see section 18).

For more guidance on ethical issues, please see http://researchsupport.admin.ox.ac.uk/governance/ethics/resources

Potential ethical issues with respect to research:

Additional reading associated with the study may impart and undue advantage to the students due to additional lesson time, and focused expertise.

Conversely, the reading associated with the study may distract from the primary focus of their A-Levels.

Exposing students to trauma literature which they may not have otherwise read could have an undue temporary psychological impact. My methodological order, and strict student inclusion criteria, should mitigate against this, namely:

1. The first interview will yield data about students' sensitivities, allowing me to choose texts which will not touch on sensitive issues.
2. My inclusion criteria, which will involve speaking to potential research participant's tutors and Year Head, will allow me to pick students who are not currently under a psychological strain. Tutors at the school stay in very regular contact with parents meaning they are the best person to approach initially to gauge potential receptivity.
3. Through the parent information sheet, parents will be fully informed and able to refuse consent for their child to take part in any study should they have concerns which they have not fully divulged to their son's tutor.
4. The safeguarding team at the school will be made aware of the study and the potential research participants for the study. Should any student selected be of serious concern, they will be withdrawn from the study. This measure will work as a safety net covering issues parents or tutor may not know about e.g. if a student is seeing the counsellor but this information is being deliberately withheld from the parents and tutor.
5. The student information sheet makes clear that students can withdraw from the study without reason at any point. I will also talk them through this sheet before signing a consent form making sure to alleviate anxiety. These measure should ameliorate anxiety building up and, should the course be too onerous, or distressing, allows student to drop out without any concern about repercussions.

Section B continued

16. Will you obtain informed consent according to CUREC guidelines and good practice in your discipline before participation?	Yes x	No

If you have marked '**No**', please give a brief explanation and justification for this decision here:

17. Will your research involve discussing sensitive issues? This could be information relating to race or ethnic origin, political opinions, religious beliefs, physical/mental health, trade union membership, sexual life or criminal activities.	Yes x	No

If you have marked '**Yes**', please make sure that you have included some **supporting information** (as directed in question 14 of this section**) showing the range of questions** covering these issues.

18. **Management and handling of personal and other research data**

Your management and handling of personal data and special category data of human participants, either directly or via a third party, will need to comply with the requirements of the General Data Protection Regulation (GDPR) and the new Data Protection Act, as set out in the University's Guidance on Data Protection and Research. In answering the questions below, please also consider the points raised in the Data Protection Checklist. For advice on research data management and security, please consult with the University's Research Data Team (**researchdata@ox.ac.uk)** and/or your local IT department and the University's web pages on research data management.

a) Will your research involve the collection of **records of consent** (e.g. written forms, audio-recorded, or other recorded consent)? **If 'Yes', these will be classed as fully identifiable personal data (directly linked to an individual).**	Yes x	No
b) Will your research involve the collection of **other personal data?** **If 'Yes**', specify in what form(s) this will be stored:	Yes	No x
• Fully identifiable (directly linked to an individual)	Yes	No
• Pseudonymised (potentially identifiable as data may be attributed to an individual if linkage information can be accessed elsewhere by researchers)	Yes	No
• Fully anonymised (i.e. cannot be linked to an individual)	Yes	No
c) Will any of the personal data you collect classify as **special category** data? **If 'Yes',** in what form(s) will this be stored:	Yes	No x
• Fully identifiable (directly linked to an individual)	Yes	No
• Pseudonymised (potentially identifiable as data may be attributed to an individual if linkage information can be accessed elsewhere by researchers)	Yes	No
• Fully anonymised (i.e. cannot be linked to an individual)	Yes	No

d) How will any personally identifiable data be collected, transferred and backed up? Please describe the arrangements for any physical transfer of personal data (including paper records and data captured electronically via portable media) from where it is collected to local storage.

Signed consent forms and stored in a locked area cupboard in a locked room accessible only by me. Transcripts will be anonymised and stored on a single password accessible device with secondary password protection on the files themselves. If required, data will be transferred personally in a sealed envelope.

e) Where, and for how long, will participants' personally identifiable data be stored during and after the study? (Please outline the procedures for ensuring confidentiality, eg security arrangements, anonymisation or pseudonymisation of such data. Please distinguish between records of consent and other forms of personally identifiable data stored)

Personally identifiable data will be stored for the length of the assessment of the MSc. Once a mark has been recorded the audio data will be destroyed but transcript data kept for up to 3 years. All letters of consent will be stored in a locked cupboard in a locked room. My supervisor and I will have access to the anonymised transcripts.

f) If storing pseudonymised data, please confirm that identifiers will be held separately from the research data and linked through a unique study number. Specify how and at what point the pseudonymisation will occur, how the linkage information will be stored and state whether or not (and when) the linkage will be destroyed.

NA

g) Who will have access to the personally identifiable data? If personally identifiable data is to be shared with another organisation, how will it be transferred/disclosed securely?
NA
h) When and how will personally identifiable data be destroyed? (NB. Personally identifiable data should be destroyed when no longer required.)
Audio-files will be permanently deleted once the transcripts have been made - approximately April 2019.
i) How, where and for how long will other research data be stored after the study has finished? For more information about University and research funder retention policies, please see the University's web pages on research data management.
Transcript data could be kept up to three years. If there are no queries about the data, the data will be destroyed once a final grade for the thesis has been received.

SECTION C: Methods and procedures to be used	
Method used: Please ensure you have addressed any potential ethical issues related to these methods in Section 14 and in your Participant Information Sheet	**Please mark 'X'**
1. Analysis of existing records	
2. Snowball sampling (recruiting through contacts of existing participants)	
3. Use of casual or local workers e.g. interpreters	
4. Participant observation	
5. Covert observation	
6. Observation of specific organisational practices	
7. Participant completes questionnaire in hard copy	
8. Participant completes online questionnaire or other online task	
9. Using social media	
10. Participant performs paper and pencil task	
11. Participant performs verbal or aural task (e.g. for linguistic study)	
12. Focus group	
13. Interview	x
14. Audio recording of participant (you will generally need specific consent from participants for this)	x
15. Video recording of participant (you will generally need specific consent from participants for this)	
16. Photography of participant (you will generally need specific consent from participants for this)	
17. Others (please specify):	

SECTION D: Professional guidelines and training		
In this section, please mark 'X' against at least one of the following professional guidelines you aim to adhere to. You should use the principles listed in your chosen guideline(s) in conducting your own research. **Note**: this is not an exhaustive list.		**Please mark 'X'**
Research specialism/ methodology	**Association and guidance document**	
Anthropology	Association of Social Anthropologists of the UK and Commonwealth	
Criminology	http://www.britsoccrim.org/ethics/	
Education	British Educational Research Association Ethical Guidelines for Educational Research	x
Geography	Association of American Geographers Statement on Professional Ethics	
History	Oral History Society of the UK Ethical Guidelines	
Internet-based Research	British Psychological Society: Conducting Research on the Internet Association of Internet Researchers Ethics Guide Also see our Best Practice Guidance on internet-based research	
Law (Socio-Legal)	Socio-Legal Studies Association: Statement of Principles of Ethical Research	
Management	Academy of Management's Professional Code of Ethics	
Political Science	American Political Science Association (APSA) Guide to Professional Ethics in Political Science	
Politics	Political Studies Association. Guidelines for Good Professional Conduct	
Psychology	British Psychological Society Code of Ethics and Conduct	
Social Research	Social Research Association: Ethical Guidelines	
Sociology	The British Sociological Association: Statement of Ethical Practice	
Visual Research	ESRC National Centre for Research Methods Review Paper: Visual Ethics: Ethical Issues in Visual Research	
Other professional guidelines. Please specify the other guidelines used here*:*		

Please indicate what training in research ethics the researchers involved with this study have received, e.g. the title of the course and date completed (online training available at http://researchsupport.admin.ox.ac.uk/support/training/ethics).

If no formal training has been undertaken, please indicate any discussions of research methodology between researchers and supervisors here.

Research methodology and ethical considerations have been discussed with my supervisor – Nicole Dingwall.

As part of the MSc in Learning and Teaching, research methodology is taught and critical appraisal of research is built into the fabric of the course.

SECTION E: Signatures (The SSH IDREC Secretariat accepts either option below. If you have a DREC, check which signature option it prefers.)

- **Option 1:** 'Electronic signatures', i.e. email confirmations from a University of Oxford email address, can be accepted. Separate emails should come from each of the relevant signatories as outlined below, indicating acceptance of the relevant responsibilities. **Pasted images of signatures cannot be accepted in the sections below.**
- **Option 2:** Handwritten (wet-ink) signatures. Please scan them and the rest of the checklist pages to create a single PDF document and email through.

Please ensure this checklist is signed by:

For staff research:	**For student research**:
1. **Principal investigator**	1. **Principal investigator (project supervisor)**
2. **Head of Department (or nominee)**	2. **Head of Department (or nominee)**
	3. **Student researcher**

1. **Principal investigator signature/supervisor signature (if student research)**

I understand my responsibilities as **principal investigator** as outlined in the CUREC glossary and guidance on the CUREC website.

I declare that the answers above accurately describe the research as presently designed, and that a new checklist will be submitted should the research design change in a way which would alter any of the above responses so as to require completion of CUREC 2 (involving full scrutiny by an IDREC). I will inform the relevant IDREC if I cease to be the principal investigator on this project and supply the name and contact details of my successor if appropriate.

Signature: ……..

Print name (block capitals): …….. **Date**: ……...

2. **Departmental endorsement signature**

I have read the research project application named above. On the basis of the information available to me, I:

(i) consider the principal investigator to be aware of her/his ethical responsibilities in regard to this research;
(ii) consider that any ethical issues raised have been satisfactorily resolved or are covered by relevant professional guidelines and/or CUREC approved procedures, and that it is appropriate for the research to proceed (noting the principal investigator's obligation to report should the design of the research change in a way which would alter any of the above responses so as to require completion of a CUREC 2 full application);
(iii) am satisfied that: the proposed project design and scientific methodology is sound; the project has been/will be subject to appropriate **peer review**; and is likely to contribute to existing knowledge and/or to the education and training of the researcher(s) and that it is in the **public interest**

Signed by Head of Department or nominee *(example nominees for student research include the Director of Graduate Studies/ Director of Undergraduate Studies)*:

Signature: ……..

Print name (block capitals): ……..... **Date**: ……...

3. **Student signature (if student research)**

I understand the questions and answers that have been entered above describing the research, and I will ensure that my practice in this research complies with these answers, subject to any modifications made by the principal investigator properly authorised by the CUREC system.

Signed by student: Name redacted

Date: 22.10.18

Print name (block capitals): NAME REDACTED

SECTION F: SUBMITTING THE COMPLETED CHECKLIST	Please mark 'X'
1. Check you have completed all sections (A-E)	x
2. Ensure your application is signed by you, your supervisor (if student) and department	x
3. **Please attach all supporting documents (see section B, question 14b for details).** If the appropriate supporting documentation is not included with your application, you will then be asked to provide this separately. **This may well delay the ethical review process, and thus the start of your research.**	x
4. Ensure you have declared conflicts of interest (if any) in Section B, question 14a.	x
5. If your department has a Departmental Research Ethics Committee (DREC), submit this checklist and supporting information to the appropriate departmental officer.	x
6. If your department does not have a DREC, submit the checklist and supporting information to the SSH IDREC (email ethics@socsci.ox.ac.uk).	x
7. Applications must be sent by email from your official ox.ac.uk email account. Please do not send applications by post.	

Appendix VIII – Letter to Head Master

UNIVERSITY OF OXFORD
DEPARTMENT OF EDUCATION

15 Norham Gardens, Oxford OX2 6PY
Tel: +44(0)1865 274024 Fax: +44(0)1865 274027
general.enquiries@education.ox.ac.uk www.education.ox.ac.uk
Director Professor Jo-Anne Baird

Head Master
School name
School address

19.11.18

Dear Name of Head Master,

As you know, I am studying for the Master's in Learning and Teaching at Oxford University. In my final research project 'Development through rupture: trauma literature as emotional developmental tool" I will explore how reading trauma literature can help students' emotional development, resilience and identity formation. As required by Oxford's ethics board (CUREC), I am writing to seek your written permission with regards to research I am aiming to carry out this year.

The research in school will focus on A-Level English literature students pre-selected by me. Students will be screened to test suitability for the course of reading by speaking with their tutors and Head of Section. Name redacted, Name redacted and Name redacted have agreed to play the roles of 'critical friends' so the study is critically monitored.

By participating in the research, the school would be contributing to an area of studies now burgeoning at universities – trauma studies. After the eco-criticism which became d'jour more than a decade ago, trauma studies, some predict, will be the predominant school of criticism for the next decade. By exposing our students to this future school of criticism, our students will be able to not only partake in what is becoming according to Professor Roger Luckhurst, a new form of societal discourse, but also be able to critique the nature and origins of such a discourse. I alos hope to combine my research with Suzie Riddlestone's work in the same area on the SEN side.

I hope to conduct this research between December 2018 and June 2019. I would interview and audio-record pupils in two semi-structured interviews: the first, based around their experience or reading literature so far, and, after they have read a prescribed curriculum of trauma texts, the second will be based around their experience of reading the prescribed texts.

Oxford University has strict ethical procedures on conducting ethical research, consistent with British Educational Research Association (BERA) guidelines. The University also recognises, however, that schools already operate with the highest ethical standards. Only your formal consent is necessary, however, in the interests of openness I will seek parental and student permission before conducting the research.

All participants, including students, teachers and the school, would be made anonymous in all research reports. The data collected would be kept strictly confidential, available only to my supervisor Nicole Dingwall: nicole.dingwall@education.ox.ac.uk and me, and only used for academic purposes. All research data and records will be stored for a minimum retention period of 3 years after publication or public release of the research. The project has been approved by Oxford Univeristy's ethics board (CUREC). A copy of approval will be sent to you.

If you are happy for me to proceed with this study, please confirm in writing to me. If you have any concerns or need more information about what is involved, please contact me or my supervisor. Further, if you have any questions about the ethics process, please contact the chair of the department's research ethics committee: research.office@education.ox.ac.uk

All best wishes,
Name redacted

cc. Name redacted, Head of Teaching and Learning
Name redacted, Head of English
Name redacted, Second Master/Safeguarding Lead
Name redacted, SEN specialism in Trauma
Name redacted, English Teacher

Appendix IX – school nurse's list of upsetting books

1. Hanya Yanagihara *A little life*
2. Ned Zizzini's *It's kind of a funny story* (had led a student to self harm the year before)
3. John Green *The Fault in our stars*
4. David Pelzer, *A Child Called It*
5. Frank McCourt, *Angela's Ashes*
6. Constance Briscoe, *Ugly*
7. Shaun David Hutchinson, *The Five Stages of Andrew Brawley*

Appendix X – Trauma curriculum excerpts

"It is a work very broad in scope," Herr Setembrini said thoughtfully, "and will require much consideration and wide reading. Especially," he added, and his gaze seemed to lose itself in the immensity of the his task, "since literature has regularly chosen to depict suffering, and even second and third rate masterpieces treat of it in one form or another."

(On compiling an encyclopaedia of suffering, Thomas Mann. *The Magic Mountain*, 1924*)*

Trauma literature – a curriculum

Dear students

Included in this pack are a range of extracts dating from the early modern to the 21st century. I have order them in chronological order so you may see how suffering/trauma has been represented in literature historically. There is one novel which I want you to read and is in addition to the pack – Elie Wiesel's *Night* – a narrative trying to represent the seemingly un-representable trauma of the Holocaust. There are some recommended novels should you wish to continue to read in this area which I have listed below the contents but will not be included in this pack.

Interviews on your reading commence the week of the 29th April 2019.

With all best wishes,

[Teacher's name]

Contents or masterpieces – first, second and third-rate:

10. *The Book of Martyrs* (excerpt – the deaths of Latimer and Ridley), 1563 - John Foxe p. 2
11. *Romeo and Juliet* (prologue), 1596 – William Shakespeare p.4
12. *King Lear* (III.vii), 1606 – William Shakespeare p. 5
13. *Samson Agonistes* (excerpt), 1671 - John Milton p. 9
14. "An Horatian Ode upon Cromwell's return from Ireland" (1650, pub. 1681) - Andrew Marvell p. 10
15. *Moby Dick* (chp. 57), 1851 – Herman Melville p. 14
16. *The boy who was raised as a dog* – "Introduction" (2006) - Bruce D. Perry p. 16
17. "The boy who was raised as a dog" (2006) - Bruce D. Perry p. 19
18. "Zombie" (2013) - Chuck Palahniuk p. 35

Novel

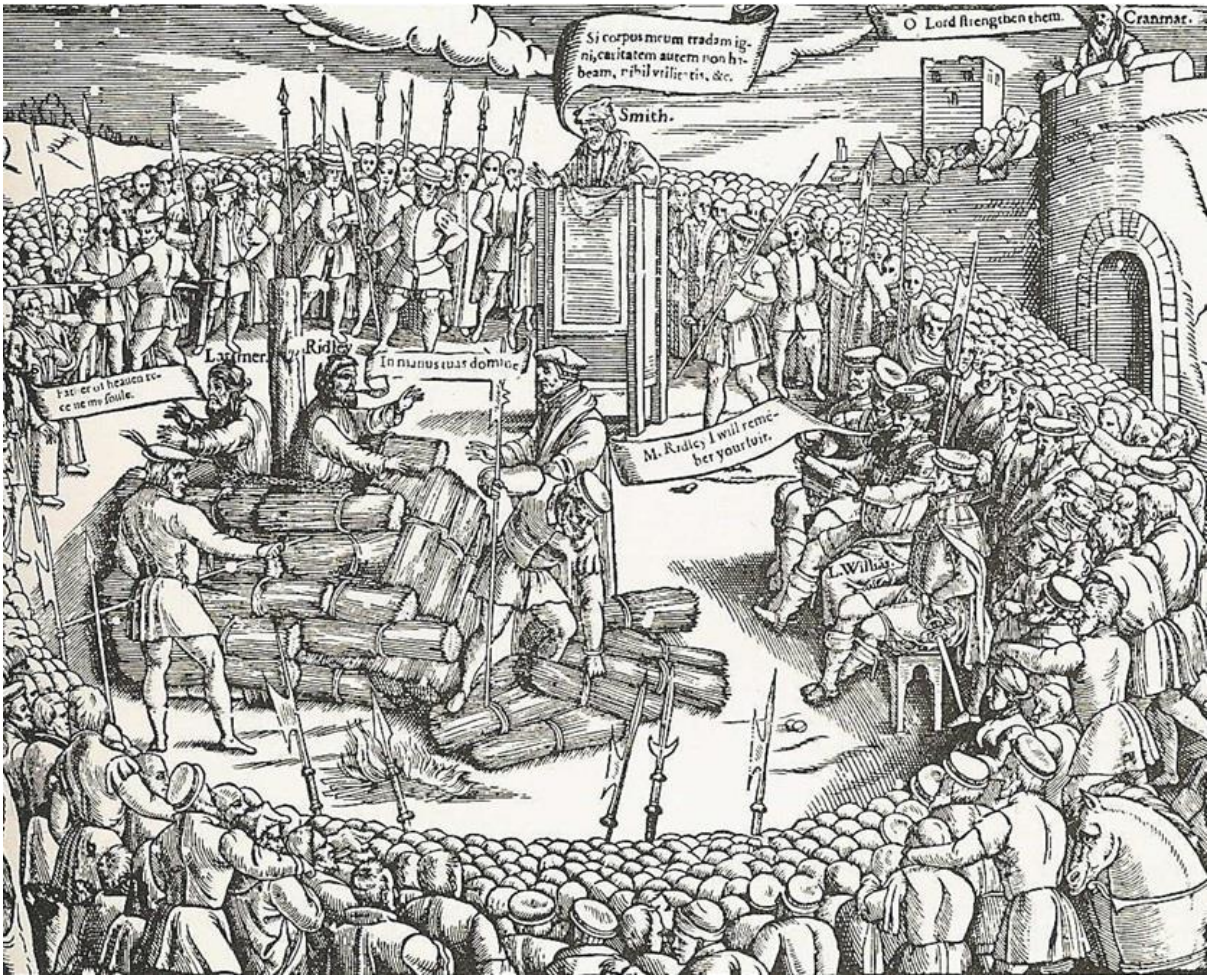
1. Night, 1956 - Elie Wiesel – **trauma**: The trauma of representation, of testimony. Wiesel said of his writing, "If someone else could have written my stories, I would not have written them. I have written them in order to testify. And this is the origin of the loneliness that can be glimpsed in each of my sentences, in each of my silences".

Additional reading

Notes from the underground, 1864 – Fyodor Dostoyevsky – **trauma**: testimony which rejects the therapeutic project
The Plague, 1947 - Albert Camus – **trauma**: the Nazis
Blood Meridian, 1985 - Cormac McCarthy – **trauma**: the violence that gave birth to America
The Wasp Factory, 1985 - Iain Banks – **trauma**: gender

1. *The Book of Martyrs* (excerpt), 1563 - John Foxe

Trauama: *The Book of Martyrs* described the horrifying death of Protestant martyrs who were killed under the Marian regime (1553-58) preceding Elizabeth I's. As Luckhurst argues, communities form their identities out of collective traumas. *The Book of Martyrs* was fundamental to the foundation of Protestant Elizabethan state providing useful narrative to justify the denunciation of Catholicism and later its as violent suppression.



The Death of Latimer and Ridley, 16 October 1555. This woodcut showing the death of Latimer and Ridley comes from Foxe's *Book of Martyrs* (1563).

In the woodcut, Latimer (left) is crying out: 'Father of heaven receive my soule', and Ridley: 'In manus tuas domine' (Latin, meaning: 'Into your hand O Lord'). Catholic preacher Dr Smith is quoting in Latin a passage of the Bible which says: 'if I give up my body to be burned, and have not love, I gain nothing'. Lord Williams, promises Ridley 'I will remember your suit' (i.e. that he would look after various poor men, and Ridley's sister, as requested). In the background, Archibshop Cranmer (who would himself be burned five months later).

The Death of Latimer and Ridley: a Protestant account

This is the account in John Foxe's *Book of Martyrs* (1563).

Then the smith *took a chain of iron, and brought the same about both Dr. Ridley's and Master Latimer's middles. Then Dr. Ridley's brother-in-law did bring him* gunpowder *in a bag, and would have tied the same about his neck. Master Ridley asked what it was. His brother said, 'Gunpowder.' 'Then,' said he, 'I take it to be sent of God; therefore I will use it – and have you any,' said he, 'for my* brother*;' so his brother-in-law went and carried of the same unto Master Latimer...*

Then they brought a faggot*, kindled with fire, and laid the same down at Dr. Ridley's feet. To him Master Latimer spoke in this manner: 'Be of good comfort, Master Ridley, and play the man. We shall this day light such a candle in England, by God's grace, as I trust shall never be put out.'*

And so the fire being given to them, when Dr. Ridley saw the fire flaming up towards him he cried, 'Into Your hand, O Lord, I give my spirit'; Master Latimer crying as earnestly on the other side, 'O Father of heaven, receive my soul!'
Master Latimer received the flame as it were embracing it. After he had stroked his face with his hands and, as it were, bathed them a little in the fire, he soon died (so it appeareth) with very little pain or none...
But Master Ridley, by reason of the evil making of the fire unto him, because the wooden faggots were laid about the gorse, and over-high built, the fire burned first beneath, being kept down by the wood; which, when he felt, he desired them for Christ's sake to let the fire come unto him. Which, when his brother-in-law heard, intending to rid him out of his pain, as one in sorrow not well-advised in what he did, heaped more faggots upon him, so that he clean covered him, which made the fire more vehement *beneath, that it burned clean all his lower parts, before it once touched the upper. Therefore he leapt up and down under the faggots, and often desired them to let the fire come unto him, saying, 'I cannot burn.' Which indeed appeared true; for, after his legs were consumed, he showed one side to us clean, shirt and all untouched with flame.*
Yet in all his torment he forgot not to call upon God still, having in his mouth, 'Lord have mercy upon me,' intermingling his cry, `Let the fire come to me, I cannot burn.' I n which pain he laboured until one of the standers-by with a bill-hook pulled off the faggots above, and where he saw the fire flame up, he pulled himself unto that side.
And when the flame touched the gunpowder, he was seen to stir no more.

2. *Romeo and Juliet* (prologue), 1596 – William Shakespeare

Trauma: The prologue and the play have been read through the trauma lens as a representation of the two houses of Europe – Rome and Wittenberg, Catholic and Protestant, both alike in dignity – at war with each other. The trauma is that of the Reformation itself and the allegory of the spiritual elements of both sides seeking reconcilement through love. Can this again be read in our own context of 2019?

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

3. King Lear (III.vii), 1606 – William Shakespeare

Trauma: In its context the scene would have been resonant: it is 1606, the gunpowder plot has recently occurred and like after 9/11 innocent and guilty alike have found themselves in torture chambers. Shakespeare is representing the literally un-representable – an event that is occluded, that happens in chambers, dungeons, and closets – and in our context happens in similar countries out of view and un-transparent. What of the form? Is theatre the only place such a scene of torture can be represented?

CORNWALL
Edmund, farewell.

Exeunt GONERAlan, EDMUND, and OSWALD

Go seek the traitor Gloucester,
Pinion him like a thief, bring him before us.

Exeunt other Servants

Though well we may not pass upon his life
Without the form of justice, yet our power
Shall do a courtesy to our wrath, which men
May blame, but not control. Who's there? the traitor?

Enter GLOUCESTER, brought in by two or three

REGAN
Ingrateful fox! 'tis he.

CORNWALL
Bind fast his corky arms.

GLOUCESTER
What mean your graces? Good my friends, consider
You are my guests: do me no foul play, friends.

CORNWALL
Bind him, I say.

Servants bind him

REGAN
Hard, hard. O filthy traitor!

GLOUCESTER
Unmerciful lady as you are, I'm none.

CORNWALL
To this chair bind him. Villain, thou shalt find--

REGAN plucks his beard

GLOUCESTER
By the kind gods, 'tis most ignobly done
To pluck me by the beard.

REGAN
So white, and such a traitor!

GLOUCESTER
Naughty lady,
These hairs, which thou dost ravish from my chin,
Will quicken, and accuse thee: I am your host:
With robbers' hands my hospitable favours
You should not ruffle thus. What will you do?

CORNWALL
Come, sir, what letters had you late from France?

REGAN
Be simple answerer, for we know the truth.

CORNWALL
And what confederacy have you with the traitors
Late footed in the kingdom?

REGAN
To whose hands have you sent the lunatic king? Speak.

GLOUCESTER
I have a letter guessingly set down,
Which came from one that's of a neutral heart,
And not from one opposed.

CORNWALL
Cunning.

REGAN
And false.

CORNWALL
Where hast thou sent the king?

GLOUCESTER
To Dover.

REGAN
Wherefore to Dover? Wast thou not charged at peril--

CORNWALL
Wherefore to Dover? Let him first answer that.

GLOUCESTER
I am tied to the stake, and I must stand the course.

REGAN
Wherefore to Dover, sir?

GLOUCESTER
Because I would not see thy cruel nails
Pluck out his poor old eyes; nor thy fierce sister
In his anointed flesh stick boarish fangs.
The sea, with such a storm as his bare head
In hell-black night endured, would have buoy'd up,
And quench'd the stelled fires:
Yet, poor old heart, he holp the heavens to rain.
If wolves had at thy gate howl'd that stern time,
Thou shouldst have said 'Good porter, turn the key,'
All cruels else subscribed: but I shall see
The winged vengeance overtake such children.

CORNWALL
See't shalt thou never. Fellows, hold the chair.
Upon these eyes of thine I'll set my foot.

GLOUCESTER
He that will think to live till he be old,
Give me some help! O cruel! O you gods!

REGAN
One side will mock another; the other too.

CORNWALL
If you see vengeance,--

First Servant
Hold your hand, my lord:
I have served you ever since I was a child;
But better service have I never done you
Than now to bid you hold.

REGAN
How now, you dog!

First Servant
If you did wear a beard upon your chin,
I'd shake it on this quarrel. What do you mean?

CORNWALL
My villain!

They draw and fight

First Servant
Nay, then, come on, and take the chance of anger.

REGAN
Give me thy sword. A peasant stand up thus!

Takes a sword, and runs at him behind

First Servant
O, I am slain! My lord, you have one eye left
To see some mischief on him. O!

Dies

CORNWALL

Lest it see more, prevent it. Out, vile jelly!
Where is thy lustre now?

GLOUCESTER
All dark and comfortless. Where's my son Edmund?
Edmund, enkindle all the sparks of nature,
To quit this horrid act.

REGAN
Out, treacherous villain!
Thou call'st on him that hates thee: it was he
That made the overture of thy treasons to us;
Who is too good to pity thee.

GLOUCESTER
O my follies! then Edgar was abused.
Kind gods, forgive me that, and prosper him!

REGAN
Go thrust him out at gates, and let him smell
His way to Dover.

Exit one with GLOUCESTER

4. Samson Agonistes (excerpt), 1671 - John Milton

Trauma: This speech by Samson has been read as Milton's commentary on a nation more in love with bondage "with ease" than "strenuous" liberty i.e. England's Restoration (bondage to a king). Samson decries the fact that Israel could have freed itself from the Philistinian yoke but decided not to. Read this in Milton's context and ours in 2019.
Chor. In seeking just occasion to provoke
The *Philistine,* thy Countries Enemy,
Thou never wast remiss, I bear thee witness:
Yet *Israel* still serves with all his Sons. [240]

Sam. That fault I take not on me, but transfer
On *Israel's* Governours, and Heads of Tribes,
Who seeing those great acts which God had done
Singly by me against their Conquerours
Acknowledg'd not, or not at all consider'd [245]
Deliverance offer'd: I on th' other side
Us'd no ambition to commend my deeds,
The deeds themselves, though mute, spoke loud the dooer;
But they persisted deaf, and would not seem
To count them things worth notice, till at length [250]
Thir Lords the *Philistines* with gather'd powers
Enter'd *Judea* seeking mee, who then
Safe to the rock of *Etham* was retir'd,
Not flying, but fore-casting in what place
To set upon them, what advantag'd best; [255]
Mean while the men of *Judah* to prevent
The harrass of thir Land, beset me round;
I willingly on some conditions came
Into thir hands, and they as gladly yield me
To the uncircumcis'd a welcom prey, [260]
Bound with two cords; but cords to me were threds
Toucht with the flame: on thir whole Host I flew
Unarm'd, and with a trivial weapon fell'd
Thir choicest youth; they only liv'd who fled.
Had *Judah* that day join'd, or one whole Tribe, [265]
They had by this possess'd the Towers of *Gath,*
And lorded over them whom now they serve;
But what more oft in Nations grown corrupt,
And by thir vices brought to servitude,
Then to love Bondage more then Liberty, [270]
Bondage with ease then strenuous liberty;
And to despise, or envy, or suspect
Whom God hath of his special Favour rais'd
As thir Deliverer; if he aught begin,
How frequent to desert him, and at last [275]
To heap ingratitude on worthiest deeds?

5. "An Horatian Ode upon Cromwell's return from Ireland" (1650, pub. 1681) - Andrew Marvell

Trauma: A poem concerned with the effects of memorialisation when past continues to haunt present. What seems to haunt the poem is the trauma of the royal execution and the Civil War.

THE forward youth that would appear
Must now forsake his Muses dear,
Nor in the shadows sing
His numbers languishing.

'Tis time to leave the books in dust,
And oil the unused armour's rust,
Removing from the wall
The corslet of the hall.

So restless Cromwell could not cease
In the inglorious arts of peace,
But through adventurous war

Urgèd his active star:

And like the three-fork'd lightning, first
Breaking the clouds where it was nurst,
Did thorough his own side
His fiery way divide:

For 'tis all one to courage high,
The emulous, or enemy;
And with such, to enclose
Is more than to oppose.

Then burning through the air he went
And palaces and temples rent;
And Cæsar's head at last
Did through his laurels blast.

'Tis madness to resist or blame
The face of angry Heaven's flame;
And if we would speak true,
Much to the man is due,

Who, from his private gardens, where
He lived reservèd and austere
(As if his highest plot
To plant the bergamot),

Could by industrious valour climb
To ruin the great work of time,
And cast the Kingdoms old
Into another mould;

Though Justice against Fate complain,
And plead the ancient rights in vain—
But those do hold or break
As men are strong or weak—

Nature, that hateth emptiness,
Allows of penetration less,
And therefore must make room
Where greater spirits come.

What field of all the civil war
Where his were not the deepest scar?
And Hampton shows what part
He had of wiser art;

Where, twining subtle fears with hope,
He wove a net of such a scope
That Charles himself might chase
To Caresbrooke's narrow case;

That thence the Royal actor borne
The tragic scaffold might adorn:

While round the armèd bands
Did clap their bloody hands.

He nothing common did or mean
Upon that memorable scene,
But with his keener eye
The axe's edge did try;

Nor call'd the gods, with vulgar spite,
To vindicate his helpless right;
But bow'd his comely head
Down, as upon a bed.

This was that memorable hour
Which first assured the forcèd power:
So when they did design
The Capitol's first line,

A Bleeding Head, where they begun,
Did fright the architects to run;
And yet in that the State
Foresaw its happy fate!

And now the Irish are ashamed
To see themselves in one year tamed:
So much one man can do
That does both act and know.

They can affirm his praises best,
And have, though overcome, confest
How good he is, how just
And fit for highest trust.

Nor yet grown stiffer with command,
But still in the republic's hand—
How fit he is to sway
That can so well obey!

He to the Commons' feet presents
A Kingdom for his first year's rents,
And, what he may, forbears
His fame, to make it theirs:

And has his sword and spoils ungirt
To lay them at the public's skirt.
So when the falcon high
Falls heavy from the sky,

She, having kill'd, no more doth search
But on the next green bough to perch;
Where, when he first does lure,
The falconer has her sure.

What may not then our Isle presume

While victory his crest does plume?
What may not others fear,
If thus he crowns each year?

As Cæsar he, ere long, to Gaul,
To Italy an Hannibal,
And to all States not free
Shall climacteric be.

The Pict no shelter now shall find
Within his particolour'd mind,
But, from this valour, sad
Shrink underneath the plaid;

Happy, if in the tufted brake
The English hunter him mistake,
Nor lay his hounds in near
The Caledonian deer.

But thou, the war's and fortune's son,
March indefatigably on;
And for the last effect,
Still keep the sword erect:

Besides the force it has to fright
The spirits of the shady night,
The same arts that did gain
A power, must it maintain.

6. *Moby Dick* (chp. 57), 1851 – Herman Melville

Trauma: In this chapter Melville begins by describing the many ways the trauma of amputation is represented by the amputee by Tower Hill. This chapter is about how the industrial accident is represented, or how to represent the traumatic experience of work itself, an experience which turns civilised men into savages. Think of our lessons on trauma and emotional development.

CHAPTER 57. Of Whales in Paint; in Teeth; in Wood; in Sheet-Iron; in Stone; in Mountains; in Stars.

On Tower-hill, as you go down to the London docks, you may have seen a crippled beggar (or *kedger*, as the sailors say) holding a painted board before him, representing the tragic scene in which he lost his leg. There are three whales and three boats; and one of the boats (presumed to contain the missing leg in all its original integrity) is being crunched by the jaws of the foremost whale. Any time these ten years, they tell me, has that man held up that picture, and exhibited that stump to an incredulous world. But the time of his justification has now come. His three whales are as good whales as were ever published in Wapping, at any rate; and his stump as unquestionable a stump as any you will find in the western clearings. But, though for ever mounted on that stump, never a stump-speech does the poor whaleman make; but, with downcast eyes, stands ruefully contemplating his own amputation.

Throughout the Pacific, and also in Nantucket, and New Bedford, and Sag Harbor, you will come across lively sketches of whales and whaling-scenes, graven by the fishermen themselves on Sperm Whale-teeth, or ladies' busks wrought out of the Right Whale-bone, and other like skrimshander articles, as the whalemen call the numerous little ingenious contrivances they elaborately carve out of the rough material, in their hours of ocean leisure. Some of them have little boxes of dentistical-looking implements, specially intended for the skrimshandering business. But, in general, they toil with their jack-knives alone; and, with that almost omnipotent tool of the sailor, they will turn you out anything you please, in the way of a mariner's fancy.

Long exile from Christendom and civilization inevitably restores a man to that condition in which God placed him, *i.e.* what is called savagery. Your true whale-hunter is as much a savage as an Iroquois. I myself am a savage, owning no allegiance but to the King of the Cannibals; and ready at any moment to rebel against him.

Now, one of the peculiar characteristics of the savage in his domestic hours, is his wonderful patience of industry. An ancient Hawaiian war-club or spear-paddle, in its full multiplicity and elaboration of carving, is as great a trophy of human perseverance as a Latin lexicon. For, with but a bit of broken sea-shell or a shark's tooth, that miraculous intricacy of wooden net-work has been achieved; and it has cost steady years of steady application.

As with the Hawaiian savage, so with the white sailor-savage. With the same marvellous patience, and with the same single shark's tooth, of his one poor jack-knife, he will carve you a bit of bone sculpture, not quite as

workmanlike, but as close packed in its maziness of design, as the Greek savage, Achilles's shield; and full of barbaric spirit and suggestiveness, as the prints of that fine old Dutch savage, Albert Durer.

Wooden whales, or whales cut in profile out of the small dark slabs of the noble South Sea war-wood, are frequently met with in the forecastles of American whalers. Some of them are done with much accuracy.

At some old gable-roofed country houses you will see brass whales hung by the tail for knockers to the road-side door. When the porter is sleepy, the anvil-headed whale would be best. But these knocking whales are seldom remarkable as faithful essays. On the spires of some old-fashioned churches you will see sheet-iron whales placed there for weather-cocks; but they are so elevated, and besides that are to all intents and purposes so labelled with "*Hands off!*" you cannot examine them closely enough to decide upon their merit.

In bony, ribby regions of the earth, where at the base of high broken cliffs masses of rock lie strewn in fantastic groupings upon the plain, you will often discover images as of the petrified forms of the Leviathan partly merged in grass, which of a windy day breaks against them in a surf of green surges.

Then, again, in mountainous countries where the traveller is continually girdled by amphitheatrical heights; here and there from some lucky point of view you will catch passing glimpses of the profiles of whales defined along the undulating ridges. But you must be a thorough whaleman, to see these sights; and not only that, but if you wish to return to such a sight again, you must be sure and take the exact intersecting latitude and longitude of your first stand-point, else so chance-like are such observations of the hills, that your precise, previous stand-point would require a laborious re-discovery; like the Soloma Islands, which still remain incognita, though once high-ruffed Mendanna trod them and old Figuera chronicled them.

Nor when expandingly lifted by your subject, can you fail to trace out great whales in the starry heavens, and boats in pursuit of them; as when long filled with thoughts of war the Eastern nations saw armies locked in battle among the clouds. Thus at the North have I chased Leviathan round and round the Pole with the revolutions of the bright points that first defined him to me. And beneath the effulgent Antarctic skies I have boarded the Argo-Navis, and joined the chase against the starry Cetus far beyond the utmost stretch of Hydrus and the Flying Fish.

With a frigate's anchors for my bridle-bitts and fasces of harpoons for spurs, would I could mount that whale and leap the topmost skies, to see whether the fabled heavens with all their countless tents really lie encamped beyond my mortal sight!

7. "The boy who was raised as a dog" (2006) - Bruce D. Perry

chapter 6

WHAT ALLOWS SOMEONE to make the right choice, even if he hasn't been given the optimal developmental opportunities he needs? What made Virginia continue to seek help for her baby, rather than simply abandoning her? What could we take from Mama P.'s book and prescribe for other children like Laura? Could the right treatment help prevent children like Leon from becoming a threat? Is there anything new I could say today to Cherise's mom—and to Frank, Alan and Maria—about why Leon had committed his terrible crimes?

Just as we only gradually came to understand how the sequential development of a child's brain is affected by trauma and neglect, it also only gradually dawned on us that this understanding could help us find possible treatments. These insights led us to develop what we came to call the neurosequential approach to therapeutic services for maltreated and traumatized children. One of the first children on whom we used this method had suffered neglect far, far worse than what had been done to Leon.

I met Justin in 1995 when he was six years old. He was in the Pediatric Intensive Care Unit (PICU). I had been invited by the PICU staff to come and, using *that-psychiatric-voodoo-that-you-do-so-well,* try to stop him from throwing feces and food at the staff. The PICU was almost always full and was typically busy 24/7. Nurses, physicians, aides and families crowded the unit. The noise from medical machines, phones, and conversations kept the large room filled with a nonstop buzz. There were always lights on, people were always moving around and, although each individual moved with purpose and each conversation was focused, the overall effect was chaos.

I walked unnoticed through the din to the nurses' station and studied the board to find the boy I'd been asked to see. Then, I heard him. A loud, odd shriek made me turn immediately to find a bony little child in a loose diaper sitting in a cage. Justin's crib had iron bars and a plywood panel wired to the top of it. It looked like a dog cage, which I was about to discover was terribly ironic. The little boy rocked back and forth, whimpering a primitive self-soothing lullaby. He was filthy with his own feces, there was food all over his face and his diaper was heavy, soaked with urine. He was being treated for severe pneumonia, but he resisted all procedures and had to be held down to draw blood. He tore out his IVs, he yelled and screamed at staff and he threw his food. The closest this hospital had to a psychiatric unit was the PICU (where the ratio of staff to patients was very high), so Justin had been transferred.

There, they had jury-rigged his crib/cage arrangement. And once placed in the cage, the boy began to throw feces and anything else he could get his hands on. That's when they called psychiatry.

Over the years I had learned that it is not a good idea to take a child by surprise. Unpredictability and the unknown make everyone feel anxious and therefore less able to process information accurately. Also, and importantly for clinical evaluation, the more anxious someone is the harder it is for him to accurately recall and describe his feelings, thoughts and history. But most critically, when a child is anxious it is much more difficult to form a positive relationship, the true vehicle for all therapeutic change.

I had learned the power of first impressions, as well. I could get a much better sense of a child's prognosis if he had a favorable or at least a neutral first impression of me. So rather than just start asking questions of an unsuspecting and usually frightened and disoriented child, I'd found it was best to give him a chance to meet me first. We'd have a brief humorous or engaging conversation, I'd let him size me up a little, provide a clear, simple explanation of what I wanted to learn from him, and then leave him alone for a while to process that information. I'd assure him that he was in control. The child didn't have to say anything if he didn't want to: if any topic came up that he didn't wish to share with me, I'd tell him to just let me know and I would change the subject. Any time he decided to stop, the conversation was over. Over the years I've only had one adolescent girl say that she did not want to talk. But later that week, she told the staff that the only person she would speak with was the "psychiatry guy with the curly hair."

When I saw Justin I knew this case was going to be different. I needed to know more about him before I could approach him. I took his chart, went back to the nurses' station and read his old records, occasionally glancing over to watch him rock with his knees up by his chin, his arms around his legs. He was humming or moaning to himself, and every few minutes he would let out a loud angry-sounding shriek. The PICU staff had become used to this; no one even glanced his way anymore.

As I read through his records it became clear that Justin's early life had not been normal. Justin's mother was a fifteen-year-old girl who left him with her own mother permanently when he was two months old. Justin's grandmother, by all accounts, was a kindhearted, nurturing woman who adored her grandchild. Unfortunately, she was also morbidly obese and had related health problems that made her very ill. When Justin was about eleven months old, she was hospitalized and died several weeks later.

During her illness her live-in boyfriend, Arthur,* babysat for Justin. Baby Justin's behavior became difficult, surely a result of losing both his mother and his grandmother in such a short time. Arthur, still grieving himself, didn't know what to do with a crying, tantruming young child, and being in his late sixties, he wasn't physically or mentally prepared for such a challenge. He called child protective services, seeking a permanent placement for the boy who, after all, was not even a relative. CPS apparently felt the boy was safe and asked if Arthur would keep Justin while they found alternate placement. He agreed. Arthur was a passive man, in general, and patient. He assumed that CPS would get around to finding a new home for Justin. But CPS is a reactive, crisis-focused agency and, with no one putting pressure on it to do so, it didn't act.

Arthur was not malicious, but he was ignorant about the needs of children. He made a living as a dog breeder and, sadly, applied that knowledge to the care of the baby. He began keeping Justin in a dog cage. He made sure the baby was fed and changed, but he rarely spoke to him, played with him or did any of the other normal things parents do to nurture their children. Justin lived in that cage for five years, spending most of his days with only dogs as his companions.

If we could witness a child's moments of comfort, curiosity, exploration and reward—and his moments of terror, humiliation and deprivation—we would know so much more about him, who he is and who he is likely to become. The brain is an historical organ, a reflection of our personal histories. Our genetic gifts will only manifest themselves if we get the proper types of developmental experience, appropriately timed. Early in life these experiences are controlled primarily by the adults around us.

As I read through Justin's chart I began to imagine his life as it unfolded. At the age of two Justin had been given a diagnosis of "static encephalopathy," meaning that he had severe brain damage of unknown origin that was unlikely to improve. He had been taken to the doctor because he was severely developmentally delayed: he was unable to walk or say even a few words by the time most children are actively exploring toddlers who have begun to speak in sentences. Tragically, when Arthur had brought Justin in for medical check-ups, no one inquired about his living situation. And no one took a good developmental history. The boy had been tested for various physical ailments, and his brain had been scanned, revealing atrophy (shrinkage) of the cerebral cortex and enlargement of the fluid-filled ventricles in the center of the brain. In fact, his brain looked like that of someone with advanced Alzheimer's disease; his head circumference was so small that he was below the second percentile for children his age.

Back then, many doctors were still unaware of the damage that neglect alone can do to the brain. They assumed that something so clearly visible on scans had to be evidence of a genetic defect or intrauterine insult, such as exposure to toxins or disease; they couldn't imagine that early environment alone could have such profound physical effects. But studies done by our group and others later found that orphans who were left to languish in institutional settings without receiving enough affection and individual attention do indeed have visibly smaller head sizes and tinier brains. The brains show obvious abnormalities, virtually identical to those seen in Justin.

Unfortunately, as in Laura's case, Justin's problems were exacerbated by a fragmented medical system. Over the years, even though he'd been given tests as complicated as high-tech brain scans and chromosomal analysis to look for genetic problems, he rarely saw the same doctor twice. No one followed his case over time or learned about his living situation. By age five a repeat screening showed he had made minimal progress in fine and large motor, behavioral, cognitive or speech and language capabilities. He still couldn't walk or talk. To the doctors, who didn't know about the deprivation the child was experiencing, it appeared as if most of his brain-mediated capabilities just did not work properly. They assumed that Justin's "static encephalopathy" was due to some, as of yet unknown and untreatable, birth defect. The unspoken conclusion with children exhibiting this kind of severe brain damage is that they do not respond to therapeutic interventions. In essence, the doctors had told Arthur that the boy was permanently brain damaged and might never be able to care for himself, so he wasn't given any incentive to seek further help.

Whether because of this medical pessimism or because of his irregular care, Justin was never provided any speech therapy, physical therapy, or occupational therapy, and no in-home social services were offered to his elderly caregiver. Left to his own devices Arthur made caregiving decisions that fit his understanding of child rearing. He'd never had children of his own and had been a loner for most of his life. He was very limited himself, probably with mild mental retardation. He raised Justin as he raised his other animals: giving him food, shelter, discipline and episodic direct compassion. Arthur wasn't intentionally cruel: he'd take both Justin and the dogs out of their cages daily for regular play and affection. But he didn't understand that Justin acted like an animal because he'd been treated as one, and so when the boy "didn't obey," back into the cage he went. Most of the time, Justin was simply neglected.

I was the first medical professional Arthur had told about his childrearing practices because, unfortunately for Justin, I was the first to ask.

After interviewing Arthur, reading Justin's charts and observing his behavior, I realized that it was possible that some of the boy's problems were not due to a complete absence of potential. Maybe he didn't speak because he had rarely been spoken to. Maybe, unlike a normal child who hears some three million words by age three, he'd been exposed to far fewer. Maybe he didn't stand and walk because no one had coaxed him with her hand out to steady and encourage him. Maybe he didn't know how to eat with utensils because he had never held any in his hands. I decided to approach Justin with the hope that his deficits were indeed due to lack of appropriate stimulation, essentially a lack of opportunity and not lack of capacity.

The nursing staff watched as I walked carefully toward his crib. "He's gonna start throwing," one of them said cynically. I tried to move in slow motion. I wanted him to watch me. I figured that the novelty of my measured pace in contrast to the typical hurried motion in the PICU would catch his attention. I did not look at him. I knew eye contact might be threatening, just as it is for many animals. I pulled the curtains surrounding his crib partially closed so that all he could see was me or the nurses' station. That way he would be less distracted by the children in the adjacent beds.

I tried to imagine the world from his perspective. He was still ill, his pneumonia only partially resolved. He looked terrified and confused; he had no understanding of this new, chaotic realm in which he'd been placed. At least his home in the dog kennel had been familiar; he'd known the dogs around him and knew what to expect from them. Also, I was sure he was hungry, since he had thrown away most of his food over the last three days. As I got close, he sneered, scrambled around the small space of his crib and gave out one of his screeches.

I stood still. Then I slowly started to take off my white coat, letting it slip to the floor. He stared at me. I slowly undid my tie and pulled it off. I rolled up the sleeves of my shirt. With each action I took one small step closer. I did not speak as I moved. I tried to be as nonthreatening as possible: no quick movements, no eye contact, trying to speak in a low, melodic, rhythmic tone, almost like a lullaby. I approached him as one would a terrified baby or a frightened animal.

"My name is Dr. Perry, Justin. You don't know what is happening here, do you? I will try to help you, Justin. See, I am just taking off my white coat. That's OK, right? Now let me come a bit closer. Far enough? OK. Let's see what might work here. Mmm. I will take off my tie. Ties are not familiar to you, I'll bet. Let me do that."

He stopped moving around the crib. I could hear his breathing: a rapid wheezy grunt. He had to be starving. I noticed a muffin on a lunch tray, far out of his reach but still within his view. I moved toward it. He grunted louder and faster. I took the muffin broke a small piece off, and slowly put it in my mouth and chewed deliberately, trying to indicate pleasure and satisfaction.

"Mmm, so good, Justin. Do you want some?" I kept talking and reached my arm out. I was getting closer. In fact, I was close enough now for him to reach my outstretched hand and the food. I stood still, keeping up my banter and holding the muffin out to him. It seemed like hours, but within thirty seconds he tentatively reached out of the crib. He stopped halfway to the muffin and pulled his arm back in. He seemed to be holding his breath. And then, suddenly, he grabbed at the muffin and pulled it into the crib. He scooted over to the furthest corner and watched me. I stood in the same place, smiled, and tried to bring some light into my voice, "Good, Justin. That is your muffin. It's OK. It's good."

He started to eat. I waved goodbye and walked slowly back to the nurses station.

"Well. Just wait a minute he'll be screaming and throwing things again," said one of the nurses, who seemed almost disappointed that he hadn't displayed his "bad" behavior for me. "I expect so," I said on my way out.

From what I'd learned so far about the effects of neglect on the brain, I knew that the only way to find out whether Justin had unexpressed potential, or had no capacity for further development, was to see if his neural systems could be shaped by patterned, repetitive experience in a safe and predictable environment. But I hadn't yet learned the best way to structure this experience.

I did know that the first thing I needed to do was decrease the chaos and sensory overload surrounding Justin. We moved him to one of the PICU "private" rooms. Then we minimized the number of staff interacting with him. We began physical, occupational and speech/language therapy. We had one of our psychiatric staffers spend time with him every day. And I made daily visits as well.

The improvement was remarkably rapid. Each succeeding day was better for Justin. Every day he appeared to feel safer. He stopped throwing food and smearing feces. He started to smile. He showed clear signs of recognition

and comprehension of verbal commands. We realized he had received some social stimulation and affection from the dogs he'd lived with; dogs are incredibly social animals and have a sophisticated social hierarchy in their packs. At times he responded to unfamiliar people much like a scared dogs will: tentatively approaching, backing off and then moving forward again.

As the days went by he began to be affectionate with me and several other staff members. He even started to show signs of a sense of humor. For example, he knew that "throwing poop" made the staff crazy. So once, when someone gave him a candy bar, he let the chocolate melt into his hands and raised his arm as though he were about to throw it. The people around him moved back. And then he broke into a big, hearty laugh. It was this primitive sense of humor—which demonstrated that he understood the effects of his actions on others and connected with them—that rapidly gave me hope about his capacity for change.

At first, however, my colleagues thought I was wasting hospital resources by asking that physical therapists try to help him stand, to improve his large and fine motor strength and control. But within a week Justin was sitting in a chair and standing with assistance. By three weeks he had taken his first steps. Then an occupational therapist came to help him with fine motor control and fundamentals of self-care: dressing himself, using a spoon, brushing his teeth. Although many children who suffer this kind of deprivation develop a highly tuned sense of smell and often try to sniff and lick their food and people, Justin's sniffing was particularly pronounced and may have had to do with his life among the dogs. He had to be taught that this isn't always appropriate.

During this time speech and language therapists helped him begin to speak, providing the exposure to words he'd missed in his childhood. His once dormant, undeveloped neural networks began to respond to these new repetitive patterns of stimulation. His brain seemed to be like a sponge, thirsty for the experiences it required, and eagerly soaking them up.

After two weeks, Justin was well enough to be discharged from the hospital and placed in a foster family. For the next few months he made remarkable progress. This was the most rapid recovery from severe neglect that we had yet seen. It changed my perspective on the potential for change following early neglect. I became much more hopeful about the prognosis for neglected children.

SIX MONTHS LATER Justin was transferred to a foster family who lived much further away from the hospital. While we offered our consultation services to his new clinical team, ultimately we lost track of him in the massive caseload that our group was beginning to attract. But we often talked about Justin when we consulted with other families who had adopted severely neglected children; he had made us reevaluate how we assessed and treated such children. We now knew that at least some of them could improve more dramatically than we'd previously dared to dream.

About two years after Justin's hospital stay a letter came to the clinic from a small town—a brief note from the foster family giving us an update on the little boy. He was continuing to do well, rapidly hitting developmental milestones that no one had ever expected him to reach. Now eight, he was ready to start kindergarten. Enclosed was a picture of Justin all dressed up, holding a lunch box, wearing a backpack and standing next to a school bus. On the back of the note, in crayon, Justin himself had written, "Thank You, Dr. Perry. Justin." I cried.

TAKING WHAT I'D LEARNED from Justin's case—that patterned, repetitive experience in a safe environment can have an enormous impact on the brain—I began to integrate Mama P.'s lessons about the importance of physical affection and stimulation into our care. One of the next cases that would help us develop the neurosequential approach was that of a young teenager whose early life experience turned out to have been similar to that which had started Leon on his destructive and ultimately murderous path.

Like Leon, Connor had an intact nuclear family and an early childhood that, on the surface, did not seem traumatic. Connor's parents were both successful, college-educated businesspeople. Like Leon, Connor had an above-average IQ but, unlike him, he did well in school. When we did a simple review of his previous psychiatric treatment, we noted that he had been given, at various points, more than a dozen different neuropsychiatric diagnoses starting with autism, then ranging from pervasive developmental disorder, childhood schizophrenia, bipolar disorder, ADHD, obsessive-compulsive disorder (OCD), major depression, anxiety disorder and more.

When the fourteen-year-old was first brought in to see me he was labeled with the diagnoses of intermittent explosive disorder, psychotic disorder and attention deficit disorder. He was taking five psychiatric medications and was being treated by a psychoanalytically trained therapist. He walked with an uneven, awkward gait. When he was anxious or distressed he would sway, rhythmically flex his hands and hum to himself in a tuneless drone

that set most people's nerves on edge. He would frequently sit and rock back and forth, just like Justin had when I'd first seen him in that cage/crib. He had no friends: he hadn't become a bully like Leon, but he was a favored target for them. Connor had been placed in a social skills group in an attempt to address his isolation and poor relational skills but, so far, it had been an utter failure. It was, I would soon discover, as though the group had been trying to teach an infant calculus.

Connor was certainly relationally odd but he did not show the classic symptoms of either autism or schizophrenia. His behaviors were similar to children with those conditions, but he did not, for example, have the "mind-blindness" and indifference to relationships that mark autism or the disordered thought common to schizophrenia. When I examined him I could see that he sought to engage with other people, which is rare among those with genuine autism. He was socially inept, to be sure, but did not have the complete disinterest in social connection that is essentially the hallmark of autism. The boy was also on so many medications that no one could tell which of his "symptoms" were related to his original problems and which were caused by medication side effects. I decided to stop the drugs. If medication turned out to be necessary, I would reintroduce it.

Connor's peculiar symptoms and their lack of concordance with typical cases of autism or schizophrenia reminded me of those I'd seen in other children who had suffered early trauma or neglect, like Justin. In particular, I suspected from the curious slanting gait that whatever had gone wrong had started early in infancy, because coordinated walking relies on a well-regulated midbrain and brainstem, regions crucial for coordinating the stress response. Since the brainstem and midbrain are among the earliest regions to organize during development, if something had gone wrong here, it had probably gone wrong in the first year of life.

I took a careful developmental history and questioned Connor's mother, Jane,* about her son's early childhood and about her own as well. She was a bright woman, but anxious and clearly near the end of her rope. Her own childhood hadn't been troubled. She had been an only child, brought up by loving parents. Unfortunately for Connor, however, she didn't live near extended family or spend much time babysitting as a teenager. As a result, until she had her own child, she had little experience with infants and toddlers. It's common in our mobile modern society to have fewer offspring, live further away from our families and move in an increasingly age-segregated world, and therefore many of us aren't around children enough to learn about how they should behave at each stage of development. Furthermore, our public education includes no content or training on child development, caregiving or the basics of brain development. The result is a kind of "child illiteracy," which would unfortunately play a large role in what went wrong for Connor, just as it did for Leon.

A few years before their son's birth, Jane and her husband, Mark,* moved from New Jersey to New Mexico to set up a new business, which thrived. Now that they were financially set, the couple decided to try for a child and soon Jane became pregnant. She received excellent prenatal care, had a normal delivery, and the child was born robust and healthy. But their family business was so demanding that Jane returned to the office just a few weeks after having her baby. Jane had heard horror stories about daycare, so she and her husband decided to hire a nanny. Coincidentally, a cousin of Jane's had recently moved to the community and was looking for work, so hiring her seemed to be the ideal solution to both of their problems.

Unfortunately, unbeknownst to Jane and Mark, the cousin took another job just after agreeing to work for them. Wanting to make extra money, she didn't tell Jane or Mark that she was leaving the child on his own and working another job. She fed and changed the baby in the morning, left for work, fed and changed him at lunch time, and then returned just before his parents came home from their jobs. She worried about diaper rash, or about the possibility of a fire or other danger while the child was on his own, but not about how damaging her actions could be. This cousin was even more ignorant of child development than Jane was: she didn't realize that infants need affection and attention just as much as they need nutrition, hydration, dry clothes and shelter.

Jane told me she felt guilty about returning to work so soon. She described how, for the first two weeks after she returned to the office, Connor's cries as she left him were terribly distressing. But after that, he stopped crying, so Jane thought everything was fine. "My baby was content," she told me, describing how even when she accidentally stuck him with a safety pin, Connor didn't even whimper. "He never cried," she said, emphatically, not aware that if a baby never cries, this is as much a sign of potential problems as crying too much can be. Again, she was stymied by ignorance of basic child development. Like Maria, she thought that a quiet baby meant a happy baby.

Within a few months, however, Jane began to suspect that something was wrong. Connor didn't seem to be maturing as fast as her friends' babies did. He wasn't sitting up or turning over or crawling at the ages that others reached those milestones. Concerned about his lack of progress, she took him to the family's pediatrician, who was excellent at recognizing and treating physical diseases, but didn't know much about how to check for mental

and emotional difficulties. She didn't have children of her own, so she was not personally familiar with their psychological development and, like most doctors, hadn't been given much education on it. The doctor also knew the parents well, so she had no reason to suspect abuse or neglect. Consequently, she didn't ask, for example, whether Connor cried or about how he responded to people. She simply told Jane that babies develop at different rates and tried to reassure her that he would catch up soon.

One day, however, when Connor was about eighteen months old, Jane came home from work sick. The house was dark, so she assumed the nanny had taken the child out. There was a terrible smell coming from Connor's room. The door was part way open, so she peeked in. She found her son sitting in the dark, alone, with no toys, no music, no nanny and a full, dirty diaper. Jane was horrified. When she confronted her cousin, the woman confessed that she had been leaving Connor and going to the other job. Jane fired the cousin and quit her job to stay home with the baby. She thought she'd dodged the bullet: she thought that because he hadn't been kidnapped, harmed in a fire or become physically ill, the experience would have no lasting effects. She didn't connect his increasingly odd behavior with over a year of near-daily neglect.

As he grew socially isolated and began to engage in peculiar, repetitive behaviors, no one in the mental health system, no one in the school system, not one of the special education teachers or occupational therapists or counselors to whom he was sent discovered Connor's history of early neglect. Hundreds of thousands of dollars and hundreds of hours were spent fruitlessly trying to treat his various "disorders." The result was this fourteen-year-old boy, rocking and humming to himself, friendless and desperately lonely and depressed; a boy who didn't make eye contact with other people, who still had the screaming, violent temper tantrums of a three- or four-year-old; a boy who desperately needed the stimulation that his brain had missed during the first months of life.

When Mama P. had rocked and held the traumatized and neglected children she cared for, she'd intuitively discovered what would become the foundation of our neurosequential approach: these children need patterned, repetitive experiences appropriate to their developmental needs, needs that reflect the age at which they'd missed important stimuli or had been traumatized, not their current chronological age. When she sat in a rocking chair cuddling a seven-year-old, she was providing the touch and rhythm that he'd missed as an infant, experience necessary for proper brain growth. A foundational principle of brain development is that neural systems organize and become functional in a sequential manner. Furthermore, the organization of a less mature region depends, in part, upon incoming signals from lower, more mature regions. If one system doesn't get what it needs when it needs it, those that rely upon it may not function well either, even if the stimuli that the later developing system needs are being provided appropriately. The key to healthy development is getting the right experiences in the right amounts at the right time.

Part of the reason for Justin's rapid response to our therapy, I soon recognized, was that he had had nurturing experiences during his first year of life, before his grand mother had died. This meant his lowest and most central brain regions had been given a good start. If he'd been raised in a cage from birth, his future might have been far less hopeful. It worried me that Connor, like Leon, had suffered neglect virtually from birth to eighteen months. The one hope was that during the evenings and weekend hours when his parents were caring for him there was at least some exposure to nurturing sensory experiences.

Drawing on these insights, we decided that we would systematize our approach to match the developmental period at which the damage had first started. By looking carefully at Connor's symptoms and his developmental history, we hoped we could figure out which regions had sustained the most damage and target our interventions appropriately. We would then use enrichment experiences and targeted therapies to help the affected brain areas in the order in which they were affected by neglect and trauma (hence, the name neurosequential). If we could document improved functioning following the first set of interventions, we would begin the second set appropriate for the next brain region and developmental stage until, hopefully, he would get to the point where his biological age and his developmental age would match.

In Connor's case it was clear that his problems had started in early infancy when the lower and most central regions of the brain are actively developing. These systems respond to rhythm and touch: the brainstem's regulatory centers control heartbeat, the rise and fall of neurochemicals and hormones in the cycle of day and night, the beat of one's walk and other patterns that must maintain a rhythmic order to function properly. Physical affection is needed to spur some of the region's chemical activity. Without it, as in Laura's case, physical growth (including the growth of the head and brain) can be retarded.

Like Leon and others who have suffered early neglect, Connor couldn't stand to be touched. At birth human touch is a novel and, initially, stressful stimulus. Loving touch has yet to be connected to pleasure. It is in the arms of a present, loving caregiver that the hours upon hours of touch become familiar and associated with safety and comfort. It seems that when a baby's need for this nurturing touch isn't satisfied, the connection between human

contact and pleasure isn't made and being touched can become actively unpleasant. In order to overcome this and help provide the missing stimuli, we referred Connor to a massage therapist. We would focus first on meeting his needs for skin-to-skin contact; then, we hoped, we could further address his asynchronous bodily rhythms.

As we saw in Laura's case, touch is critical to human development. Sensory pathways involved in the experience of touch are the first to develop and are the most fully elaborated at birth compared to sight, smell, taste and hearing. Studies of premature babies find that gentle, skin-to-skin contact helps them gain weight, sleep better and mature more quickly. In fact, preemies who received such gentle massage went home from the hospital almost a week earlier on average. In older children and adults massage has also been found to lower blood pressure, fight depression and cut stress by reducing the amount of stress hormones released by the brain.

Our reason for starting with massage was also strategic: research finds that parents who learn infant and child massage techniques develop better relationships with their children and feel closer to them. With children who have autism or other conditions that make them seem remote, creating this sense of closeness can often rapidly improve the parent-child relationship and thus escalate the parents' commitment to therapy.

This was particularly important in Connor's case because his mother was very anxious about our approach to his treatment. After all, previous psychologists, psychiatrists, counselors and well-meaning neighbors and teachers kept telling her not to indulge his "babyish" behavior and to ignore his tantrums. He needed more structure and limits, they said, not more cuddles. Everyone else had told her that Connor was immature and must be forced to abandon his primitive self-soothing methods like rocking and humming. Now we were saying he should be treated gently, which seemed to her overindulgent. In fact, rather than ignore him when his behavior threatened to escalate out of control, as behavioral therapists often suggested, we were saying that he should actually be "rewarded" with massage. Our approach seemed radically counterintuitive, but because nothing else had helped, she agreed to give it a try.

Connor's mom was present during his massage sessions, and we made her an active participant in this part of his therapy. We wanted her there to comfort him and help him if he found the touch stressful. We also wanted her to learn this physically affectionate way of showing her love for her son, to help make up for the hugs and nurturing touches he'd missed during his infancy. This massage approach was gradual, systematic and repetitive. The initial motions involved Connor's own hands, guided in massaging his arm, shoulders and trunk. We used a heart rate monitor to track the level of his distress. When his own touch to his own body did not cause changes in his heart rate we started to use his mother's hands in the same repetitive, gradual massage process. Finally, once his mother's massaging touch was no longer anxiety-provoking, the massage therapist started with more conventional therapeutic massage. The approach was very slow and gentle: the idea was to acclimate Connor to physical touch and, if possible, help him begin to enjoy it. After being taught to give her son neck and shoulder massages Jane would continue the therapy at home, especially when Connor seemed upset or asked for a massage. We explained to both of them why we were trying this approach.

Nothing was forced. We knew that Connor found touch aversive at first and instructed the therapist to carefully respond to any signals from him that it was "too much." She would progress to more intense stimulation only when the previous form and degree of touch had become familiar and safe. She would always start her work by having him use one of his own hands to "test" the massage, and then, when he was used to that, she began massaging his fingers and hands. She was gradually able to touch and then massage more deeply all of the appropriate bodily zones. Connor's mom was also instructed to follow her son's lead and not push contact if he found it overwhelming.

Over the course of six to eight months Connor gradually began to tolerate and then enjoy physical contact with others. I could tell he was ready to move on to the next phase of treatment when he came up to me and reached his hand out, as if to shake my hand. He wound up patting my hand, like a granny would do with a young child, but for him, even a bizarre type of handshake was progress. He would never previously have sought—let alone initiate—physical contact. In fact, he would have actively avoided it.

Now it was time to work on his sense of rhythm. It may seem odd, but rhythm is extraordinarily important. If our bodies cannot keep the most fundamental rhythm of life—the heartbeat—we cannot survive. Regulating this rhythm isn't a static, consistent task, either: the heart and the brain are constantly signaling each other in order to adjust to life's changes. Our heart rate must increase to power fight or flight, for example, and it must maintain its rhythmic pulse despite the varying demands placed on it. Regulating heart rate during stress and controlling stress hormones are two critical tasks that require that the brain keep proper time.

Also, numerous other hormones are rhythmically regulated as well. The brain doesn't just keep one beat: it has many drums, which must all synchronize not only with the patterns of day and night (and in women, with

menstrual cycles or phases of pregnancy and nursing), but also with each other. Disturbances of the brain's rhythm-keeping regions are often causes of depression and other psychiatric disorders. This is why sleep problems (in some sense, a misreading of day and night) almost always accompany such conditions.

Most people don't appreciate how important these rhythms are in setting the tone for parent/child interactions, either. If a baby's primary metronome—his brainstem—doesn't function well, not only will his hormonal and emotional reactions to stress be difficult to modulate, but his hunger and his sleep cycle will be unpredictable as well. This can make parenting him much more difficult. Babies' needs are much easier to read when they reliably occur at predictable times: if their infants become hungry and tired at consistent times, parents can adjust to their demands more easily, reducing stress all around. The implications of poorly regulated bodily rhythms, then, are far greater than one would initially suspect.

In the usual course of development a baby gets into a rhythmic groove that drives these various patterns. The infant's mother cuddles him while he eats, and he is soothed by her heartbeat. In fact, the infant's own heart rhythm may be partly regulated by such contact: some Sudden Infant Death Syndrome (SIDS) deaths, according to one theory, occur when babies are out of physical contact with adults and thus lacking crucial sensory input. Some research even suggests that while in utero the child's heart can beat in time with his mother's. We do know that maternal heart rate provides the patterned, repetitive signals—auditory, vibratory and tactile—that are crucial to organizing the brainstem and its important stress regulating neurotransmitter systems.

When a baby gets hungry and cries his levels of stress hormones will move upward. But if Mom or Dad regularly comes to feed him, they go back down, and over time, they become patterned and repetitive thanks to the daily routine. At times, nonetheless, the baby will feel distress and cry: not hungry, not wet, not in discernible physical pain, she will appear inconsolable. When this happens most parents hug and rock their children, almost instinctively using rhythmic motion and affectionate touch to calm the child. Interestingly, the rate at which people rock their babies is about eighty beats per minute, the same as a normal resting adult heart rate. Faster and the baby will find the motion stimulating; slower and the child will tend to keep crying. To soothe our children we reattune them physically to the beat of the master timekeeper of life.

In fact, some theories of language development suggest that humans learned to dance and sing before we could talk, that music was actually the first human language. It's true that babies learn to understand the musical aspects of speech—the meanings of tones of voice, for example—long before they understand its content. People universally speak to babies—and interestingly, to pets—in a high pitch that emphasizes a nurturing, emotional, musical tone. In all cultures even mothers who cannot carry a tune sing to their babies, suggesting music and song play an important role in infant development.

Connor, however, had missed out on music and rhythm when he most needed it. When he cried during the day in his early infancy no one came to rock him and calm him and bring his stress response systems and hormones back down into the normal range. Though he did get normal care at night and on weekends during his first eighteen months, those lonely eight-hour stretches left a lasting mark.

In order to make up for what he'd lost, we decided to have Connor participate in a music and movement class that would help him consciously learn to keep a beat and, we hoped, help his brain get a more general sense of rhythm. The class itself was nothing unusual: it looked a lot like what you would see in any kindergarten or preschool music class, where children learn to rhythmically clap their hands, to sing together, to repeat sounds in patterns and tap out beats with objects like blocks or simple drums. Here, of course, the children were older; unfortunately, we had many other patients who had suffered early neglect with whom to study this approach.

At first Connor was remarkably arrhythmic: he couldn't keep time with the most basic beat. His unconscious rocking had rhythm, but he couldn't deliberately mark out a steady beat or imitate one. I believe this was caused the missing early sensory input to the brainstem, which created a weak connection between his higher and lower brain regions. We hoped that by improving his conscious control over rhythm we could improve these links.

Early on the class was frustrating for him, and Jane became discouraged. At this point we had been treating Connor for about nine months. The frequency of his outbursts had lessened, but one day he had a ferocious temper tantrum in school. School officials called Jane at work, demanding that she pick her son up immediately. I'd gotten used to regular, frantic calls from her several times a week, but this incident brought her despair to a new level. She thought that this meant Connor's treatment had failed, and I had to use all my persuasive powers to keep her committed to this admittedly unusual therapeutic approach. She had seen dozens of very good therapists, psychiatrists and psychologists and what we were doing didn't look remotely like any of these previous treatments. She, like so many parents of struggling children, just wanted us to find the "right" medications and teach Connor to "act" his age.

That weekend, when I saw her number come up on my pager again, I cringed. I didn't want to call her back and learn about yet another setback or have to talk her out of trying some counterproductive alternate treatment from some new "expert" someone had told her about. I forced myself to return the call, taking a deep breath to calm myself first. I thought my worst fears were confirmed when it was immediately clear from her tone of voice that she'd been weeping.

"What's wrong?" I asked quickly.

"Oh, Dr. Perry," she said. She paused and seemed to have difficulty going on. My heart sank.

But then she continued, "I have to thank you. Today Connor came up to me, hugged me and said he loved me." It was the first time he'd ever done that spontaneously. Now Jane, rather than worrying about our approach, became one of our biggest fans.

AS CONNOR PROGRESSED in the music and movement class, we began to see other positive changes as well. For one, his gait became much more normal, even when he was nervous. Also, over time the rocking and humming gradually lessened. When we first got to know him these behaviors were almost constant if he wasn't engaged in a task like schoolwork or playing a game. But now he only reverted to them if something seriously frightened or upset him. I wish all of my patients were as easy to read! Because of this trait I was able to know instantly if we had gone too far with any challenge and pull back until he could comfortably face it. After he'd been in treatment for about a year, his parents and his teachers began to see the real Connor, not just his weird behavior.

After he'd learned to successfully sustain a rhythm, I began parallel play therapy with him. The music and movement class and massage therapy had already improved his behavior: so far, he had had no further tantrums after the incident that had almost prompted Jane to end his therapy with us. But he still lagged in social development, was still being bullied and still had no friends. A typical treatment for adolescents with such problems is a social skills group like the one Connor had been in when he first came to us. However, because of the developmental lag he'd experienced due to his early neglect, this was still too advanced for him.

The first human social interaction begins with normal parent/infant bonding. The child learns how to relate to others in a social situation in which the rules are predictable and easy to figure out. If a child doesn't understand what to do, the parent teaches him. If he persists in misunderstanding, the parent corrects him. Repeatedly. Mistakes are expected and rapidly and continually forgiven. The process requires enormous patience. As Mama P. reminded me, babies cry, they spit up, they "mess," but you expect it and love them anyway.

In the next social arena the child must learn to master—the world of peers—violating social rules is far less tolerated. Here, rules are implicit and are picked up mostly by observation rather than direct instruction. Mistakes can result in long-term negative consequences as peers rapidly reject those who are "different," those who don't understand how to connect and respond to others.

If someone hasn't developed the ability to understand the clearly defined rules of the parent/child relationship, trying to teach him peer relations is almost impossible. Just as higher motor functions, such as walking, rely upon rhythmic regulation from lower brain areas like the brainstem, more advanced social skills require mastery of elementary social lessons.

I had to approach Connor carefully because, at first, he was skeptical about me: talking to shrinks hadn't done him much good, and he found relating to others difficult in general. So I didn't attempt to engage him directly. I gave him control of our interaction; if he wanted to talk to me, I would talk to him, but if he didn't, I would let him be. He'd come in for therapy and would sit down in my office. I would continue to work at my desk. We simply spent time in the same space. I demanded nothing, he asked for nothing.

As he became more comfortable, he became more curious. He'd move a little bit closer to me, and then closer still, and pretty soon he'd come over and stand near me. Finally, after many weeks, he'd ask, "What are you doing?" And I'd say, "I'm working. What are you doing?"

"Uh, I'm in therapy?" he'd say questioningly.

"Well, what's therapy to you?"

"We sit and talk?"

"OK," I'd say, "What do you want to talk about?"

"Nothing," he'd reply at first. I'd tell him that was fine, I was busy, he should do his homework and I'd do my work.

After a few more weeks, however, he said he did want to talk. We sat face to face and he asked, "Why are we doing this?" This had not been at all like the therapy he was familiar with. So I began to teach him about the brain and brain development. I told him what I thought happened to him when he was an infant. The science made sense to him, and he immediately wanted to know, "What's the next step? What do we do next?" That's when I talked about forming relationships with other people, saying that he didn't seem very good at it.

He said emphatically, but with a smile, "I know, I suck!" Only then did I start to do explicit social coaching, which he was instantly eager to start.

It was harder than I'd thought it would be. Body language and social cues were unintelligible to Connor: they simply didn't register. Working with Connor, it hit me over and over again how sophisticated and subtle much of human communication is. I told him, for example, that people find eye contact engaging during a social interaction, so it is important to look at people while you listen to them and when you talk to them. He agreed to try it, but this resulted in him staring fixedly at me, just as he'd formerly fixed his gaze on the floor.

I said, "Well, you don't want to look at people all the time."

"Well, when do I look at them?"

I tried to explain that he should look for a little while, and then look away, because lasting eye contact is actually a human signal of either aggression or romantic interest, depending on the situation. He wanted to know exactly how long to look, but of course, I couldn't tell him because of how dependent such things are on nonverbal cues and context. I tried telling him to wait three seconds, but this resulted in him counting out loud and made matters worse. As we practiced I rapidly discovered that we use more social cues than I had ever realized, and I had no idea how to teach them.

For example, when Connor looked away after initiating eye contact, he would turn his whole face, rather than simply moving his eyes. Or, he'd look up afterwards, his eye rolling unintentionally signaling boredom or sarcasm. It was like trying to teach someone from outer space to make human conversation. Eventually, however, he got to the point where he could socially engage, even though he still often seemed a bit robotic.

Each step was complicated. Trying to teach him to shake hands properly, for example, resulted in alternately limp fish approaches and too-firm grips. Because he didn't read other people's cues very well, he often wasn't aware that he'd said something that hurt someone's feelings, or perplexed them, or seemed frighteningly odd. He was a nice young man: when he came in, he would always say hi to the secretaries and attempt to engage them in conversation. But something about the interaction would be off, often his wording and tone of voice would be odd and he wouldn't notice the awkward silences. Once someone asked him where he lived, and he responded, "I just moved," and left it at that. From his tone and short reply the other person figured that he didn't want to talk. He would seem brusque or weird; Connor didn't understand that he needed to put the person at ease by providing more information. Conversations have a rhythm to them, but Connor didn't yet know how to play along.

At one point, too, I tried to address his fashion sense, which was another source of trouble with his peers. Style is partly a reflection of social skills; to be fashionable you have to observe others and read cues about "what's in" and "what's out," and then discover how to copy them in a way that suits you. The signals are subtle and a person's choices, in order to be successful, must reflect both individuality and appropriate conformity. Among adolescents, ignoring these signals can be socially disastrous—and Connor was clueless.

He'd wear his shirt buttoned all the way up to the neck, for example. One day, I suggested not buttoning the top button. He looked at me like I was crazy and asked, "What do you mean?" I responded, "Well, you don't always have to button it."

"But there's a button there," he said, uncomprehending.

So I took a pair of scissors and cut it off. Jane was not pleased, calling me up to say, "Since when are scissors part of a normal therapeutic intervention?" But as he continued to improve, Jane calmed back down. Connor even made friends with another boy in our treatment program, a teenager who had also suffered neglect and who was at a similar level of emotional development. They'd been in the music and movement class together. When the other boy was frustrated about not being able to keep time, Connor had told him that he'd been just as bad at first, and then urged him to stick with it. They bonded even further over, of all things, Pokémon cards. At the time they were popular with elementary school-age children, but this was the emotional level of these boys' development, even though they were high school sophomores. They tried to share their obsession with their peers, but the other teens, of course, made fun of them.

Connor had one final out-of-control incident, incidentally, which was a result of the Pokémon obsession. He was defending his friend from some other adolescents who were teasing him about the cards, trying to tear them up. Jane, of course, panicked when she heard about it. She'd thought I shouldn't encourage the boys in their Pokémon games, fearing just such an incident. I did speak with both of them about when and where to flash their Pokémon cards, but I thought it was better to allow the connection between these two to flourish since it was giving both boys an opportunity to practice their social skills. I didn't think they'd be able to go from preschool to high-school socialization without elementary-school-like experiences (such as Pokémon) as intermediate steps, as awkward as I knew they'd be. We explained the situation to the school and Connor and his friend continued to enjoy Pokémon, but with a bit more discretion.

Connor went on to graduate high school and college without further outbursts. He continued his "sequential" development with just a bit of help from our clinical team; we saw him on breaks from school. He continued to socially mature. I knew the treatment had been a success when Connor—now a computer programmer—sent me an email with the header: "Next lesson: Girls!"

CONNOR IS STAlanL SOCIALLY awkward and may always be "geeky." However, even though he suffered almost exactly the same kind of neglect during a similar developmental period as Leon did, he never showed anything like the other teen's malicious, sociopathic behavior. He became a victim of bullies, not a bully himself; while he was an outsider, he was not someone filled with hate. His behavior was bizarre and his tantrums appeared threatening, but he didn't attack other children or steal from them or enjoy hurting people. His rages were prompted by his own frustration and anxiety, not by a desire for vengeance or a sadistic wish to make others feel as bad as he did.

Was it treatment—from us and all of the other clinicians before us—that made the difference? Was it important that his family pushed for intervention when he was young? Did it matter that we were able to intervene early in Connor's adolescence? Probably. But did any of that truly count in keeping him from becoming a raging sociopath like Leon? It is, of course, impossible to know. However, in our work with children like these two very different boys who experienced severe early neglect, we have found a number of factors that clearly do play a role in which path they follow, and we try to address as many of them as possible in our treatment.

A number of genetically influenced factors matter. Temperament, which is affected by genetics and intrauterine environment (influenced by maternal heart rate, nutrition, hormone levels, and drugs) is one. As noted previously, children whose stress response systems are naturally better regulated from birth are easier babies, so their parents are less likely to get frustrated with them and abuse or neglect them.

Intelligence is another critical factor, one that is often poorly understood. Intelligence is basically faster information processing: a person requires fewer repetitions of an experience to make an association. This property of intelligence appears to be largely genetically determined. Being able to learn with fewer repetitions means that brighter children can, in essence, do more with less. Hypothetically, for example, if it takes a normal child 800 repetitions of having his mother feed him when he is hungry in order for him to learn that she will come and help modulate his distress, it might take only 400 repetitions for a "smarter" child to make the connection.

While this doesn't mean that smart children need less affection, it does suggest that if they are deprived, brighter kids may be better equipped to cope. Needing fewer repetitions to build an association may allow smarter kids to more quickly connect people with love and pleasure, even when they don't receive what is usually the bare minimum of stimulation required to cement those links. This quality might also allow them to benefit more from brief experiences of loving attention outside the family, which can often help severely abused and neglected children recognize that the way it is at home is not necessarily the way it is everywhere, a realization that can offer them much-needed hope.

Intelligence may also help protect young people in other ways from developing the kind of rage and sociopathy we saw in Leon. For one, it allows them to be more creative when making decisions, giving them more options and decreasing the likelihood they'll make bad choices. This also helps them avoid a defeatist attitude, thinking "there's nothing else I can do." Being able to envision alternate scenarios may also help increase impulse control. If you can think of a better future, you may be more likely to plan for it. And being better able to project yourself into the future may also improve your ability to empathize with others. If you're planning for consequences, in some sense, you are empathizing with your "future self." Imagining yourself in another setting is not a far leap from imagining the perspective of others—in other words, empathizing. However, intelligence alone is probably not enough to keep a child on the right track, however. Leon, for example, tested above average in some areas. But it does seem to help.

Another factor is the timing of the trauma: the earlier it starts, the more difficult it is to treat and the greater the damage is likely to be. Justin had nearly a year of loving and nurturing care before he was placed in that dog cage. That affection built the basics of so many important functions—including empathy—into his brain and, I believe, greatly aided his later recovery.

But perhaps the most important factor in determining how these children fare is the social environment in which the child is raised. When Maria and Alan lived among their extended families, other relatives were able to make up for Maria's limitations, and Frank had a normal, happy childhood. Leon's neglect occurred only when Maria no longer had a supportive social network to help her cope with parenting. In Connor's case, while his parents had more financial resources, they were stymied by a lack of information about child development. Better knowledge would have allowed them to recognize his problems much sooner.

In the last fifteen years numerous nonprofit organizations and government agencies have focused on the importance of education about appropriate parenting and early childhood development, and on just how much critical brain development goes on in the first few years of life. From Hillary Clinton's "It Takes a Village" to Rob Reiner's "I Am Your Child" Foundation to the Zero to Three organization and the United Way's "Success by Six," millions of dollars have been spent to educate the public about the needs of young children. The hope of these efforts—some of which I have been involved with—is to make this kind of neglect far less likely to occur due to ignorance. I believe they have had a significant impact. However, the age segregation in our society, the lack of integration of these key concepts into public education and the limited experience many people have with young children before they have their own still puts far too many parents and their children at risk.

Currently, there's little we can do to change a child's genes, temperament or brain processing speed, but we can make a difference in their caregiving and social environment. Many of the traumatized children I've worked with who have made progress report having had contact with at least one supportive adult: a teacher who took a special interest in them, a neighbor, an aunt, even a school bus driver. In Justin's case, his grandmother's early kindness and love allowed his brain to develop a latent capacity for affection that unfurled when he was removed from his later deprived situation. Even the smallest gesture can sometimes make the difference to a child whose brain is hungry for affection.

Our work using the neurosequential approach with adolescents like Connor also suggests that therapy can mitigate the damage done by early neglect. Affectionate touch, appropriate to the developmental age at which the harm was done, can be given through massage therapy, and then repeated at home in order to strengthen the desired associations. Rhythm keeping can be taught through music and movement classes, which can not only help a dysregulated brainstem to improve its control over important motor activities like walking, but also, we think, strengthen its role in stress response system regulation. Socialization can be improved by starting with teaching simpler, rule-based, one-on-one relationships and then moving to more complex peer group challenges.

I believe if Leon's maternal neglect had been discovered earlier, there is a good chance that he would not have turned out the way he did. It took a long chain of deprivation of developmentally necessary stimuli and poor responses to Leon's needs and bad choices by Leon himself for him to become a vicious killer. At any one of these crossroads, particularly those at the beginning of his life, a change in direction could potentially have led to a completely different outcome. If we had been able to treat him as a young adolescent, like Connor or, better still, during the elementary school years, like Justin, I think his future could have been altered. Had someone intervened when he was still a toddler he would have become a completely different person, far more like his brother than the predatory young man I met in the prison cell.

Because trauma—including that caused by neglect, whether deliberate or inadvertent—causes an overload of the stress response systems, which is marked by a loss of control, treatment for traumatized children must start by creating an atmosphere of safety. This is done most easily and effectively in the context of a predictable, respectful relationship. From this nurturing "home base," maltreated children can begin to create a sense of competence and mastery. To recover they must feel safe and in control. Consequently, the last thing you want to do is force treatment on these children or use any kind of coercive tactics.

The next chapter illustrates some of the harm coercive methods can cause.

8. “Zombie” (2013) - Chuck Palahniuk

Trauma: This is a story about how trauma is used to dull the sense of stress/suffering. In the student’s extreme reaction to stress an opposite course is offered by Palniuk in its occlusion. Trauma becomes the source of the cure to another trauma. Does the absuridity of the solution, in addition to its lack of feasibility, indicate a steer by the Palaniuk?

It was Griffin Wilson who proposed the theory of de-evolution. He sat two rows behind me in Organic Chem, the very definition of an evil genius. He was the first to take the Great Leap Backward.
Everybody knows because Tricia Gedding was in the nurse's office with him. She was in the other cot, behind a paper curtain, faking her period to get out of a pop quiz in Perspectives on Eastern Civ. She said she heard the loud *beep!* but didn't think anything of it. When Tricia Gedding and the school nurse found him on his own cot, they thought Griffin Wilson was the resuscitation doll everybody uses to practice CPR. He was hardly breathing, barely moving a muscle. They thought it was a joke because his wallet was still clenched between his teeth and he still had the electrical wires pasted to either side of his forehead.
His hands were still holding a dictionary-size box, still paralyzed, pressing a big, red button. Everyone's seen this box so often that they hardly recognized it, but it had been hanging on the office wall: the defibrillator. That emergency heart shocker. He must have taken it down and read the instructions. He simply took the waxed paper off the gluey parts and pasted the electrodes on either side of his temporal lobes. It's basically a peel-and-stick lobotomy. It's so easy a 16-year-old can do it.
In Miss Chen's English class, we learned "To be or not to be," but there's a big gray area in between. Maybe in Shakespeare times people only had two options. Griffin Wilson, he knew the SATs were just the gateway to a big lifetime of bullshit. To getting married and going to college. To paying taxes and trying to raise a kid who's not a school shooter. And Griffin Wilson knew drugs are only a patch. After drugs, you're always going to need *more* drugs.
The problem with being talented and gifted is sometimes you get *too smart*. My uncle Henry says the importance of eating a good breakfast is because your brain is still growing. But nobody talks about how, sometimes, your brain can get just *too big*.
We're basically big animals, evolved to break open shells and eat raw oysters, but now we're expected to keep track of all 300 Kardashian sisters and 800 Baldwin brothers. Seriously, at the rate they reproduce the Kardashians and

the Baldwins are going to wipe out all other species of humans. The rest of us, you and me, we're just evolutionary dead ends waiting to wink out.
You could ask Griffin Wilson anything. Ask him who signed the Treaty of Ghent. He'd be like that cartoon magician on TV who says, "Watch me pull a rabbit out of my head." Abracadabra, and he'd know the answer. In Organic Chem, he could talk string theory until he was anoxic, but what he really wanted to be was happy. Not just not sad, he wanted to be happy the way a dog is happy. Not constantly jerked this way and that by flaming instant messages and changes in the federal tax code. He didn't want to die either. He wanted to be—and not to be—but at the same time. That's what a pioneering genius he was.
The principal of student affairs made Tricia Gedding swear to not tell a living soul, but you know how that goes. The school district was afraid of copycats. Those defibrillators are everywhere these days.
Since that day in the nurse's office, Griffin Wilson has never seemed happier. He's always giggling too loud and wiping spit off his chin with his sleeve. The special ed teachers clap their hands and heap him with praise just for using the toilet. Talk about a double standard. The rest of us are fighting tooth and nail for whatever garbage career we can get, while Griffin Wilson is going to be thrilled with penny candy and reruns of *Fraggle Rock* for the rest of his life. How he was before, he was miserable unless he won every chess tournament. The way he is now, just yesterday, he took out his dick and jerked off on the school bus. And when Mrs. Ramirez pulled over and left the driver's seat to chase him down the aisle he shouted, "Watch me pull a rabbit out of my pants," and he squirted come on her uniform shirt. He was laughing the whole time.
Lobotomized or not, he still knows the value of a signature catchphrase. Instead of being just another grade grubber, now he's the life of the party.
The voltage even cleared up his acne.
It's hard to argue with results like that.
It wasn't a week after he'd turned zombie that Tricia Gedding went to the gym where she does Zumba and got the defibrillator off the wall in the girls' locker room. After her self-administered peel-and-stick procedure in a bathroom stall, she doesn't care where she gets her period. Her best friend, Brie Phillips, got to the defibrillator they keep next to the bathrooms at the Home Depot, and now she walks down the street, rain or shine, with no pants on. We're not talking about the scum of the school. We're talking about class president and head cheerleader. The best and the brightest. Everybody who played first string on all the sports teams. It took every defibrillator between here and Canada, but since then, when they play football nobody plays by the rules. And even when they get skunked, they're always grinning and slapping high fives.
They continue to be young and hot, but they no longer worry about the day when they won't be.
It's suicide, but it's not. The newspaper won't report the actual numbers. Newspapers flatter themselves. Anymore, Tricia Gedding's Facebook page has a larger readership than our daily paper. Mass media, my foot. They cover the front page with unemployment and war, and they don't think *that* has a negative effect? My uncle Henry reads me an article about a proposed change in state law. Officials want a 10-day waiting period on the sale of all heart defibrillators. They're talking about mandatory background checks and mental health screenings. But it's not the law, not yet.
My uncle Henry looks up from the newspaper article and eyes me across breakfast. He levels me this stern look and asks, "If all your friends jumped off a cliff, would you?"
My uncle's what I have instead of a mom and dad. He won't acknowledge it, but there's a good life over the edge of that cliff. There's a lifetime supply of handicapped parking permits. Uncle Henry doesn't understand that all my friends have already jumped.
They may be "differently abled," but my friends are still hooking up. More than ever, these days. They have smoking-hot bodies and the brains of infants. They have the best of both worlds. LeQuisha Jefferson stuck her tongue inside Hannah Finermann during Beginning Carpentry Arts, made her squeal and squirm right there, leaned up against the drill press. And Laura Lynn Marshall? She sucked off Frank Randall in the back of International Cuisine Lab with everybody watching. All their falafels got scorched, and nobody made a federal case out of it.
After pushing the red defibrillator button, yeah, a person suffers some consequences, but he doesn't know he's suffering. Once he undergoes a push-button lobotomy a kid can get away with murder.
During study hall, I asked Boris Declan if it hurt. He was sitting there in the lunchroom with the red burn marks still fresh on either side of his forehead. He had his pants down around his knees. I asked if the shock was painful, and he didn't answer, not right away. He just took his fingers out of his ass and sniffed them, thoughtfully. He was last year's junior prom king.
In a lot of ways he's more chill now than he ever was. With his ass hanging out in the middle of the cafeteria, he offers me a sniff and I tell him, "No, thank you."

He says he doesn't remember anything. Boris Declan grins this sloppy, dopey smile. He taps a dirty finger to the burn mark on one side of his face. He points this same butt-stained finger to make me look across the way. On the wall where he's pointing is this guidance counselor poster that shows white birds flapping their wings against a blue sky. Under that are the words actual happiness only happens by accident printed in dreamy writing. The school hung that poster to hide the shadow of where another defibrillator used to hang.
It's clear that wherever Boris Declan ends up in life it's going to be the right place. He's already living in brain trauma nirvana. The school district was right about copycats.
No offense to Jesus, but the meek won't inherit the earth. To judge from reality TV the loudmouths will get their hands on everything. And I say, let them. The Kardashians and the Baldwins are like some invasive species. Like kudzu or zebra mussels. Let them battle over the control of the crappy real world.
For a long time I listened to my uncle and didn't jump. Anymore, I don't know. The newspaper warns us about terrorist anthrax bombs and virulent new strains of meningitis, and the only comfort newspapers can offer is a coupon for 20 cents off on underarm deodorant.
To have no worries, no regrets—it's pretty appealing. So many of the cool kids at my school have elected to self-fry that, anymore, only the losers are left. The losers and the naturally occurring pinheads. The situation is so dire that I'm a shoo-in to be valedictorian. That's how come my uncle Henry is shipping me off. He thinks that by relocating me to Twin Falls he can postpone the inevitable.
So we're sitting at the airport, waiting by the gate for our flight to board, and I ask to go to the bathroom. In the men's room I pretend to wash my hands so I can look in the mirror. My uncle asked me, one time, why I looked in mirrors so much, and I told him it wasn't vanity so much as it was nostalgia. Every mirror shows me what little is left of my parents.
I'm practicing my mom's smile. People don't practice their smiles nearly enough, so when they most need to look happy they're not fooling anyone. I'm rehearsing my smile when—there it is: my ticket to a gloriously happy future working in fast food. That's opposed to a miserable life as a world-famous architect or heart surgeon.
Hovering over my shoulder and a smidgen behind me, it's reflected in the mirror. Like the bubble containing my thoughts in a comic-strip panel, there's a cardiac defibrillator. It's mounted on the wall in back of me, shut inside a metal case with a glass door you could open to set off alarm bells and a red strobe light. A sign above the box says AED and shows a lightning bolt striking a Valentine's heart. The metal case is like the hands-off showcase holding some crown jewels in a Hollywood heist movie.
Opening the case, automatically I set off the alarm and flashing red light. Quick, before any heroes come running, I dash into a handicapped stall with the defibrillator. Sitting on the toilet, I pry it open. The instructions are printed on the lid in English, Spanish, French and comic-book pictures. Making it foolproof, more or less. If I wait too long I won't have this option. Defibrillators will be under lock and key soon, and once defibrillators are illegal only paramedics will have them.
In my grasp, here's my permanent childhood. My very own bliss machine.
My hands are smarter than the rest of me. My fingers know to peel the electrodes and paste them to my temples. My ears know to listen for the loud beep that means the thing is fully charged.
My thumbs know what's best for me. They hover over the big red button. Like this is a video game. Like the button the president gets to press to trigger the launch of nuclear war. One push and the world as I know it comes to an end. A new reality begins.
To be or not to be. God's gift to animals is they don't get a choice.
Every time I open the newspaper I want to throw up. In another 10 seconds I won't know how to read. Better yet, I won't have to. I won't know about global climate change. I won't know about cancer or genocide or SARS or environmental degradation or religious conflict.
The public address system is paging my name. I won't even know my name.
Before I can blast off, I picture my uncle Henry at the gate, holding his boarding pass. He deserves better than this. He needs to know this is not his fault.
With the electrodes stuck to my forehead, I carry the defibrillator out of the bathroom and walk down the concourse toward the gate. The coiling electric wires trail down the sides of my face like thin, white pigtails. My hands carry the battery pack in front of me like a suicide bomber who's only going to blow up all my IQ points.
When they catch sight of me, businesspeople abandon their roller bags. People on family vacations, they flap their arms, wide, and herd their little kids in the other direction. Some guy thinks he's a hero. He shouts, "Everything is going to be all right." He tells me, "You have everything to live for."
We both know he's a liar.
My face is sweating so hard the electrodes might slip off. Here's my last chance to say everything that's on my mind, so with everyone watching I'll confess: I don't know what's a happy ending. And I don't know how to fix

anything. Doors open in the concourse and Homeland Security soldiers storm out, and I feel like one of those Buddhist monks in Tibet or wherever who splash on gasoline before they check to make sure their cigarette lighter actually works. How embarrassing that would be, to be soaking in gasoline and have to bum a match off some stranger, especially since so few people smoke anymore. Me, in the middle of the airport concourse, I'm dripping with sweat instead of gasoline, but this is how out of control my thoughts are spinning.

From out of nowhere my uncle grabs my arm, and he says, "If you hurt yourself, Trevor, you hurt me."

He's gripping my arm, and I'm gripping the red button. I tell him this isn't so tragic. I say, "I'll keep loving you, Uncle Henry…I just won't know who you are."

Inside my head, my last thoughts are prayers. I'm praying that this battery is fully charged. There's got to be enough voltage to erase the fact that I've just said the word *love* in front of several hundred strangers. Even worse, I've said it to my own uncle. I'll never be able to live that down.

Most people, instead of saving me, they pull out their telephones and start shooting video. Everyone's jockeying for the best full-on angle. It reminds me of something. It reminds me of birthday parties and Christmas. A thousand memories crash over me for the last time, and that's something else I hadn't anticipated. I don't mind losing my education. I don't mind forgetting my name. But I will miss the little bit I can remember about my parents.

My mother's eyes and my father's nose and forehead, they're dead except for in my face. And the idea hurts, to know that I won't recognize them anymore. Once I punch out, I'll think my reflection is nothing except me.

My uncle Henry repeats, "If you hurt yourself, you hurt me too."

I say, "I'll still be your nephew, but I just won't know it."

For no reason, some lady steps up and grabs my uncle Henry's other arm. This new person, she says, "If you hurt yourself, you hurt me as well.…" Somebody else grabs that lady, and somebody grabs the last somebody, saying, "If you hurt yourself, you hurt me." Strangers reach out and grab hold of strangers in chains and branches, until we're all connected together. Like we're molecules crystallizing in solution in Organic Chem. Everyone's holding on to someone, and everyone's holding on to everyone, and their voices repeat the same sentence: "If you hurt yourself, you hurt me.… If you hurt yourself, you hurt me.…"

These words form a slow wave. Like a slow-motion echo, they move away from me, going up and down the concourse in both directions. Each person steps up to grab a person who's grabbing a person who's grabbing a person who's grabbing my uncle who's grabbing me. This really happens. It sounds trite, but only because words make everything true sound trite. Because words always screw up what you're trying to say.

Voices from other people in other places, total strangers, say by telephone, watching by video cams, their long-distance voices say, "If you hurt yourself, you hurt me.…" And some kid steps out from behind the cash register at Der Wienerschnitzel, all the way down at the food court, he grabs hold of somebody and shouts, "If you hurt yourself, you hurt me." And the kids making Taco Bell and the kids frothing milk at the Starbucks, they stop, and they all hold hands with someone connected to me across this vast crowd, and they say it too. And just when I think it's got to end and everyone's got to let go and fly away, because everything's stopped and people are holding hands, even going through the metal detectors they're holding hands, even then the talking news anchor on CNN, on the televisions mounted up high by the ceiling, the announcer puts a finger to his ear, like to hear better, and even he says, "Breaking news." He looks confused, obviously reading something off cue cards, and he says, "If you hurt yourself, you hurt me." And overlapping his voice are the voices of political pundits on Fox News and color commentators on ESPN, and they're all saying it.

The televisions show people outside in parking lots and in tow-away zones, all holding hands. Bonds forming. Everyone's uploading video of everyone, people standing miles away but still connected back to me.

And crackling with static, voices come over the walkie-talkies of the Homeland Security guards, saying, "If you hurt yourself, you hurt me—do you copy?"

By that point there's not a big enough defibrillator in the universe to scramble all our brains. And, yeah, eventually we'll all have to let go, but for another moment everyone's holding tight, trying to make this connection last forever. And if this impossible thing can happen, then who knows what else is possible? And a girl at Burger King shouts, "I'm scared too." And a boy at Cinnabon shouts, "I am scared *all the time*." And everyone else is nodding, Me too.

To top things off, a huge voice announces, "Attention!" From overhead it says, "May I have your attention, please?" It's a lady. It's the lady voice who pages people and tells them to pick up the white paging telephone. With everyone listening, the entire airport is reduced to silence.

"Whoever you are, you need to know…" says the lady voice of the white paging telephone. Everyone listens because everyone thinks she's talking only to them. From a thousand speakers she begins to sing. With that voice, she's singing the way a bird sings. Not like a parrot or an Edgar Allan Poe bird that speaks English. The sound is

trills and scales the way a canary sings, notes too impossible for a mouth to conjugate into nouns and verbs. We can enjoy it without understanding it. And we can love it without knowing what it means. Connected by telephone and television, it's synchronizing everyone, worldwide. That voice so perfect, it's just singing down on us.

Best of all…her voice fills everywhere, leaving no room for being scared. Her song makes all our ears into one ear.

This isn't exactly the end. On every TV is me, sweating so hard an electrode slowly slides down one side of my face.

This certainly isn't the happy ending I had in mind, but compared to where this story began—with Griffin Wilson in the nurse's office putting his wallet between his teeth like a gun—well, maybe this is not such a bad place to start.