

<b>Institution:</b>	Goldsmiths, University of London
<b>Unit of Assessment:</b>	29: English Language and Literature
<b>a. Overview</b>	

This submission is made by Goldsmiths' Department of English and Comparative Literature (ECL), a research group of substantial size (from which 26 researchers are listed in REF1) and of strong momentum in the recent development and current potential of its research activity. While we identify work in Comparative Literary Studies and in Creative and Life Writing as two of our most distinctive strengths, we have several additional strengths in other sub-areas, notably in Renaissance studies, the period from the Restoration to around 1830, early 20<sup>th</sup>-century studies, and American literature and culture.

The Department was formed in September 2002 from a merger of the former Department of English and a portion of the former Department of European Languages. A majority of our researchers therefore work within the field of English Studies across a broad range of sub-specialisms including American Literature, and interdisciplinary relations between literature and visual arts. Our research in Comparative Literary Studies extends into fields covered by neighbouring REF sub-panels – Modern Languages and Linguistics – to which we would expect some of our researchers' outputs to be referred.

<b>b. Research Strategy</b>
-----------------------------

As in RAE 2008, research in ECL continues to be interdisciplinary, combining more traditional literary criticism with critical theory, cultural studies, and a rigorous historicism which seeks to locate texts within their wider political and social contexts. ECL also increasingly responds to Goldsmiths' belief in combining theory and practice in the creative and performing arts by placing greater emphasis on creative writing at all levels, including extending academic debate about contemporary creative writing into the wider general public through the Goldsmiths Prize and the Goldsmiths Writers' Centre (see below under section **d**).

At the launch of the newly-merged Department in 2002 a number of research groupings and clusters were identified as priorities for support in terms of internal funding and of recruitment. Although some researchers contribute to more than one of these overlapping clusters or have evolved from one to another, these have subsequently developed so that our work submitted under RA2 may be grouped according to the following strategic themes:

- (1) *Comparative Literary Studies*, including Postcolonial Studies
- (2) *Creative and Life Writing*
- (3) *Early 20th-century Literature and Cinema*
- (4) *Literature of the English Renaissance*
- (5) *The 'long' eighteenth century: English Literature 1660-1832*
- (6) *Modern American Literature and Culture*

As is indicated below under section **c**, ECL's research strategy seeks to facilitate first-rate creative writing, literary criticism and scholarship by means of regular research leave, travel funding to consult archives and to attend conferences, and appropriate staff development; and to enhance the profile of our most distinctive research groupings (Comparative Literary Studies including Postcolonial studies; Creative and Life Writing), including the organisation by our staff both of specialist workshops and seminars and of large international conferences in partnership with professional associations so as to consolidate our reputation in these sub-fields, thereby continuing to attract internationally excellent research students and staff.

(1) *Comparative Literary Studies*

Research on (1) is to be found in the work of **Anim-Addo**, **Boldrini**, **Canova-Green**, **Kramer**, **Krause**, **Moore-Gilbert**, **Ng**, **Platt**, **Ratray**, **Simpson** and **Tubridy**. **Anim-Addo** works on opera, choral and orchestral texts and postcolonial literature (including work on her own acclaimed opera libretto *Imoinda*), for which she is regularly invited to speak at conferences world-wide. **Boldrini's**

**Environment template (REF5): GOLDSMITHS – English (ECL)**

writing on fictional autobiography contributes to our strand in comparative literature. She also publishes on and is regularly invited to speak about comparative literature as a concept. **Canova-Green's** work on baroque theatre, court entertainment, and ballet libretti includes editing Regnard and Campra's opera 'Carnaval de Venise' with the musicologist Jerome de La Gorce for Garnier's edition of Regnard's *Oeuvres complètes* (2013). She is now working on a monograph, *Performing Monarchy in early seventeenth-century France*. **Desmarais** studies Decadence, much of it in collaboration with **Baldick**, in literatures from various languages and in the visual arts. They are editing a selected edition of the early poetry of Arthur Symons. Her study of the metaphors of the hot-house and tropical plants in 19<sup>th</sup>-century literature and visual culture, *Flowers of Evil*, is in press and will appear next year. **Kramer's** work on 'Moderne' and on the international avant-garde connects with **Krause's** on German Expressionism and, more recently, modern(ist) literature about the Great War. **Ng's** research on the early work of Walter Benjamin and Gershom Scholem reflects on the link between the constitution of scientific objectivity and the expression and execution of political power. **Rattray's** work is focused on the intersection between literature, film, painting and flamenco in avant-garde writing in Spanish, Catalan and French. Her book on the Spanish surrealist poet, José María Hinojosa, which includes a large amount of new biographical material, will be published in 2014. She is now working on a monograph with the working title, *Mixed-Up Palettes: The Experimental Writings of Selected Artists of the Spanish Avant-Garde*. **Tubridy's** writing on Beckett is located at the crossroads of literature, philosophy, ethics, music, visual arts, including sculpture, and on the *livre d'artiste*.

Our emphasis on the interaction of literature with the visual arts is further demonstrated by the examples of **Simpson** and **Tubridy**, who have both given talks at the Whitechapel Gallery, **Rattray**, invited to speak about the artist Benjamin Palencia at the Instituto Cervantes (April 2013), and **Krause**, who has contributed to the exhibition catalogue on Georg Kaiser for the Academy of Arts in Berlin (2011).

Another significant strand is our focus on classical reception in the work of **Hurst** (on the reception of classical epic and tragedy in 19<sup>th</sup>- and 20<sup>th</sup>-century poetry and fiction) and **Simpson** (on the classics and the British labour movement, and the Olympics in the classical and modern traditions). Postcolonial perspectives are found in **Anim-Addo's** collaborations in conferences and seminars on Caribbean, Black writing, and race, and **Moore-Gilbert's** writing on the interface between Postcolonial Studies and Autobiography Studies, Globalisation and the Postcolonial (including 'Terror'), and the Israel-Palestine conflict.

**(2) Creative and Life Writing**

Extensive examples of are to be found in the published work of all our established creative writers, **Anim-Addo, Barber, Dooley, Knight, Mars-Jones, Moore-Gilbert, Morrison, Rosen, Underwood, Vakil** and **Wood**. **Morrison's** latest novel, *The Last Weekend*, was adapted for television and broadcast in 2012 (repeated 2013) and his play, *We Are Three Sisters*, had a nationwide tour at major British theatres (2011). His collaboration with the composer Gavin Bryars led to a performance of four songs by a children's choir at a festival in Leeds (2011), and to a play with music, *The Pythagorean Comma*, broadcast on Radio 3 (2012). **Spufford's** *Red Plenty*, described by reviewers as 'not-quite-a-novel', created a stir not only in the field of creative writing, but in current affairs also, while his more recent polemic, *Unapologetic*, has been challenged by de facto atheists such as Richard Dawkins.

**Dooley, Knight, and Morrison** have all published collections of poems within the REF period. **Underwood's** pamphlet of poems was the fourth collection published in the Faber New Poets series. He is at work on his first full collection, to be published by Faber in 2015. **Dooley's** new collection of poems will be published by Bloodaxe in 2014. Her translation of the Farsi poems of Azita Ghahreman for the Poetry Translation Centre was published as a chapbook and performed as part of the nationwide Arts Council's Persian Poets Tour in 2012 and again in 2013; a new book of her translations/versions of Ghahreman's work will appear in 2015. She is currently working on a prose work on memory. **Anim-Addo's** libretto, *Imoinda* (2008), was performed in the US with funding from the New York State Music Fund, and part of it was performed at Tulane University on the 150th anniversary of the Emancipation Proclamation.

**Environment template (REF5): GOLDSMITHS – English (ECL)****(3) Early 20th-century Literature and Cinema**

Work on (3) is undertaken by **Baldick, Barnsley, Desmarais, Kramer, Krause, and Gail McDonald**, while **Kramer, Rattray** and **Rossell** write on modernist literature and cinema. **Baldick** works on British and European writing of the early 20th century, especially English poetry and fiction 1900-1950; the history of English literary criticism; literary terminology; and modern literature's relations with the Press. As well as co-editing *Decadence: an annotated anthology* with **Desmarais, Baldick** has published the first general survey of British writing of the 1920s which attempts to define the Twenties as a distinct literary decade, linking modernist and non-modernist literary currents within the historical contexts of post-War Britain. **Barnsley** is working on a group biography of late modernist poets in Manhattan. **Kramer** and **Krause** have both published on aspects of the approaches of German Expressionist writers to gender issues. From 2014 onwards, they will be editing a book series, 'Expressionismus und Kulturgeschichte' for Vandenhoeck & Ruprecht uni-press. In addition to acting as Associate Director of the T.S. Eliot International Summer School, **Gail McDonald's** *The Blackwell Companion to Modernist Poetry* (co-edited with David Chintz) is about to be published. She is working on a monograph, *Collaborative Sin*, examining the assignment of criminal responsibility (and therefore agency) in naturalist and realist American fiction.

**(4) Literature of the English Renaissance**

**Russ McDonald** has extended his work on (4) in a series of essays on Renaissance poetics and rhetoric and is at work on an ambitious interdisciplinary project with the working-title *Elizabethan Poetics and the Culture of Symmetry* which examines the work of major Elizabethan writers in the context of sixteenth-century visual design. By focusing on certain aspects of social history, including the development of constructions of both nature and culture and the ways in which these terms relate to our definitions of the period, **Scott** has opened up new ways of approaching the plays in her new book, *Shakespeare's Nature*, scheduled for publication in 2014. **Scott's** next book, also with OUP, will be on Shakespeare and children. **Downie** continues to work on Marlowe. His 2009 Marlowe Society of America conference paper was subsequently published in *Christopher Marlowe the Craftsman* (2010).

**(5) The 'long' eighteenth century: English Literature 1660-1832**

This is the focus of the main research interests of several researchers. **Downie, Natarajan** and **Simpson** all investigate aspects of the periodical press, while **Downie** and **Parnell** continue to write about eighteenth-century fiction-writers. Having organised the 2007 tercentenary conference to celebrate Fielding's birth, **Downie** edited *Henry Fielding In Our Time* (2009). He has also contributed essays to *The Cambridge History of the Novel* and *The Oxford History of the English Novel*, and has edited *The Oxford Handbook of the Eighteenth-Century Novel* combining contextual essays on the book trade, social structure and the reading public with critical essays on 'canonical' and 'non-canonical' novelists to offer a more comprehensive account of the emergence of the English novel in the 'long eighteenth century'. He is currently working on a book on Austen's property plots and collaborating with Charles A. Knight of the University of Massachusetts at Boston on a political biography of Addison. **Parnell** also works on eighteenth-century prose fiction. He continues to work on his literary life of Sterne, and has contributed essays on Sterne to *The Cambridge Companion* and *The Oxford Handbook of the Eighteenth-Century Novel*, and on Swift to the recent edited collection from the Sixth Münster Symposium held in 2011. In addition to publishing essays on Byron, **Simpson's** monograph, provisionally titled *Romanticism and Inattention: Distractions of Reading in British Literature, 1790-1830*, consisting of chapters on poetry, the Gothic, Jane Austen, the national tale, and periodicals, investigates the literary trope of distracted or interrupted reading.

**(6) Modern American Literature and Culture**

Our commitment to (6) can be seen in the work of **Barnsley, Blinder, Cohen, Crownshaw, Kirwan** and **Gail McDonald** who all publish on aspects of American literature and culture. **Barnsley** has written the first critical introduction to the American modernist poet Mary Barnard, *Mary Barnard, American Imagist* (2013), as well as related essays, and is now working on a group biography of late modernist poets in Manhattan. **Crownshaw** and **Blinder** chart the intersections between 19<sup>th</sup> century aesthetics, ideology and politics and more contemporary fiction and visual media. A conference is planned for 2014. **Cohen** has published on a range of topics at the interface of

**Environment template (REF5): GOLDSMITHS – English (ECL)**

American literature, psychoanalysis and literary theory, focusing on authors from both the 19th (Henry James, Melville) and 20th (Wallace Stevens, Lydia Davis) centuries. His forthcoming book, *The Private Life*, explores the vexed status of privacy in literature and the broader culture, discussing texts by a range of American writers including Poe, Hawthorne, James and Lydia Davis. **Kirwan's** *Sovereign Stories* (2013) considers ways in which political and cultural concerns are reflected in various literatures, especially American Indian, Irish/American and Irish-American fiction. In 2016, he will host the 37th American Indian Workshop (which has been called 'the most important European scholarly platform for researchers concerned with topics related to the Native Peoples of North America'). He is now working on a monograph, *Transatlantic Irishness*.

**c. People****I. Staffing strategy and staff development**

The creation of the Department of English and Comparative Literature occurred soon after the introduction of a distinctive MA in Creative and Life Writing which, in turn, led to the establishment of a pioneering PhD programme in Creative Writing, led by Professor Blake Morrison, in which candidates combine their own creative writing with research into the genre or area of literature in which they are working, to gain insight into its history, development and contemporary practices. A number of new appointments in creative writing in the Department have been made during the current REF period to support and develop our research provision within this specialism, Professors Blamires and Dunwoodie having been replaced by junior appointments in medieval and modern literature, respectively, to allow this to happen.

The College's Human Resources strategy prioritises research through appointments, probation, staff development (including study leave), travel and conference allowances, and promotion. The Department tries to avoid making fixed-term appointments other than in exceptional circumstances. Annual appraisal of all academic staff reviews their research performance and research-support requirements. Initial appointment and subsequent promotion of staff depend significantly on proven research achievements of high quality. Since 2008, **Anim-Addo**, **Boldrini**, **Cohen** and **Platt** have been promoted to personal chairs, and **Dooley**, **Krause**, and **Natarajan** to Readerships.

ECL rigorously pursues a policy of equality regardless of seniority as far as teaching and administrative duties are concerned (with one exception: it is a non-negotiable feature of Departmental policy that early-career researchers are not burdened with major administrative duties). This policy extends to the provision of regular research leave, which is the principal means of research support for staff. Each Category A member of staff can expect one term of study leave for every six terms' qualifying service. Terms taken as maternity leave count towards qualifying service. Almost every member of staff who was in post on 1 January 2008 will have taken at least two terms of study leave between that date and 31 December 2013.

Staff development for research mainly takes the form of travel allowances for attendance at conferences (particularly if the member of staff is presenting a paper), or the consultation of archives. A generous Department budget is earmarked for this purpose. Sums of up to £500 are reimbursed at the discretion of the Head of Department. Requests for sums above £500 are referred to the Department's Research Committee for a decision. Each early-career researcher is allocated a research mentor from among the senior staff to advise on research and publication plans, potential funding applications, and Departmental and institutional support for their research. The training programme provided at College level for new staff includes dedicated sessions on research supervision and the development of research plans.

The Department's drive to enhance staff development through external funding has been aided by the dedicated support provided by the College Research Office, resulting in some notable successes during the current REF period. The Pinter Centre for Performance and Creative Writing (established with the Department of Theatre and Performance in 2005 and described more fully below) hosted Gabriel Gbadamosi as an AHRC Creative and Performing Arts Fellow (2006–2010); and from 2009 to 2012 it ran a major project, *Beyond the Linear Narrative* with AHRC funding of £350k. The Centre has played an important part in nurturing creative talent within the university context: in addition to Gbadamosi, it supported the playwright Ade Solanke and the poet Daljit Nagra as artists-in-residence as well as two PhD students.

**Environment template (REF5): GOLDSMITHS – English (ECL)**

**Anim-Addo** (director of the Caribbean Centre) was awarded, as Principal Investigator, an AHRC Research Network grant for ‘Beyond the looking glass: “Other”—cultures-within” translating culture’ (September 2011–September 2013); **Moore-Gilbert** a Leverhulme Research Fellowship (starting 1 September 2013) for a project on ‘Palestine and Postcolonialism’; and **Scott** an AHRC Research Fellowship (October 2011–June 2012) for work on her book on Shakespeare; while **Underwood** was a recipient in 2012 of Arts Council ‘Grants for the Arts’ funds to provide ‘time to write’ towards the completion of his first collection of poems (to be published by Faber & Faber in 2015). External grants are supplemented on occasion from College resources in the form of competitive travel grants and fellowships: thus **Rattray** was awarded a Goldsmiths’ Early Career Fellowship for the academic year 2010–11 which allowed her to undertake seminal research on the life and career of José María Hinojosa in Madrid and Paris.

Both the Pinter Centre and Caribbean Centre provide regular fora for symposia and conferences, at which both early-career and established staff present their research and debate current critical issues, an opportunity extended by interaction with the leading writers of our time in the Richard Hoggart Lecture Series and the Goldsmiths Writers’ Centre, described in Section d.

**II. Research students**

Our MPhil/PhD student numbers have increased further in this period, these programmes continuing to attract high-quality applicants both nationally and internationally. Goldsmiths is part of the newly awarded £17m AHRC DTC Consortium for Humanities and the Arts South-East England (CHASE), along with the Courtauld Institute Of Art, Open University, and the universities of East Anglia, Essex, and Kent. With additional institutional funding, this will provide about 370 studentships, of which about 65 will be at Goldsmiths. Studentships will be allocated by a competitive process open to all our arts and humanities departments. Having invested the largest single item of its discretionary budget over the REF period in a competitive scheme of fee-waiver bursaries for entering and continuing PGR students, ECL looks forward strategically to participating in the CHASE consortium, under BGP 2, and will also continue to offer some substantial support to PGR students from its own budget. Internally-funded bursaries are advertised by both the College and the Department on a competitive basis.

Training and development of research students takes place at three levels: generic training at College level through the Graduate School, including obligatory presentation of a preliminary research paper in the first year; subject-specific training at inter-institutional level at Institute of English Studies and Institute of Germanic and Romance Studies day-schools; and further subject-specific training more closely tailored to our students’ projects at Departmental level. In addition, the College’s network of Departmental Research Committees promotes best practice throughout the institution.

Students’ training and development needs, including requests for financial support, are assessed annually, and reported to the Departmental Research Committee. Our financial records show that we funded travel to enable students to give papers at conferences in the USA, Canada, the Caribbean, and Europe, as well as archival research and fieldwork in the Czech Republic and the Ukraine (for materials on the holocaust) and India (for a creative writing project involving a historical novel). Creative Writing students have also been financed to travel to the USA to interview the poet Sharon Olds, and to interview the widow of the calypso singer and poet (the AHRC also funded the latter student to travel to Trinidad to talk to Lord Kitchener’s acquaintances, and to consult newspaper archives).

Monitoring of research student progress is conducted by a Director of Postgraduate Research (DPR), and includes an annual interview with the DPR and the Chair of the Departmental Research Committee attended by the supervisor. Professional development of research students is supervised but monitored and reviewed by Research Committee, and includes guidance on teaching opportunities and on the preparation of conference papers. Especially valuable in this context has been our extended commitment in this period to dedicated postgraduate conferences, hosted by ECL and by international exchange partners such as the University of Copenhagen and the Free University Berlin, as well as an exchange programme with Trento from which several of our creative-writing PhD students have benefited.

**Environment template (REF5): GOLDSMITHS – English (ECL)**

Postgraduate research students have also benefited from the weekly Goldsmiths' Literature Seminars (GLITS) which play a particularly important part in the Department's research culture. The programme for GLITS covers a diverse range of subjects, reflecting the comparative and interdisciplinary nature of current research being undertaken in the field. Seminars regularly include film presentations, book reviews, papers on literary theory, literary criticism, readings from creative writing, and comparative works on literature with art or music.

In addition to the weekly seminar, GLITS hosts an annual conference at Goldsmiths aimed primarily at postgraduate research students working in the fields of literature, theory, and creative writing. The fifth annual conference, 'Traces', took place in 2013. Research students gain valuable experience by participating in the organisation of this conference. They are also involved in the production of *GLITS-e: a journal of criticism*—a peer-reviewed electronic journal of literary and cultural criticism produced in and published by the Department, whose purpose, as a forum for new voices, is to make a significant contribution to scholarly and theoretical debate. To this end, *GLITS-e* occasionally publishes shorter pieces of creative writing by the Department's postgraduate students. The administration of the journal, including peer-reviewing, is conducted chiefly by the Department's PGR students, with some support from academic staff. The third volume of *GLITS-e* appeared in 2013.

The Department's research culture is enhanced for research students by the activities of the Goldsmiths' Graduate School. All have two supervisors within the College, with the Graduate School Board overseeing the Department's progress and monitoring procedures described above. Students are expected to take part in a wide range of training courses provided by the Graduate School and are encouraged to make research connections across disciplines through the interdisciplinary research culture fostered there. All first-year full-time and first or second-year part-time students are expected to present their work to an interdisciplinary audience, and students in the second full-time year and beyond are encouraged to present at the Goldsmiths Graduate Symposium.

**d. Income, infrastructure and facilities**

Goldsmiths' budgetary model privileges research by directing QR funding and externally-funded research overheads in a transparent fashion to the Departments which earn them. Resources for research are sustained from a single Departmental budget, expenditure on research being overseen by the Department's Research Committee. These are supplemented on occasion from the College's central resources in the form of travel grants and fellowships awarded by internal competition (**Rattray's** Goldsmiths' Early Career Fellowship for the academic year 2010–11 has already been described). Travel grants have until recently also been available from the University of London Central Research Fund.

Several of our researchers have secured external funding either to support their own projects directly or to support related conferences. In addition to the examples of **Anim-Addo**, **Moore-Gilbert**, **Scott** and **Underwood** noted above, **Boldrini** was awarded a British Academy Overseas Conference Grant to participate in the International Comparative Literature Association Congress in Seoul, South Korea (2010); **Kramer** was awarded a Senior Scholarship by the DAAD (German Academic Exchange Service) to conduct research in Berlin; **Downie** and **Parnell** received support from the German Research Council (Deutsche Forschungsgemeinschaft) to attend and give papers at the Sixth Münster Symposium on Jonathan Swift held in 2011 at the Westfälische-Wilhelms Universität, Münster; **Kramer** and **Krause** received support from The ZEIT-Stiftung Ebelin und Gerd Bucerius to give papers at a conference at Friedrichsruh near Hamburg; **Russ McDonald** was awarded a short-term Fellowship at the Folger Shakespeare Library, and a one-month resident Fellowship at the Ligurian Study Centre, Bogliasco, Italy in 2009; **Morrison** was also awarded a resident Fellowship at the Ligurian Study Centre, Bogliasco, Italy, in 2012; and **Tubridy** received an Everett Helm Visiting Fellowship at the Lilly Library, Indiana University, in 2013.

Some of the most significant resources in terms of library holdings are to be found at federal University of London level, notably the formidable collection of the Senate House Library, to whose annual funding Goldsmiths contributes substantially, including offsite access to its extensive e-resources, including databases (EEBO and ECCO and British Newspapers 1600–1900). Research is facilitated by access to the British Library at St Pancras, while the Bodleian and Cambridge University Libraries are within an easy distance of London's rail terminals.

**Environment template (REF5): GOLDSMITHS – English (ECL)**

ECL organises and hosts the highly successful Richard Hoggart lecture series, in which writers and critics read and discuss their work or present papers on critical and/or theoretical topics. Since 2008 guest speakers have included Terry Eagleton, Kate Flint, Edith Hall, Jackie Kay, Ian McEwan, Les Murray, Sharon Olds, Colm Toibín, Claire Tomalin, Derek Walcott and C. K. Williams. This led directly to The Goldsmiths Writers' Centre which, with **Morrison** as Director, seeks to encourage new writing and debate about literature, and to create links between the different parts of the College where creative writing takes place. A series of literary readings and discussions (featuring the novelists James Kelman, Geoff Dyer and Ali Smith) have already taken place, and future plans include conferences, master classes and residential courses, although the immediate focus has been on The Goldsmiths Prize for fiction at its most novel, awarded annually in conjunction with *The New Statesman*. Central to ECL's public engagement strategy (see REF3a), one of the aims of the Prize is to extend academic debate about fiction into a wider public domain and the link with the *New Statesman* facilitates this.

The Pinter Centre for Performance and Creative Writing (established 2005) is run jointly by ECL and the Department of Theatre and Performance (with **Morrison** as Co-Director). In line with Pinter's keen awareness of political issues, the Centre is particularly committed to looking at postcolonial and diasporic literature and performance, and the ways in which contemporary creativity is forging new forms that respond to the cultural diversity of the world in which we live. The centre runs regular seminars and conferences, and from 2006 to 2010 hosted Gabriel Gbadamosi as an AHRC Creative and Performing Arts Fellow. During 2009-2012 the centre ran a major project (funded by the AHRC to the tune of £350k), *Beyond the Linear Narrative: Fractured Narratives in Writing and Performance in the Postcolonial Era*. Events attracted international academics, artists and writers beyond the academy and as well as many from the ethnically-diverse local community of South-East London. The project funded the playwright Ade Solanke and the prize-winning poet Daljit Nagra as artists-in-residence as well as two PhD students. Two books of essays coming out of the project will be published in 2014. The centre is now developing a new research project on Intersecting Diasporas, and building up research links with South Africa. **Dooley** and **Morrison** are members of the management committee of the Pinter Centre, as is Emeritus Professor Helen Carr.

The Centre for Caribbean Studies continues to play a dynamic role in Goldsmiths' research culture. Events and activities include an AHRC international research network award (2011) involving collaboration with six universities: Howard, SUNY (Geneseo), and the Universities of Athens, Trento, and the West Indies. Milestones of the research organised by the Principal Investigator based at the Centre are the symposium, 'Other Cultures Within: Beyond the Naming of Things' held at the Kluge Center, Library of Congress, Washington, USA (2012) and the international conference, 'Perspectives from Other Cultures Translating Culture' at Goldsmiths (2013). The Centre continues to publish the proceedings of its 'Caribbean Women's Writing' Conference series, the most recent of which is 'Affects and Creolisation', *Feminist Review* (104: 2013).

<b>e. Collaboration and contribution to the discipline or research base</b>
---

The general profile of research in the Department follows the common pattern in the humanities of individual scholars pursuing individual projects, most of them not organised into formal groups or centres. However several projects involve forms of interdisciplinary collaboration with colleagues in the Department or College – for example **Baldick and Desmarais's** *Decadence: an annotated anthology*, and **Boldrini and Sweeney's** co-editorship of a volume of *Comparative Critical Studies*. Others are collaborative with counterparts in other HEIs: for instance, **Anim-Addo's** co-editorship (with Suzanne Scafe) of a special issue of *Feminist Review* on 'Creolisation and Affect', and *Interculturality and Gender* (2009) (with Giovanna Covi and Mina Karavanta); **Desmarais** and Goldie's *Presence of Mind in Neurophysiological Processes* (2013); **Simpson** and Goff's *Thinking the Olympics: the Classical Tradition and the Modern Games* (2011); **Russ McDonald** and Lena Cowen Orlin of Georgetown University's 25-volume edition of *The Bedford Shakespeare* (2013). Downie is editor of *The Oxford Handbook of the Eighteenth-Century Novel*: consisting of 34 essays on the eighteenth-century English novel and its contexts from the Restoration to the 1820s commissioned from leading scholars in North America and the UK, it seeks to re-define approaches to early English prose fiction. Individual essays have already been published online, with the hard-copy *Handbook* scheduled to appear in 2014.

**Environment template (REF5): GOLDSMITHS – English (ECL)**

Collaborative activity takes various forms at inter-institutional level. ECL is a member of the AHRC doctoral CHASE consortium/network described in section c(II). It is also the 'lead department' within Goldsmiths of the Classical Reception Studies Network (CRSN, based at the Open University), with **Simpson** a member of its Executive Committee. *'Poetry and the Olympics - Ancient and Modern'* was a public event which took place in March 2012 under the CRSN's aegis; organised by **Dooley**, **Morrison** and **Simpson**, it brought together writers, scholars, students, alumni, and the wider public to participate in the performance of new poetry, inspired by the Games, and to reflect historically and critically on the relationships among poetry, athletics, aesthetics and politics.

In addition to Departmental initiatives, individual researchers are members of a range of formal and informal networks. **Blinder** and **Kramer** are members of the European Association of Modernism and Avant Garde studies; **Crownshaw** belongs to an international network called *Mnemonics: Network for Memory Studies*, a collaborative initiative for graduate education in memory studies; and **Canova-Green** is involved in the Society for European Festival Research and the development of the *'Fondazione 1563 per l'Arte e la Cultura'* as a centre for the study of the Baroque in Turin. **Boldrini** has been General Coordinator of the Réseau Européen d'Etudes Littéraires Comparées/ European Network for Comparative Literary Studies; and is a member of the executive committee of the British Comparative Literature Association and of the Executive Council of the International Comparative Literature Association. The 'Fractured, Transformed, Travelling Narratives in Writing, Performance and the Arts' conference which she organised in 2011 was the result of collaboration between the International Comparative Literature Association, the British Comparative Literature Association, ECL and Goldsmiths' Pinter Centre. **Downie** is a member of the Advisory Boards of the University of Ghent's Centre for the Study of Text and Print Culture, and the Ehrenpreis Centre for Swift Studies at Westfälische-Wilhelms Universität, Münster; and he is Editor of Pickering & Chatto's Eighteenth-Century Political Biographies series (ten volumes published within the REF period). **Tubridy** is on the Executive Council of the British Association for Irish Studies.

**Boldrini** is on the Advisory Board of Palgrave's Contemporary Comparative Literatures series and is an International Project Evaluator for the Foundation for Georgian Studies, Humanities and Social Sciences (Rustaveli Foundation); she is also an International Peer Reviewer for PRIN ('Research Projects of National Importance for the Italian Ministry of Education, University and Research'), and has acted as ERC referee in peer-review evaluation. **Downie** and **Russ McDonald** are members of the AHRC Peer Review panels, while **Baldick**, **Boldrini**, **Canova-Green**, **Kramer** and **Moore-Gilbert** have reviewed both AHRC and Leverhulme grant applications.

**Dooley** is a trustee of the Royal Literary Fund; **Hurst** and **Simpson** are on the Advisory Board of an AHRC-funded research project led by Professor Edith Hall and based at King's College, London, 'Classics and Class in Britain 1789-1939'; **Gail McDonald** is Associate Director of the T.S. Eliot International Summer School, and will assume the Directorship in 2014; **Natarajan** is on the Executive Committee of The Hazlitt Society; **Scott** is on The New Oxford Shakespeare Pedagogical Advisory Board; and **Spufford** is a Trustee of the Science Fiction Foundation (devoted to encouraging the study and criticism of Science Fiction).

Members of the Department are on the advisory boards of a number of learned journals, including *Comparative Critical Studies*, *Feminist Review*, *The Hazlitt Review*, *Literature-Compass*, *Marlowe Studies*, *The Scriblerian* (Goldsmiths is one of this periodical's sponsoring institutions), *Status Quaestonis: A Journal of European and American Studies*, *The Journal of Language and Linguistic Studies*, *The Romantic Review*, *Swift Studies*, and *The Upstart Crow*. **Natarajan** is Editor of *The Hazlitt Review*.

During the REF period **Dooley** has been a judge of the Eric Gregory Awards, the John Llewellyn Rhys Prize, the Aldeburgh Prize for Best First Collection of Poetry, and the Ted Hughes Award for the newest and most innovative poetry in the year; and her *Life Under Water* was shortlisted for the 2009 T. S. Eliot Prize. **Pichler**'s monograph *Talking Young Femininities* was shortlisted for the bi-annual International Language and Gender Association (IGALA) Prize in 2010; **Russ McDonald** was President of the Shakespeare Association of America in 2011; and **Ng**'s 'Conditions of Impossibility: Failure and Fictions of Perpetual Peace' (2012) was awarded the American Comparative Literature Association's Charles Bernheimer Prize for Best Dissertation in 2013.