

Institution: University of Essex

Unit of Assessment: 29 – English Language and Literature

a. Overview

The Department of Literature, Film, and Theatre Studies has a distinguished history of combining critical and creative work. Since its foundation by Donald Davie in 1964, it has been home to poets, translators, and literary critics. After **RAE 2001** it expanded into related fields by integrating the previously independent Centres for **Film Studies** and **Theatre Studies**, and since **RAE 2008** it has established the Centre for **Creative Writing** with key new appointments, helping generate a creative environment for the production of award-winning criticism, playwriting, and poetry. In addition to maintaining its baseline research in literature from the early modern period to the present, the Department has pushed disciplinary boundaries. The principle of treating all **literature – original or translated – as a single object of study** has informed the Department's comparative ethos since its inception, and now extends to media comparativism, global literatures, and world cinemas. The intellectual distinctiveness therefore lies in its **international and intercultural perspectives**. Research is divided into four clusters: (1) **Comparative Literature and Translation**; (2) **American Literatures and Cultures**; (3) **Creative Writing**; (4) **World Cinema and Comparative Media**. Members of these clusters work collaboratively with interdisciplinary centres and departments at Essex and other universities, as well as local, national, and international institutions such as theatres, arts centres, galleries, and film companies. Most members of the Department belong to more than one research grouping. Each contains a core of scholars/ practitioners of international standing, who include, among permanent and resident visiting professors, two British Academy Fellows, a CBE, and a Nobel Prize winner.

b. Research strategy

Our aims, as set out in RAE 2008, remain: (1) to enable high quality research in literature, film, theatre studies; (2) to expand creative writing; (3) to develop links between each of these sister pursuits; (4) and thus to enhance a distinctive international profile in comparative studies. We have used three main strategies to achieve this: (a) a judicious staffing strategy, (b) cultivating our interdisciplinary research environment; (c) broadening partnerships in and outside the University to use our research to respond effectively to contemporary geo-political issues.

Our research excellence in all four clusters is attested to by the **thirteen prizes and eight nominations** bestowed upon the work of **eight individuals**, four of whom were appointed during this census period. The UoA's four research clusters are almost identical to those put forward previously. **The goal of expanding our creative writing provision was so successful that it has warranted a distinct grouping for REF 2014.** The appointments of Nobel Laureate Derek Walcott as Visiting Professor and of prize-winning poet **Maxwell**, acclaimed for his verse narrative and verse theatre in the tradition of Walcott, were designed to strengthen links with our postcolonial researchers in 'American Literatures and Cultures' and in 'Comparative Literature'. Both of these clusters were enhanced by early career appointment **Peake** whose specialism is the Caribbean. **Our recruitment strategy has been guided by creating deliberate links between our different research clusters.** Similarly, our appointments of two award-winning critics, early career **Serjeantson** and **Oliver** add important dimensions to our provision in comparative literature and comparative media: both have published on Scottish literature and on aspects of print media culture. In addition, Oliver's work on transatlantic studies creates a bridge between our research in European and North American literatures, and Serjeantson's expertise in translation enhances our long-standing work in this field. Newly appointed **McCully** continues our tradition of combining translating and creative writing, thus complementing the work in creative adaptation by **Maxwell** and other practitioners in the UoA. The award-nominated playwriting of early career appointment **Prichard** intersects with our creative and critical writings on human rights. Our **interventions in human rights issues arising in Latin America and the Caribbean, especially Haiti, and the Middle East** through publications, performances, exhibitions, and conferences, or our work associated with the university's 'Transitional Justice' project on the role of the arts in societies undergoing socio-political change, remain central to our future plans.

In the past six years we have published 36 single-authored books, 19 edited collections, 88 book chapters, 62 refereed journal articles, over 200 shorter pieces, and had 15 different plays performed. Our **research activities** and **achievements** according to our four clusters are as follows:

Researchers in (1) Comparative Literature and Translation focus on literatures in a series of transnational and transcultural contexts, and work in English, and in the original in Italian, Spanish, French, German, Russian, and Serbo-Croatian. Exemplary here is **Warner's** book *Stranger Magic* on the *Arabian Nights'* translations into French and English and their radiating influence on world literature, winning her the National Book Critics Circle Award, Truman Capote Award, and Sheikh Zayed Book Award for best Non-Arabic work on Arabic culture (the first time it has been awarded). The collection she co-edited with a colleague at NYU on global encounters with the *Arabian Nights* includes a chapter by **Kuti** on Blue-beard and Oriental melodrama. Kuti has also published on Irish theatre and the reception of 'Irishness' by English and German readerships. Anglo-Scottish literary relations feature in **Serjeantson's** outputs on early modern translations and **Oliver's** on Scott and Byron for *Studies in Romanticism*; as do Anglo-Italian relations in the former's work on petrarchism and the latter's on dantism. Serjeantson's essay on Protestant translator Anne Lock won best 2012 essay from the Society for the Study of Early Modern Women. **Gillies'** series of essays on Shakespeare, one of which he presented at the Folger Library, focuses from an English perspective on the key writer of the European canon.

Francophone theatre in the unit is represented by **Finburgh**, who also publishes in French and is on the editorial board of France's leading theatre journal *Théâtre/Public*. Her books include the co-written *Jean Genet*, which won the 2012 CHOICE Award for Outstanding Academic Title. Finburgh's interests in the practice and theory of translation are also shared by **Littau**, whose work has brought media and book history to the attention of translation scholars, earning her a place on the editorial board of *The Translator* and an invitation for a 'Position Paper' in *Translation Studies*. Research on Eastern-European literature includes **Burnett's** on Dostoevskii and Slavonic translation studies, and **Bahun's** on Balkan and global modernism, and world literature. Bahun was the only UK contributor in *The Routledge Companion of World Literature* (ed. D. Damroch). Strong ties between this group and the BCLA British Comparative Literature Association, of which **Warner** is President, have led to two guest-editorships of its house journal *Critical Comparative Studies*, and two high profile conferences funded by the British Academy: 'Migration' with a special strand on 'Dido' (in collaboration with the British School at Rome, and the Society for Libyan Studies) and 'Smatterings: Why Languages Matter' for the educational charity, Cumberland Lodge.

Researchers in (2) American Literatures and Cultures focus on the multicultural character of US literature, including the American South (**Gray, Robinson**); on transatlantic and US-Pacific relations (**Oliver, Geiger**); and on Caribbean literature, including writing in English, Spanish, French, and Creole (**Fumagalli, Hulme, Peake**). Notable examples of excellence include the symposium held in honour of Gray's work at the University of Georgia; several prestigious fellowships, among them a Huntington, for **Oliver's** research on transatlantic literary studies; a Leverhulme to support **Fumagalli's** research on the literary geography of the border between Haiti and the Dominican Republic; and a major AHRC grant for *American Tropics* led by **Hulme** with **Fumagalli, Robinson, and Peake**. This project, which has resulted in five conferences, a book series with Liverpool UP, and a host of extant and forthcoming publications, is based on a shared concern with modelling new ways of writing literary history, either by exploring a particular region within a larger national whole, as is the case in **Hulme's** monograph *Cuba's Wild East* or **Peake's** work on Western Trinidad; or by taking a city as a focal point over a longish period, as in **Robinson's** work on New Orleans or the team's co-edited volume on *Surveying the American Tropics: A Literary Geography from New York to Rio*. The same strategy to treat American writing in the broad sense of the term is also in evidence in **Oliver's** book chapter on Boston as a transatlantic city and **Geiger's** ongoing research into Anglo-American imperialism in the Pacific.

Several staff in this grouping are affiliated with the British Association of American Studies; all benefit from affiliation with the University's Centres for Interdisciplinary Studies in the Humanities (which houses American Studies), and Latin American and Caribbean Studies. The latter counts among its resources the *Albert Sloman Library's Collection of Latin American Material* (an internationally renowned resource of over 75,000 books and pamphlets, and over 1,600 periodicals) as well as the *Essex Collection of Art from Latin America* (ESCALA), which is the

largest of its kind in Europe.

(3) Members of the Creative Writing cluster have published stage and radio plays, opera libretti, poetry, novels, short stories, and creative non-fiction, ranging from homolinguistic translation and adaptation, through restoration comedy pastiche and postmodern collage, to digital poetry and media-savvy fiction. The group regularly uses the campus-based Lakeside Theatre and other cultural institutions in the region, such as firstsite Arts Centre in Colchester (a partner of the University and a Plus Tate partner) for their performances, programmes of poetry readings with invited speakers, and literary festival activities.

The presence of Derek Walcott in the Department has led to several collaborations: **Fumagalli**, who is a Walcott scholar, and her PhD student Woollard produced three of his plays, including the world premiere of *O Starry Starry Night* for the Lakeside Theatre; **Maxwell** is putting together a new edition of Walcott's *Collected Poems* (the first to appear since 1986) for Farrar Straus and Giroux. Notable other achievements in this cluster are the Audience Prize at the Zürich New Opera Festival (2009) and the Argus Angel Award at the Brighton Festival (2010) for Maxwell's *The Lion's Face*, the *Boston Globe* best Book of Poetry (2011) for his *One Thousand Nights and Counting*, and nominations for the T. S. Eliot Prize (2008) and the Forward Poetry Prize (2009; 2013) for two of his poetry collections: *Hide Now* and *Pluto*. **Terry**'s poetry brings French avant-gardist poetics to bear on English-language writing, featuring inter- and intra-linguistic translations, de-forming and updating strategies. His books include *Shakespeare's Sonnets* and the novel *tapestry*, which was Nicholas Lezard's book of the week choice in *The Guardian* (28.5.2013). **McCully** brings to the unit a body of work that includes sonnets, villanelles, ballads, ekphrastic poems, and creative translations from Anglo-Saxon. His books, including *Old English Poems and Riddles*, formed part of an exhibition of his work at the John Rylands University Library in Manchester.

The Department's playwrights, who have collaborated with theatres in Essex and Suffolk, too have an interest in rewriting. **Lichtenstein**'s *Inkle and Yarico*, inspired by **Hulme**'s book *Colonial Encounters: Europe and the Native Caribbean*, reworks Colman's 1787 play on the slave trade to reveal the hidden narrative of colonial suppression still present in the UK. His plays variously address themes such as cultural memory, racial identity (including Welshness), and islamophobia. The vulnerability of those who exist at the margins of society is thematised in **Prichard**'s *Dream Pill*, a feminist play about sex trafficking performed at the Soho and Almeida, and reprinted in *100 Plays for Women* (Nick Hern); and *Parallax*, a play about domestic violence, which was nominated for a Brian Way Award. **Kuti**'s stage and radio plays, informed by her research on eighteenth-century literary culture, are creative responses to particular historical events. For *Dear Mr Spectator*, adapted for BBC Radio 4 from Addison & Steele's 1711 periodical, she identifies parallels between 'coffeehouse' culture then and the digital public sphere now (Mr Spectator's 'anonymous' blog). Her interests in media networks reverberate with work by others in this group: **Maxwell**'s satirical novel on our media-obsessed society, *The Girl Who Was Going To Die*; **Warner**'s 'Forget my Fate' for a short story collection (ed. Jeanette Winterson) commemorating the 75th Glyndebourne Opera Festival; and **Terry**'s alphabetical poems and cinépoems.

(4) The World Cinema and Comparative Media researchers have two agendas, one focused on the interaction between the different levels of national, regional, and global cinema, the other, also comparative in approach, on the remediations between literature and film. The first strand includes **Chaudhuri**'s work on postcolonial cinema, migrant film-makers, and Bhutanese cinema (the first scholarly address to this subject). **Bahun**, who also works on world literature, has published on Yugoslavian film; **Haynes** on Soviet and Hollywood cinema; **Fumagalli** on Jamaican film and the spaghetti western; and **Geiger** on Nigerian cinema and cinematic representations of the Pacific. His monograph *American Documentary Film: Projecting the Nation*, nominated finalist by the Theatre Library Association for the Richard Wall Memorial Award, addresses how film shapes the idea of nationhood. The group's second agenda derives from interests in comparative literature and its crossovers with comparative media studies. **Littau**'s work on cross-media translation and media transitions has addressed how technologies from codex to the computer, print to film, have altered practices of reading and writing. With **Geiger**, she co-edited *Cinematicity in Media History*, which includes essays by leading media historians on how, even before 1895, the 'cinematic' is core to artistic processes and thought itself. Her forthcoming monograph *The Routledge Concise History of Literature and Film*, together with **Bahun**'s published and archival work with PhD student Wilkin on *Orlando* for the multi-media Sally Potter archive SP-ark, is part of ongoing research on

screen adaptation.

Group research is bolstered by programmes of speakers, visiting practitioners (e.g. Potter, Grant Gee, Nick Broomfield), weekly screenings at the campus cinema, and links to interdisciplinary centres at the University, including Human Rights, the Transitional Justice Network, Psychoanalytic Studies, as well as the London-based Centre for Psychotherapy and Human Rights through **Chaudhuri's** work on torture and trauma. Key events have included **Bahun** and **Haynes'** 'Beyond the Cold War' collaborative symposium with the GB Russian society, proceedings of which are scheduled for publication with Routledge (2014). This work reflects a longstanding departmental commitment to Russian Studies, which counts as its resource holdings of national importance in the Albert Sloman Library.

Future Priorities: The intention is to maintain the volume and quality of our output in the four research clusters above, and increase the Department's visibility. Over the next five years we intend to grow two areas which have emerged during this REF period, and which cut across all four clusters, by way of developing

(a) **A broader focus on comparative media to complement our research in comparative literature**, exploiting our strengths in the history of print, periodical, and screen cultures, and archiving. External collaborations include a planned symposium on 'Media in Motion' (January 2014) with Literature and Media Studies at Konstanz University (Essex's Global Alliance partner), funded by both universities; and a conference on intermediality to explore how screen media have influenced literary and theatre practice, under the auspices of the British Comparative Literature Association. Internal collaboration includes the Centre for Bibliographical History (headed by James Raven in History), which was set up as a history of the book centre that is not tied to national boundaries and national units of investigation, of which **Gillies**, **Littau**, and **Serjeantson** are members. Examples of ongoing research in comparative media are as varied as **Terry's** book art experiments to realise moving poems; **Bahun's** investigation of the concept of home in modernist art, film, and literature; and **Oliver's** monograph on *Transatlantic Periodical Culture 1790-1860*.

(b) **A more sustained focus on human rights issues**, building on our already significant number of publications, including in creative writing, which have addressed torture, trauma, the Holocaust, terrorism, 9/11, Guantánamo Bay (**Bahun**, **Chaudhuri**, **Fumagalli**, **Finburgh**, **Geiger**, **Gray**, **Hulme**, **Kuti**, **Lichtenstein**, **Peake**, **Prichard**, **Warner**). Since 2010 we have curated a high profile film event at the Tricycle Theatre in London, two exhibitions, and organised two conferences on human rights. We see our research in this field as a major strand of our future public-facing work. Examples of forthcoming publications are **Chaudhuri's** *Cinema of the Dark Side: Atrocity and the Ethics of Film Spectatorship* (EUP), which examines the roles of the media in disseminating actual images of atrocity and of cinema in re-imagining them; **Geiger's** article 'Documentary, Memory and the Iraq Syndrome' for the Routledge book *Representations of War, Migration and Refugeehood*; and **Fumagalli's** *On the Edge: The Border between Haiti and the Dominican Republic* (Liverpool UP), which deals with the predicament of Haitian migrants.

c. People, including:

i. Staffing strategy and staff development

Recruitment and Mentoring: The UoA is committed to a **policy of self-renewal**, replacing staff who leave or retire. We regard the recruitment and selection of new staff, as well as support for all academics throughout their careers, as crucial to sustaining the high quality of the research culture and research productivity. Mentoring and monitoring systems ensure continuing high performance. Probationary lecturers have **reduced teaching and administrative loads** and senior mentors to monitor and advise on teaching, career, and research development. Staff performance is assessed in **Annual Personal Development Reviews** with the HoD; and yearly probationers' reports are reviewed at **Senior Staff meetings** in connection with permanency and promotion. The PVC (Research) monitors staff **Research Performance and Plans** on a biannual basis, in discussion with the Faculty Executive Dean, HoD, and Research Director. The roles of the latter involve **vetting research leave proposals** and monitoring outcomes, subject to final approval by the PVC. Essex operates a generous **research leave scheme** (one term leave for six terms' service). In this REF cycle all full-time staff have enjoyed at least one period of research leave.

Probation and Promotion Strategy: Category A staff undergo a rigorous assessment of research performance which forms a vital part of the probation and promotion processes. The oversight of these is vested in the **University Academic Staffing Committee**, and all promotions are competitive. Essex operates a **3-year probationary** period to give **early-career staff** full opportunity to demonstrate their research capacity. In promotion to **Senior Lecturer**, performance in research is weighted equally with teaching and administration, but for **promotion beyond Senior Lecturer**, research performance becomes paramount. Since 2008, three staff have been promoted to professor, three to senior lecturer, and two early-career staff were made permanent.

The **University's Research Committee (RC)**, chaired by the **PVC (Research)**, has responsibility for establishing models of good practice for the management of research, ensuring that departments have suitable structures in place. The RC engages with the **Departmental Research Committees**, monitoring research grant activity and the strategic deployment of centrally provided resources. For its own research support purposes each Department receives: (1) a fraction of the HEFCE QR income it earns; (2) a share of a cross-University '**Research Promotion Fund**'; and (3) approximately half of the indirect-cost component of research grants won, with a further 10% going directly to the principal investigator. For staff who obtain external research funding for a proportion of their salary, there is a scheme which returns a maximum of 30% of the funded salary to departments as an additional resource allocation to provide for teaching and administrative buy-out of the academic.

ii. Research students

Recruitment and Support: We have a **thriving graduate community**, with about 50 MA and 60 PhD students registered in the UoA in any given year. Our students come from more than 24 countries, doing doctoral research on writers as diverse as Emilia Lanyer, Joséphin Péladan, Louis MacNeice, and J. M. Coetzee, and on topics as varied as eroticism in the Renaissance, literary representation of Cypriot women, eco-poetics, and Bangladeshi war films. Between 2008-2013 fifty doctoral degrees were awarded. Post-graduate recruitment is overseen by the Graduate Director with responsibility for ensuring academic standards. A good first degree (2.1 or above) is requisite for entry to MA programmes, and an MA is usually the norm for admission to PhD level work. Each year the Department holds a **focus day**, at which the MA Director and Graduate Director give advice to prospective graduate students. The Graduate Director also advises on applications for funding and the preparation of research proposals.

Training: A two-term **Research Methods course** is taken by MA students to prepare them for potential PhD level work and by new PhD students to give them a firm grounding in methodology. MA students also workshop their dissertation proposals at a **one-day conference** in the Spring Term. A **peer mentoring scheme** brings together established and new doctoral students to provide an additional level of support during the first year of research. PhD students also benefit from subject-specific **skills courses** offered by the department and the subject Librarian, and from the centrally delivered **Proficio** programme, which is commissioned and evaluated by the **Graduate School** and delivered by academics and expert trainers. This programme includes a **Doctoral Welcome Conference** for new and another for returning PhD students; a **GRADschool** workshop for second years which offers career coaching; a range of **freestanding half- and one-day courses** run throughout the year on computing, presentation skills, motivation, building an academic profile, writing for publication, etc. From 2013, all incoming PHD students will be given the equivalent of **£1,000** each to spend on **advanced training courses of their choice** in consultation with supervisors.

Supervision and Funding: Each PhD student has a named individual supervisor. Progress is assessed in twice yearly one-hour **Supervisory Boards** with two additional staff, at which previously submitted work is discussed and a progress report produced. Progression **from MPhil to PhD status** is decided in the final Board of their second year of study. We have a strong completion rate, with 90% of our PhD students submitting within four years, and a good track record in securing competitive scholarships. Key funders include the **AHRC**, the **University of Essex PG Scholarships**, and the **Silberad Scholarship** (only open to Essex graduates). As well as the standard provision of desk space and computing facilities, research students get financial support for library visits and conferences from the departmental **Research Promotion Fund**, overseen by the Research Director. The current allowance is £250 per year for a maximum of two

years.

Career Development: Our PGR students organise an annual **one-day PhD conference** on a theme of their choice, with financial support from the Department and guidance by the Graduate Director. This enables them to acquire administrative experience and develop their presentation skills. We also encourage them to participate in the conferences organised by the Department. For instance, for the 'Migration' conference (which attracted 230 delegates), ten PG students acted as **frontrunners** during the event and a team of three were directly involved with the conference organisation as **Conference Officers**. These same students will now also be named **Assistant Editors** for the conference proceedings in the peer-reviewed journal *Comparative Critical Studies*. To facilitate **career development** in teaching, second year doctoral students have the possibility to be employed as **Graduate Teaching Assistants**, a role for which they have to shadow classes, apply formally, get endorsement by the supervisor, and be interviewed by the HoD.

Networking: An **international platform** for our doctoral students is fostered through our membership since 2012 with the **Institute of World Literature (IWL)** based at Harvard. On behalf of the Consortium for Humanities and the Arts – South-East England (CHASE), of which Essex is a partner, the British Centre for Literary Translation at UEA (acting as administrative liaison with the IWL) oversees the **sponsorship** of two places annually at the IWL summer school. In the first year of this partnership the application of one of our graduate students was successful, enabling her to participate at the IWL summer school in Turkey.

d. Income, infrastructure and facilities

Seminars and Reading Groups: The weekly **Departmental Open Seminar**, which has run every year since 1971, provides a forum to engage with research presented by visiting speakers, colleagues, and student researchers, thus integrating our PG students fully into the Department's research culture. The Department hosts several **reading groups**, such as the 'Tropics Reading Group' and the 'Myth Reading Group'. The latter is under the aegis of the newly established interdisciplinary Centre for Myth Studies (headed by **Burnett**), which supports Acad-Myth, an online discussion list (in collaboration with the Centre for the Study of Myth at the University of Aberdeen). It gives students on the new MA in 'Myth, Literature and the Unconscious', and PhD students and staff working in this field a group focus. Our staff and students also participate in the talks organised by the **Centre for Theoretical Studies** and the **Centre for Psychoanalytical Studies**.

Library Provision: Research is facilitated by the **Albert Sloman Library**, which has holdings of over 1,090,844 volumes and pamphlets, 47,000 e-books, 16,291 journals (online and print), and 92 databases. Full text collections include Early European Books Online, Eighteenth Century Collections Online, Nineteenth Century books from the British Library, and Screenonline. The library houses significant holdings in Latin American and Russian studies, is home to the **library of Archbishop Samuel Harsnett (1629-1631)**, and has 60 named **Special Collections**, amounting to over 34,200 printed works and 518 m. of archives. These include writers of local, national, and international interest: Blake; Sigmund Freud; James Strachey; the crime fiction writer Margery Allingham; T. E. Lawrence 'of Arabia'; and the Essex nature writer J. A. Baker. In the most recent (2011) SCONUL tables of catalogued book stock per FTE student, Essex was ranked 17th in the UK. Opening hours include overnight reading facilities.

Research Funding: The **Department Research Committee (DRC)** provides an organisational base for formulating research strategy and oversees the **Research Promotion Fund**. Staff have an annual allowance each of £500 for conference attendance, research trips, book indexes and illustrations, claimed against receipts and authorised by the Research Director. The DRC also vets applications for one-off expenditures, such as teaching buy-outs. It has ring-fenced 10% of the initial pot in any one year to support research students and 30% to seed external funding applications that have been approved by the Committee. It acts as a formal link with the **University's Research and Enterprise Office (REO)**. The latter provides comprehensive support for pre- and post-award external research grant activity and for 'third-stream' research applications including knowledge-exchange. The REO, through the **Research Governance and Planning Manager**, also facilitates the development and implementation of research governance and ethics policies and provides training on good research practice.

Environment template (REF5)

Research Income: The REO supported 14 members of staff in securing grants to bring publications to completion, produce translations, consult archives and libraries, travel to conferences, or organise international conferences. These include **external grants** from the **AHRC**, a grant for 'American Tropics' (total of £347,268 for 2006-2011, £84,162 from 2008-2012), the **Leverhulme Trust** (£23,408), the **British Academy** (small grants amounting to over £20,000, some of which came to **Marina Warner** via the BCLA), **JISLAC** Joint Initiative for the Study of Latin America and the Caribbean, **HERA**, the **French Embassy**, **SACD** (Société des Auteurs et Compositeurs Dramatiques), **Cambridge Bibliographical Society**, **Bean Trust**, **Andrew Mellon Foundation**, **American Philosophical Society**, and **MLA**. Income also includes grants for knowledge transfer partnerships and Creative Industries Outreach from the **UK Technology Board**, and **internal grants** from the University's **Knowledge Transfer Innovation Fund** (KTIF), **Teaching and Learning Innovation Fund** (TALIF), and the **Konstanz/Essex Development Fund** (KEDF). The Department's research income amounted to an approximate total of £170,000.

Balance: It is the role of the elected HoD, in consultation with the Department as a whole, to ensure that an appropriate balance between the scholarly, organisational and operational infrastructures is established, and by which these elements are prioritised and maintained. It is important that the claims of teaching and administration are recognised without jeopardising research output. This is done through adhering to the University's policy of generous research leave, research-led teaching, and employing GTAs and session teachers where appropriate. The Department has a robust workload monitoring system to ensure that all members of staff contribute in an equitable manner to the various facets of the activities of the Department.

e. Collaboration or contribution to the discipline or research base

Research Councils, Subject Associations and Learned Societies: **Chaudhuri** and **Fumagalli** are members of the AHRC Review College. **Chaudhuri** and **Hulme** have refereed for the Social Science Research Society of Canada; **Gray** serves on six BA committees; and **Hulme** was on the BA Area Panel for Latin American and the Caribbean, a member of the Selection Committee for the Irish-Latin American Research Fund, and is Elected member of the Council of the Hakluyt Society; **Warner** serves on three BA committees, and is an elected member of the Association Internationale de Critiques d'Art, and President of the BCLA; **Bahun** and **Littau** serve on the Executive of the BCLA; **Finburgh** on the Agence Nationale de la Recherche, Jeune Chercheuse Jeune Chercheur; **Oliver** on the Executive of the British Association for Romantic Studies, and the Executive of the MLA: Scottish Literature Discussion Group.

Members of Advisory Boards: **Chaudhuri** (*Camera Obscura; Transnational Cinemas*); **Fumagalli** (*Agenda; Mango Season*); **Finburgh** (*Théâtre/Public*); **Gillies** (*Shakespeare Bulletin*); **Gray** (*Journal of American Studies; The Faulkner Journal*); **Hulme** (*Cultural Geographies; Iha do desterro; Studies in Travel Writing; Kacike: Journal of Caribbean Amerindian History and Anthropology; The Jean Rhys Review [until 2008]; Anthurium: A Caribbean Studies Journal; Journal of Historical Geography; New West Indian Guide; English Studies in Africa*); **Littau** (*The Translator*); **Robinson** (*Literature Compass*); and **Warner** (*Library of Arabic Literature; Marvels & Tales*). **Hulme** is series editor for *Routledge Research in Travel Writing*, and with **Fumagalli** and **Robinson** for the Liverpool UP book series *American Tropics: Towards a Literary Geography*.

Referring of Manuscripts, Book Proposals, Chapters, Journal Articles: We have peer-reviewed for **54 journals**, including *Comparative American Studies, Comparative Literary Studies, Comparative Literature, Contemporary Theatre Review, Contemporary Women's Writing, Eighteenth-Century Studies, Euramerica, French Studies, Journal of Postcolonial Writing, Journal of Screenwriting, Modern Philology, Pacific Coast Philology, Renaissance Drama, Scottish Literary Review, Screen, Sexualities, Shakespeare Quarterly, Slavic and East European Journal, Transnational Cinemas*. We have also refereed for **26 publishers**, among them: Ashgate, Berg, Bloomsbury, Cambridge, Carcanet, Chicago, Continuum, Duke, Edinburgh, Louisiana State, Manchester, Oxford, Palgrave Macmillan, Penn State, Polity, Princeton, Routledge, Warburg Institute, Wayne State, Yale, the Austrian Academy of Sciences Press, and Wiley-Blackwell.

Conferences, Keynotes, Distinguished Lectures, Papers: **Category A staff** have given in excess of **233 lectures** on five continents, and are the **organisers** of **14** international conferences and symposia at Essex. A further **5** conferences outside Essex have included collaborations with

CRASSH, UEA, and the University of Wyoming. The lectures include **23 keynotes**, **21 plenaries** in Europe and the US (fully paid by the host institution), and **106 conference papers** worldwide.

Gray, Maxwell, and Warner have given **18 distinguished lectures** between them: the Nobel Lecture on Poetics, St Lucia (2008), Jane Harrison Memorial Lecture, Cambridge (2008); Stanford Presidential Lecture in the Humanities and Arts (2008); Hussey Lecture, Oxford (2008); Siemens Foundation Lecture (2009); BIRTHA Lecture, Bristol (2009); 5th Annual Fullbrook Lecture (2008); Edward Said Memorial Lecture (2010); The Cheltenham Lecture (2011); Leconfield Lecture (2012); and the University of Warwick Distinguished Lecture (2012). We have also given **15 public lectures** as far afield as Santo Domingo, and presented over **50 invited seminar papers** (not including those at Essex) in the UK and abroad, including at the universities of Amsterdam, Copenhagen, Munich, Berne, Vienna, Vassar, Indiana, UCLA.

Honours, Fellows, and Trustees include **Gray** (FBA), **Maxwell** (FRSL, FWA), and **Warner** (FBA) who was made a CBE for services to literature in 2008. She is **Trustee** of the National Portrait Gallery, the George Orwell Society, and **Patron**, among others, of the Wonderful Beast Theatre Company, the Medical Foundation for Victims of Torture, and The Society for Storytelling. **Visiting Fellowships and Professorships** include **Gray's** Barbara Lester Methvin Distinguished Professorship of Southern Studies at the University of Georgia; **Warner's** three Distinguished Visiting Professorships: at Queen Mary, the Royal College of Art, and NYU Abu Dhabi; her Honorary Fellowships at All Souls College, Mansfield College, and St Cross College, all in Oxford, and an Honorary D Litt at King's College; and **Oliver's** several fellowships in the US: Andrew W. Mellon Foundation Fellowship at the Huntington (2013), MLA Bibliography fellowship (until 2010), BA/American Philosophical Society fellowship in Philadelphia (2009), and a Humanities Fellowship at the University of Wyoming (2013-).

Esteem Markers: these include **symposia** held in honour of **Gray's** work at the University of Georgia (2009); on **Littau's** book *Theories of Reading* as part of the Research Cluster 626, Freie Universität Berlin (2012); an MLA Award for Distinguished Contributions as Bibliography Fellow (2010) for **Oliver**; **reprinted works**, such as **Warner's** *The Myth and the Cult of the Virgin Mary* (1976) and *Joan of Arc* (1981) with new introductions for OUP; **Geiger's** expanded, second edition of *Film Analysis. A Norton Reader* (ed. with Rutsky, Norton 2005), and reprinted entries in the *Concise Routledge Encyclopedia of Documentary Film* (2013); **Bahun's** article in *KinoKultura* (2011) for *In Contrast: Croatian Film Today* (Columbia UP 2012), also translated into French; **anthologised work** by **Haynes** in *Documentary Films: Redefining the Genre* (Icfai UP); **Hulme** in *Coloniality at Large: Latin America and the Postcolonial Debate* (Duke); **Littau** in *Translation Studies: Critical Concepts in Linguistics* 4 Vols, Vol. 4, and *Critical Readings in Translation Studies* (both Routledge); **translations** of **Littau's** *Theories of Reading* (Spanish), which was reviewed in feature-length newspaper articles in *Página/12*, *Perfil*, *Clarín*, *Ecos de la Costa*, *ABC Madrid*; a scholarly essay for *PKn* 34.2 (Slovene); **Chaudhuri's** *Feminist Film Theorists* (Korean); and parts of **Warner's** *Phantasmagoria* for *Locus Solus* 8 (Italian), and *Sinn und Form* 3/2008 (German), her short story 'Cristina's Cell' (Italian), and her article 'Intimate Communiqués' (French).

Theatres, Theatre Festivals, Literary Festivals, Galleries, Radio and TV: We have a prolific record of public engagement (see REF3a). We have given numerous **Poetry Readings**, which include **Maxwell's** reading at the Governor-General's Mansion (St Lucia 2013), and the Brodsky Foundation (Venice), and **Terry's** for *Once Upon a Deadline* (Gdansk). Our plays have been staged in **31** different **Theatres** and **Opera Houses** in the UK and abroad (**Kuti, Lichtenstein, Maxwell, Prichard**), and broadcast on BBC Radio (**Kuti**). Our playwrights have had their new plays performed at **Theatre Festivals** throughout the UK; and **Literature Festivals** from Hay-on-Wye to Mumbai have hosted us to discuss our work. We have formed partnerships or one-off collaborations with **Museums, Galleries, Arts Centres, and Film Companies** curating exhibitions, accompanied by talks with artists, workshops, and symposia; and contributed to over **40** different radio and TV programmes in the UK, Europe, US, and Australia.