

<p>Institution: University of East Anglia</p> <p>Unit of Assessment: 29 English Language and Literature</p> <p>a. Overview The intellectual character of the School of Literature, Drama and Creative Writing (LDC) is formed through a distinctive conjunction of literary criticism, creative writing and literary translation. Our pre-eminence in creative writing was acknowledged in 2011 with the award of the Queen's Anniversary Prize; while the presence in the School of the British Centre for Literary Translation (BCLT), founded in 1989 by W.G. Sebald, provides the focus for our work in what is an increasingly international perspective. The naming of Norwich as England's first UNESCO City of Literature in 2012 is testament to the historical influence of the School on British literary culture, and to the aspirations we have for our research conceived in the broadest context. Our aim during the review period has been to foster and promote our work as writers, critics and translators, and in particular to strengthen relations between these areas of practice, whether through innovative writing across the creative-critical border or in interdisciplinary research concerned variously with questions at the forefront of literary studies.</p> <p>b. Research strategy The five-year plan described in our submission for RAE 2008 identified four interrelated strategic aims intended further to cultivate and define the research culture of the School. We have achieved these aims and evolved with them in the following ways:</p> <p>1. <i>To develop a research reputation for work situated on and concerned with the boundary between creative and critical writing</i> The life of writing in the School is characterised above all by the interplay, in theory and in practice, of the creative and the critical. Significant developments in thinking about this relation are evident in four areas. First, in major works of creative non-fiction by Amit Chaudhuri (<i>Calcutta: Two Years in the City</i>) and Rebecca Stott (<i>Darwin's Ghosts</i>), in which creative elements of the essay and of life writing are brought to bear on aspects of social and cultural history. Stott's work is also central to the second creative-critical development, in which the dramatic possibilities of creative work are employed to imagine and interrogate aspects of science and scientific discourse, both past and present. Stott's extended engagement with the history of ideas of evolution is matched by Steve Waters' and Jean McNeil's dramatization of climate change debates (<i>The Contingency Plan; The Ice Lovers</i>), and Giles Foden's re-imagining of a turning point in the history of meteorology (<i>Turbulence</i>). Poet Lavinia Greenlaw was a key member of this group until her departure to take up a Wellcome Trust Engagement Fellowship in autumn 2013.</p> <p>Literary translation forms the third focus of creative-critical activity, evident in the full integration into the School of the BCLT, which has grown significantly in size and international status over the past five years. George Szirtes' distinguished work as poet and translator, including in this period translations of major works of fiction by Márai and Krasznahorkai, embodies our commitment to literary translation as an essential element of contemporary literary culture. Jean Boase-Beier's on-going research in translation theory is closely allied to her practice as a translator of poetry, and as editor of the influential Visible Poets series, published by Arc. Similarly, Thomas Karshan's long engagement with Nabokov crosses back and forth between criticism (<i>Vladimir Nabokov and the Art of Play</i>), translation (of Nabokov's first major work, <i>The Tragedy of Mr. Morn</i>) and editing (a major edition of Nabokov's <i>Collected Poems</i>). And Jo Catling's extended engagement, as a translator, editor and critic, with the work of Sebald has nurtured and disseminated the creative-critical vision at the heart of his founding of the BCLT.</p> <p>Finally, we have the creative-critical dialogue conceived in relation specifically to poetics. In 2008 our work in this area was represented by two of the UK's most original and significant theorists: poet and critic Denise Riley, and poetics scholar and translator Clive Scott (now Emeritus). Since then we have recruited a number of early career colleagues whose work builds on the renewed concern in literary studies for the philosophical and cognitive life and work of the poem – for matters of prosody, voice and form (David Nowell-Smith, Clare Connors, Ross Wilson). This work is informed by innovations in contemporary poetry, as mapped in the work of Nowell-Smith and Jeremy Noel-Tod. Common to all of this writing is a concern for verbal register, in</p>
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particular for the continued critical and creative possibilities of lyric, exemplified most recently by Riley's award-winning 'A Part Song' and accompanying pamphlet, *Time Lived, without its Flow*.

2. To consolidate our international reputation for contemporary writing

The work of our creative writers plays a leading role in shaping the character of contemporary English-language fiction and poetry. Amit Chaudhuri (*The Immortals*), George Szirtes (*The Burning of the Books; The Bad Machine*) and Lavinia Greenlaw (*The Casual Perfect*) are amongst the most influential writers of their generation. Their fellow writers at the University of East Anglia (UEA) are interested in particular in the re-imagining of literary genre: in the formal and ethical possibilities of novelized histories, as explored in new works by Andrew Cowan (*Worthless Men*), Stott (*The Coral Thief*) and Foden; the contemporary resonances of crime fiction, as played out in the work of Henry Sutton (*My Criminal Underworld; Get Me Out of Here*); and the novelistic re-invention of national myth, as exemplified in Trezza Azzopardi's *The Tip of My Tongue*.

Coupled with this wealth of creative practice has been a new and timely research development, in which questions of creative-writing pedagogy and the increasingly self-reflective character of the discipline of creative writing are shown to be of a piece with contemporaneous literary-critical concerns (Cowan's 'Blind Spots' and 'A Live Event'; Waters' *The Secret Life of Plays*).

3. To consolidate our reputation as a centre for interdisciplinary literary research

The creative and creative-critical research in the School sits alongside innovative literary scholarship. Our work on twentieth-century literature and culture has crystallized around the ethical-legal and internationalist preoccupations of recent debates. Stonebridge's *The Judicial Imagination* is a major work concerned with the relation between writing, war crimes and rights law, and has stimulated a turn towards new thinking on writing and human rights. In a parallel move, Potter has developed her work on modernism and the law, with a bold new study of obscenity and censorship. Rau's work adds a further comparative twist with its concern with representations of 'Germanness' in modern and contemporary literature, and is complemented by Taunton's study of representations of Russian politics and culture in early twentieth-century British writing. Adding a crucial dimension to our work on poetics, and putting writing after modernism into productive new dialogues with the lived arts, is Karshan's work on Nabokov and ludism, and in the burgeoning field of sound studies, Stephen Benson's and Daniel Foster's investigation of the interplay of literature with music and acoustics.

Interdisciplinarity is also central to our research in literary histories outside the twentieth century, most evidently in the medieval and early modern periods. Here we have a strong and developing group, including Karen Smyth, working on the medieval understanding of time, and Matthew Woodcock, currently on a Leverhulme Fellowship awarded for the completion of his biography of Thomas Churchyard, to be published by OUP. William Rossiter and Thomas Roebuck, both recent appointments, offer complementary expansions of the boundaries of work in the periods: geographically and linguistically, in Rossiter's European-oriented work on Chaucer and Wyatt, and historically, in Roebuck's attention to the ways early modern culture created new methods of reconstructing and imagining its past.

In the nineteenth century, Peter Kitson's extensive work on Romanticism and aspects of travel, focusing now on China in particular, is the latest stage of a long-standing commitment to discourses of ethnicity and colonialism in the period, while Bharat Tandon continues his work on Victorian fiction, and on Jane Austen. Ross Wilson, a Shelley scholar, was the third member of this research group up to his departure for Cambridge in 2013.

4. To increase research income both for faculty and for post-graduate students

Research income since RAE 2008 has increased, with over £1.8m worth of new research grants being awarded to the School during the current assessment period, compared to £1.1m in the previous period. The number of internally funded PhD students has risen from 10 to 25. Details of each of these developments are provided below (funding for PhD students (**c ii**); research income (**d**)).

Our strategic aims over the next five years are: to consolidate our position at the forefront of creative writing in the academy, in terms of both literary production and what is an increasingly

international field of research and pedagogy; to capitalise on our unique relationship with the BCLT, as the Centre moves to appoint a new academic director in 2014, and with what from 2016 will be the National Centre for Writing, an ambitious development in partnership with the hugely successful Writers' Centre Norwich; to strengthen our reputation in modern and contemporary writing, with particular attention to poetics and to innovations in creative-critical practice; and to build new clusters of interdisciplinary study based around the work of a number of recently appointed early-career colleagues (three in 2013) working variously in the early modern period and in the eighteenth century. Our membership of the Consortium for Humanities and the Arts South-East England (CHASE) (details below **cii**) signals our aim further to stimulate an already strong and growing graduate concentration in these areas - creative writing, literary translation, and modern and contemporary writing in particular.

Evidence for the realisation of our ambitions, and for our commitment to the life of research beyond the academy, is already available. The Writing and Rights Centre has appointed human rights expert and writer Jonathan Heawood (former director of PEN) as a visiting fellow, and co-hosted the Humanities in Human Rights AHRC Skills Development Weekend in October 2013. The Centre is organising both a workshop on rights and storytelling (2014) and the first major UK Writing and Rights conference (2015). The UEA Writing and Science Project held its first public event in May 2013, 'Writing and Climate Change: The Story So Far'.

Timed to coincide with our commitment now to nurture a new generation of comparatist and poetics scholarship, we are pleased to be welcoming David Ferris (Colorado at Boulder) as Leverhulme Visiting Professor in spring 2014, for an extensive programme of events under the title 'Why Compare? Literary Studies and the New Humanities'. The pressing questions involved in the qualified return to comparativism - questions of ethics and of transnational approaches to literature - are central to our ambitions for the research culture of the School, as is our continued hosting of the UNESCO City of Literature Visiting Professors. Since 2012 the School has welcomed writers of the stature of Timberlake Wertenbaker and Ali Smith, to teach and debate the life of writing with students, staff and readers beyond the academy. Our UNESCO Professors for spring 2014 are Margaret Atwood and James Lasdun.

c. People, including:

i. Staffing strategy and staff development

The School has made a significant number of appointments since 2008 - sixteen in total - in each of our targeted research areas: modern and contemporary literature (Rau, Noel-Tod, Nowell-Smith, Karshan, Taunton, Connors); interdisciplinary literary studies, with particular focus on the nineteenth century (Kitson, Tandon, Foster) and medieval and early modern culture (Rossiter, Roebuck); and creative writing (Sutton, Waters, McNeil; and most recently, Timberlake Wertenbaker. Denise Riley re-joined the School in autumn 2013). The number of appointments, from early career to professorial, represents a major investment in the research ambitions of the School. With the appointment of Professor Kitson and the internal promotion to Chair of Potter, Cowan and Peter Womack (currently Head of School), we now have professorial leadership in all areas of our research culture.

Our research strategy is grounded, firstly, in an annual appraisal process which secures the conditions necessary for staff to fulfil their research and teaching ambitions, and secondly, in the more specialised attention and support of our formal research-mentoring scheme, for which colleagues are paired with a mentor of equal or senior status working in an area close to their own. The role of the research mentor is to read work-in-progress, to discuss medium- and long-term plans, and to consider possibilities for funding, leave applications, impact and, where appropriate, engagement. Colleagues have an annual personal research allowance of £500, and can claim from a discretionary School fund for research costs beyond that amount.

Research mentors report to the School's Research Committee (chaired by the Research Director and including also the Head of School), which meets twice during each semester and operates as a consultative body throughout the year. Having mentors in attendance means that the Committee has a clear and informed sense of research activity and aspiration across a large and diverse School, and is able in turn to monitor and promote individual projects and plans. This detailed knowledge is then on hand for the Research Director in discussions with the Faculty Research Executive and Associate Dean for Research.

The School Research Committee assesses, although does not make final decisions on,

applications for study leave (final decisions rest with the Faculty Study Leave Committee). The one-semester-in-seven pattern of study leave has been retained in principle. However, additional semesters of leave, including early study leave, have been made available as an incentive to colleagues who have served time on major administrative roles or are working on major projects. For example, Stott was granted the equivalent of a full year of study leave after three years in post, thereby enabling the completion of *Darwin's Ghosts* (2012); Stonebridge was granted a year of leave in order to write *The Judicial Imagination* (2011); and Catling had early study leave to complete editorial work on *Saturn's Moons* (2011). The majority of researchers in the School have benefited from at least one semester's leave during the assessment period.

The School has made a significant number of early career appointments in the review period, targeted specifically in the areas of poetry and poetics (Noel-Tod and Nowell-Smith), modern and contemporary fiction (Taunton, Karshan) and early modern writing (Roebuck). Early career researchers benefit from a reduced teaching load during their probationary period. They also receive formal induction mentoring by established staff, complemented by appraisal and research mentoring. The research groups in LDC integrate new colleagues into the Schools' existing research culture, and provide a regular forum for their individual development. In addition, the School appoints annually two post-doctoral fellows. Each post is for ten months and supports the professional development of junior colleagues towards a first permanent research appointment. Recent fellows include Tamsin Badcoe and John Miller, now with permanent posts at the universities of Bristol and Sheffield respectively; James Robinson, now on a three-year Leverhulme Early Career Fellowship at Durham; and Rebecca Pinner, now a permanent member of the School teaching medieval writing.

A major development in the review period has been the introduction of two parallel appointment tracks, for colleagues engaged in Academic Teaching and Scholarship (ATS) and Academic Teaching and Research (ATR). ATS colleagues have higher teaching loads, thereby reducing contact hours for ATR staff whilst maintaining the School's staff-student ratio. Career progression for ATS staff is through excellence in teaching and engagement, but it is possible for staff to request to switch between these two tracks as their priorities develop. Our policy within the School is actively to encourage ATS colleagues to play a formative role across all areas of our research culture, specifically via mentoring and the School's research groups (described under **d**). ATS colleagues working in our core research areas include Helen Smith, a life-writer whose biography of Edward Garnett is published by Cape (2014), and Tom Rutledge, a medievalist specializing in Douglas and Henryson (promoted to Senior Lecturer in 2013).

Courses in the UEA Centre for Staff and Educational Development, which speak to the more generic aspects of research training, are supplemented annually, and flexibly, by bespoke sessions tailored to meet specific research needs, and in response to targeted calls from funding bodies. These sessions are organised by Research and Enterprise Services working in conjunction with one or more senior researchers. Recent sessions have been devoted to aspects of the digital humanities, and to the AHRC Collaborative Doctoral and Collaborative Skills Development Awards.

The School has a designated Equal Opportunities Officer, and our work is informed by the University's equal opportunities code. Flexible employment across the full range of fractionality is not only allowed but encouraged. This policy makes it easier in particular to sustain a career as a professional writer. Fractional arrangements are made also to allow for engagement and other professional commitments.

The quality and sustainability of this research environment can be judged by our exceptional staff retention. Since RAE 2008 the School has lost just five permanent staff to other academic institutions. During the same period several influential and long-serving colleagues have retired, including Clive Scott and Vic Sage.

ii. Research students

The School has a large and internationally distinctive PhD community, with the highest number of doctoral students in the Faculty of Arts and Humanities - 80 new full-time students since 2008 - pursuing research across the creative-critical spectrum. The signal success of the review period has been the PhD in Creative and Critical Writing. As of July 2013, 42 of the 75 PhD students in LDC are enrolled on this pioneering programme, which attracts already-established writers seeking to develop their critical and creative writing in tandem. Notable past and current students include: D.W. Wilson (2011 winner of the BBC National Short Story Award; debut novel published by

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Bloomsbury); Anjali Joseph (AHRC-funded; debut novel awarded Betty Trask and Desmond Elliott Prizes; shortlisted for the Commonwealth Writers Prize and the Royal Society of Literature Ondaatje Prize); Sam Riviere (debut collection published by Faber; winner of the Felix Dennis Prize); Naomi Wood (AHRC-funded; awarded the British Library Eccles Centre for American Studies Writer-in-Residence Award; debut novel published by Picador); and Antoinette Moses (AHRC-funded; now a permanent member of the School). The presence of a number of creative-critical PhD graduates in the School's impact case study on creative writing is testament to the sustained success and influence of the programme, as well as to the central role played by these students in the intellectual life of the School.

Literary-critical PhD projects are grouped particularly in modern and contemporary writing, and in translation. The liveliness and intellectual ambition of our community of young scholars are evident in particular in a series of graduate-led conferences, including 'Looking Back on the End of Time: Modernism and Beyond' (2009), 'Out of Print: The Evolution of Twentieth-Century Writing' (2011) and 'Turning Points in Biography' (2013), and in success with fellowships and awards (Harry Ransom; British Academy; AHRC Skills Award ('After the Archive'); Harvard International Summer School in World Literature). Research by our literary-critical students has appeared recently in *Modernist Cultures* and *Textual Practice*. Doctoral graduates in literary translation have gone on to secure academic posts in America (University of Milwaukee) and Japan (Tohoku Gakuin University), and in the case of Stefan Tobler, to set-up an award-winning publishing press (And Other Stories). In keeping with the research culture of the School, we encourage innovative doctoral work across the critical-creative border, as demonstrated in the review period by Katie Waldegrave's literary-biographical account of Dorothy Wordsworth and Sara Coleridge (published in 2013 by Hutchinson), and by Barbara Cooke, another literary biographer, recently appointed as a full-time Research Associate on the Evelyn Waugh project at Leicester.

Besides fostering an already robust system of supervisory support and monitoring - supervisory teams; assessed annual review; upgrade panels (MPhil to PhD); mock viva voce - the major development during the review period has been the establishment in 2010 of the Faculty Graduate School, a thriving interdisciplinary and comparativist hub for training, workshops and intellectual exchange, developed as an integral part of the AHRC BGP1. The aim of the Graduate School is to nurture a generation of professional scholars who are engaged with the contemporary public relevance of the arts and humanities. Students construct a compulsory and bespoke Personal and Professional Development Programme, administered by the Graduate School in conjunction with the primary supervisor and geared to cover a progression of professional and practical activities and opportunities over the full period of doctoral study and beyond. All students, funded or self-funding, obtain credits for attendance at formal sessions, run by the Faculty, University and other professional staff, and at a variety of academic activities. These range purposefully from the generic to the subject-specific: for example, from an Arts and Humanities Methodology Seminar, to weekly seminars devoted to Creative and Critical Writing and to Literary Translation. An annual semester-long Interdisciplinary Seminar Series gathers eminent home and visiting speakers around a core topic - thus far, Culture and the Environment, The Archive, and The City. The Graduate School also offers a weekly Learning to Teach seminar, attendance at which is compulsory for those wishing to teach in the School having successfully passed the upgrade panel. Prizes offered by the Graduate School recognise achievements in teaching, publication and public engagement. As well as benefitting from generous Faculty funding for archive and conference trips, literature and creative-writing students have access to an annual discretionary School research allowance and to monies from the Lorna Sage Memorial Fund and the Malcolm Bradbury Memorial Trust.

During the period of BGP1 the School has benefitted from nine AHRC doctoral awards. In the same period both the Faculty and the School embarked on a period of major strategic investment in doctoral funding. The School awards annually two full PhD studentships, and the Faculty up to 10. The result of this investment has been a significant increase in internal awards to literature and creative-writing students since RAE 2008, from 10 to 25.

The School was at the heart of the University's successful bid to the AHRC under the CHASE consortium. As one of only 11 new Doctoral Training Partnerships in the UK, the Consortium for Humanities and the Arts South-East England (CHASE) received a £17m award. CHASE brings together academics and doctoral students from the Courtauld Institute, Goldsmiths, the Universities of Essex, Kent and Sussex, and the Open University. CHASE reflects and will

significantly foster the interdisciplinary character of research in the School. Innovative partnerships with a number of non-HE partners, including Bloomsbury, will provide new opportunities for creative practice and public engagement. The School's central role in the CHASE grouping is evident in our serving as the grant holder for two successful AHRC Collaborative Skills Development bids: After the Archive, and Humanities and Human Rights (both 2013), each of which involves early career colleagues as core participants. UEA's London base, established in 2010, plays a major role in collaborative graduate activity within CHASE. It served as the location for what was the first national conference devoted to the creative-critical PhD, organised in 2012 by UEA doctoral students and attracting over a hundred delegates from across CHASE's constituent institutions.

d. Income, infrastructure and facilities

Fostering of the School's research culture begins with the work of our five research groups: Modern and Contemporary Writing, Nineteenth-Century Studies, Medieval and Early Modern Studies, Literary Translation, and Creative Writing. Chaired by one of the School's research mentors (described under **c**), each group meets once per semester to discuss all aspects of work - completed, in progress and planned - and to arrange a variety of supplemental activities. Groups are organised by period or type of practice in order to allow the broadest membership from across the School and to ensure transparent and productive relations between teaching, both undergraduate and postgraduate, and research. Research mentors form the main body of the School's Research Committee, and it is the work of the Committee to develop and monitor priorities and, more generally, to oversee the collective character and health of the School as a body of researchers. Hence the strength of relations between the annual work of the research groups and the specific cross-period research strengths and aspirations of the School, a relation which has served in particular to underpin strategic early career appointments.

All research mentors receive peer review training modelled on that provided by the AHRC and are part of a Faculty-wide peer review college for funding applications. Mentors thus play a pivotal role in the development of colleagues' funding plans - early career colleagues especially - as does, on the administrative side, the University's Research and Enterprise Service (REN). A dedicated Project Officer oversees the planning, composition and administering of bids, both large and small, and attends annually a meeting of each of the School's research groups. REN serves as the Faculty hub for the weekly dissemination of funding calls and for an annual series of funding-related training events. The complete overhaul since 2008 of the Faculty's research support structure, resulting in the formation of REN and the appointment of a dedicated Associate Dean for PGR, demonstrates a committed response to the challenges of research funding, and has been matched by a policy of teaching buy-out for large grant bids. Applications to have benefitted from this policy, and from cross-School peer review, include Leverhulme bids from Stott (Major Research Fellowship; pending) and Woodcock (biography of Thomas Churchyard).

Research income (new grants awarded) in the review period totalled £1,813,438, an increase of nearly £700k from the RAE2008 period. Notable successes in core research areas include an AHRC Fellowship of £92,141 for Boase-Beier ('Translating the Poetry of the Holocaust'), a Leverhulme Fellowship of £33,286 for Valerie Henitiuk ('From National Literature to World Literature'. Henitiuk was a member of the School and director of BCLT until 2013), and an AHRC Collaborative Skills award of £44,565 for 'Humanities in Human Rights', a programme led by UEA. We have also been successful in attracting substantial funds from a range of supporters, attracted by the diversity and cultural impact of our work: Arts Council, England; British Council; Charles Wallace India Trust; Galouste Gulbenkian Foundation; Nippon Foundation; Charles Pick Agency; D. K. Wong; the Royal Society; Foyle Foundation. As indicated by several of these sources of funding, the BCLT has an outstanding track record of obtaining not only major funding, but also a substantial number of small but significant grants from a wide range of sources.

Our work with Writers' Centre Norwich, which includes Arts Council England, Norwich City Council and Norfolk County Council, has already resulted in significant partnership-funding and research activity, including the annual Worlds Literature Festival, and most recently, the development of a virtual creative and critical writing community, newwriting.net, funded jointly by the AHRC and Writers' Centre Norwich. Existing sustainable fellowships available to writers and translators in the School include the Charles Pick Fellowship, the David T. K. Wong Fellowship, two Royal Literary Fund Fellowships, two Translator in Residence Fellowships, and most recently,

the Etisalat Fellowship for African Writers.

e. Collaboration and contribution to the discipline or research base

The influence of the critical and creative research of the School stretches far beyond the academy into the mainstream of British, European and international literary culture. The following serve as representative instances of scope and distinction.

Collaborative arrangements

In addition to extensive and on-going collaboration within the CHASE group and with Writers' Centre Norwich (newwriting.net; Worlds Literature Festival), collaborative work within our core research areas includes: the AHRC Network on Holocaust Writing and Translation (Boase-Beier, a core member along with colleagues at Edinburgh and Aberystwyth); the Anglo-Russian Research Network (co-directed by Taunton, with colleagues in Oxford and at Pushkin House, London); Index on Censorship, PEN and Platforma (Stonebridge and Potter, as part of the UEA Writing and Rights Centre); British Theatre Consortium (co-founded by Waters); the Julian of Norwich project (Smyth, working with the Norwich Heritage, Economic and Regeneration Trust). Partners involved with our creative writing team include Bloomsbury, Weidenfeld and the *Guardian*. The launch of UEA creative writing in India (Calcutta) in 2012, our first international writing programme, promises to offer exciting opportunities for future collaboration.

Judging

A representative sample of our judging of major literary prizes across the range of our core interests includes: Tandon: Man Booker Prize (2012); Chaudhuri: Man Booker International Prize (2009), Tibor Jones South Asia Prize for Fiction (Chair, 2012); Foden: Man Booker Prize (2009), Dolman Travel Book Prize (2011); Greenlaw: T.S. Eliot Prize (2009), David Cohen Award (2009), Michael Perutz Science Writing Prize (2009); Szirtes: National Poetry Competition (2011), Stephen Spender Poetry Translation Prize (ongoing); Sutton: John Llewellyn Rhys Prize (Chair, 2008), Theakston's Old Peculiar Crime Novel of the Year (2011, 2012); Boase-Beier: *Independent Foreign Fiction Prize* (2012), responsible for John Dryden Translation Competition; Azzopardi: Wales Book of the Year (2012).

In terms of more conventionally academic judging, collectively we have examined PhDs at St Andrews, Birmingham, Bristol, Cambridge, Edinburgh, Exeter, Kent, Leeds, KCL, Newcastle, Oxford, Queen Mary, Sussex, the Tavistock Centre, and ULC.

Conferences

Major conferences organised within the School, or organised elsewhere by colleagues from the School, include: W.G. Sebald: An International and Interdisciplinary Conference, organised at UEA by Boase-Beier and Stonebridge in 2008 (selected papers published by Manchester University Press); The Literary Essay in English, organised at Queen Mary by Karshan in 2011 (selected papers to be published by OUP); WWII: Popular Culture and Cultural Memory, co-organised at Brighton by Rau in 2011 (selected papers published by Palgrave in two edited collections); the Darwin Festival, co-organised by Stott in Cambridge in 2009 (1,400 international delegates); and Legacies of Modernism, organised by Nowell-Smith at Université Paris 7 in 2011.

PhD students have been directly involved in the formation and running of several of these events.

Named lectures and overseas keynotes have been given on aspects of creative work - Chaudhuri, in New Delhi, Orleans, Tours, and Cergy; Stott, in New York and Helsinki - on creative writing pedagogy - Cowan, in Shanghai, Melbourne and Hong Kong - and on literary-critical research, including by Stonebridge in Sydney and Ghent, and Benson in Romania (Sibiu).

Prizes

Our work in the review period has been recognised by major international prizes in creative writing, creative non-fiction and literary scholarship. Chaudhuri was awarded the Infosys Prize for outstanding contribution to the Humanities in Literary Studies (2012), and was shortlisted for the DSC Prize for South Asian Literature in 2011 for *The Immortals*. Szirtes won the Amazon-sponsored Best Translated Book Award in 2013 for Krasznahorkai's *Santantango*. He has twice been shortlisted for the T.S. Eliot Prize (2009 and 2013), and was winner of the CLPE (Centre for

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Literacy in Primary Education) Poetry Award in 2013 for *In the Land of Giants*. Riley won the Forward Poetry Prize (Best Single Poem) in 2012 for 'A Part Song', while Greenlaw's *Audio Obscrua* project of 2011 won the Ted Hughes Award for New Work in Poetry. In the creative-critical field, Stott's *Darwin's Ghosts* was shortlisted for the Duff Cooper Prize for Non-Fiction in 2012, the same year in which McNeil won the Prism International Award for Creative Non-Fiction for *The Ice Diaries*.

Awards for literary-critical research within the present REF cycle include the Sixteenth-Century Society Prize for best literature paper, awarded to Woodcock in 2011, and a Choice (academic division of the American Library Association) Outstanding Academic Title citation (2009) for Benson's *Contemporary Fiction and the Fairy Tale*.

Translations

Languages into which our creative writing has been translated include Italian (Waters, Stott, Sutton), Finnish (Stott), Spanish (Stott), Dutch (Stott), German, (Stott, Foden, Chaudhuri), and French (Stott, Chaudhuri). Languages into which our critical writing has been translated include Arabic (Nowell-Smith), Chinese (Boase-Beier, Stott), Japanese (Henitiuk), Kurdish (Nowell-Smith), Italian (Henitiuk), Polish (Stonebridge), Serbian (Stott) and Turkish (Scott).

Other professional engagements

During the present REF cycle, Kitson served as a member of the AHRC peer review college and the AHRC Strategic Reviewer's Group, and as President of both the English Association (2007-2010) and the British Association for Romantic Studies (2007-10). Chaudhuri and Greenlaw were elected Fellows of the Royal Society of Literature during this period, while Szirtes was made an Associate Fellow of the Hungarian Academy of Sciences (in 2013). Appointments made in relation to specific writing projects include the Hawthornden Writing Fellowship, held by Stott in 2011, and the Carnegie Mellon Fellowship, Cape Town, held by McNeil in 2010. McNeil was Visiting Scholar for 2008 at the Shackleton Fund for Research in the Falkland Islands, and Writer in Residence at the British Antarctic Survey in 2009. Waters, another creative writer engaging with science, was Artistic Associate at the Institute of Astronomy at the University of Cambridge in 2011-12.

Journals

Members of the School are widely represented on the advisory boards of scholarly journals and of academic publishers. Internationally significant indications of esteem here include membership of the boards of *Textual Practice* (Potter), *Critical Quarterly* (Taunton, associate editor), *Notes and Queries* (Connors, modern period editor), *Oxford Literary Review* (Connors, advisory board), *Romanticism* (Kitson), *Keats-Shelley Journal* (Kitson), *Early Modern Literary Studies* (Woodcock), *Cambridge Literary Review* (Noel-Tod, poetry editor), *Wasafiri* (Chaudhuri) and *Thinking Verse* (Nowell-Smith, editor).