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Institution: University of Roehampton
Unit of Assessment: Panel D, UoA 29 English Language and Literature
a. Overview

English at Roehampton is a unit of 18 staff members in the Department of English and Creative Writing working on a wide range of periods and specialisms from early modern drama through to experimental contemporary poetry.

b. Research Strategy

Our strategy for English, both during the assessment period and for the next five years, is to promote, enhance and expand existing areas of research strength and distinction, to support the production of large-scale works, to strengthen key external collaborative partnerships, and to integrate fully our research students into the research environment. The success of this strategy can be seen across the full range of our research.

Early modern. Work in this area demonstrates all aspects of our strategy. We have sustained our long term strength in early modern drama, and attracted university investment for a further early career post starting in January 2014. We have particular strengths in textual editing, as illustrated by McManus' Arden edition of John Fletcher's *The Island Princess* and Kingsley-Smith's current work on a new edition of *Love's Labour's Lost* for Norton Shakespeare. Our work also takes distinctive, innovative approaches, for example, Kingsley-Smith's *Cupid in Early Modern Literature and Culture* (CUP, 2010) (supported by a Leverhulme Research Fellowship) provides a unique insight into early modern desire and its representation in literature and visual arts, incorporating literary and visual sources in order to explore the links between literature and the wider culture. In McManus's Arden scholarly edition of John Fletcher's *The Island Princess*, which provides the first modern fully annotated edition of the play (supported by AHRC-funded research leave), and in 'What ish my Nation?: The Cultures of the Seventeenth-Century British Isles', she explores an interest in early modern cultural geographies. Other work by McManus, on gender and early modern theatre, 'When is a woman not a woman? Or Jacobean fantasies of female performance (1606-1611)' (*Modern Philology*, 2008), which built on an earlier monograph, led to the development of a key partnership with the National Maritime Museum (Royal Museums Greenwich), attracting an AHRC Collaborative Doctoral Award for a project drawing on the holdings of the Queen's House to study the material and ceremonial cultures of the early Stuart Queens' courts in England (completed 2013). A collaborative international conference in 2010, *The Queen's House Conference: Renaissance Women's Performance and the Dramatic Canon* (funded by British Academy and Society for Renaissance Studies), was hosted by the Museum in the Queen's House. Other PhD projects in this area include 'The Jacobean antimasque within the masque context: a dance perspective'.

Romanticism. We have also maintained and developed very substantial and distinctive strengths in Romanticism. Matthews' major book, *Blake, Sexuality and Bourgeois Politeness* (CUP, 2011), explores the alternative possibilities and utopian energy of eighteenth-century sexuality. It sheds light on Blake's sociability in relation to the limits and invisible boundaries of public culture highlighted in response to Habermas's notion of the bourgeois public sphere. Haywood's latest book, *Romanticism and Caricature* (CUP, 2013) explores the 'Golden Age' of caricature through close reading of key, iconic prints by artists including James Gillray, George and Robert Cruikshank and Thomas Rowlandson, offering important new insights into the relationship between art, satire and politics. Priestman's *The Poetry of Erasmus Darwin: Enlightened Spaces, Enlightened Times* (Ashgate, 2013) situates this polymathic figure within networks of writers, scientists and intellectuals in the late eighteenth century. Matthews and Haywood share an interest in popular literary-visual culture as evidenced in Haywood's chapter for his edited book, *The Gordon Riots: Politics, Culture and Insurrection in Late Eighteenth-Century England* (CUP, 2012), which came out of a conference hosted by the department in 2008 and in a major international research project, *Romantic Illustration: Painters, poets, prints and the public, 1770-1840*, in collaboration with Tate Britain, which is designed to enhance public understanding of the literary paintings and prints of the gallery. The project involves a series of international seminars, and a major book on the impact of Romantic illustrations on literature and performance (to be edited by Haywood and Matthews). The project is supported by a post-doctoral Fellow, whose thesis on nineteenth-century London's literary geography is complementary to the project's aim of recovering a lost literary-visual culture. Haywood is also organising an international network project entitled

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'*Hispanic Horizons 1780-1840*', building on a panel he organised at the 2013 conference of the British Association for Romantic Studies. PhD projects in Romanticism include time in eighteenth-century literature, Shelley's metre, women Romantic writers and the classics, and humour in children's literature of the early nineteenth century.

Dickens and Victorian Literature. Our exceptional strength in this area combines research through novel writing, with a substantial focus on historical and social considerations of the work of Dickens. Research into Victorian culture and language is evident in the work of Foulds and Teltscher. Foulds, who was included in the 2013 *Granta* list 'The Best of Young British Novelists', received the 2009 Somerset Maugham prize for *The Broken Word* (Cape Poetry, 2008), which makes extensive use of British imperial history from the Victorian times to tell the tale of a white family caught up in the Mau Mau time in 1950s Kenya. Foulds' novel, *The Quickening Maze* (Vintage, 2009), which has been highly acclaimed for the way in which it interrogates the boundaries between fiction and historical reality in Victorian England, was nominated for the Man-Booker prize. Teltscher's work on India, particularly the recovery of Yule and Burnell's *Hobson-Jobson* (OUP, 2013), makes a major contribution to post-colonial approaches to Victorian literature. As Teltscher demonstrates, *Hobson Jobson* provides a cabinet of linguistic curiosities which support an alternative viewpoint of the very pinnacle of British imperial dominance over other lands. Teltscher maintains strong links with Indian universities. She held visiting fellowships at both the University of Delhi and Jadavpur University, Kolkata (2009), and her research expertise attracts many PhD students, including one who is exploring the Dastan tradition of Mughal India within the Western quest narrative, and another who was awarded a Commonwealth Fellowship for a PhD on Indian landscape in British writing and painting, 18th-19th centuries. Our work on Dickens includes Hartley's pioneering work on the Urania Cottage project, *Charles Dickens and the House of Fallen Women* (London: Methuen, 2008, pbk 2009), together with her major production of a single volume of Dickens' letters (*Selected Letters of Charles Dickens*, edited with introduction, OUP, 2012). Hartley's work combines new intellectual insight with clarity and vibrancy, opening important aspects of Dickens' work to new and broader audiences. So too does Peters' monograph *Dickens and Race* (MUP, 2013), which is a major analysis, placing Dickens' concerns with race and racial difference in the context of the complex web of highly active scientific discourses of his time. Her edited collection, *Dickens and Childhood* (Ashgate, 2012) presents another innovative and comprehensive analysis, redefining the notion of childhood within Dickens studies by developing a new set of paradigms beyond biography, encompassing Romanticism, the family, empire and difference, and a theoretical conception of the child. Our expertise in Dickens studies is the basis for a sustained partnership with Dickens House Museum, as part of which we worked with the Museum and the British Council to produce a series of short films on Dickens for the global Bicentenary. Hartley is currently the president of the International Dickens Fellowship (2013-15), which is housed in the museum, and scholar-in-residence (2013-14). PhD topics in this area include Dickens's *Household Words* in Australia, orphans and attachment theory, and the development of the nineteenth-century school story.

Contemporary literature. We have grown and invested in this area during the period, bringing together an exciting, creative set of newer scholars pursuing cutting-edge, imaginative themes. The appointment of Groes (2009) strengthened our expertise in late 20th/21st century fiction and enhanced our links with prestigious contemporary novelists, such as Kazuo Ishiguro and Will Self, who have presented and debated in public events at Roehampton. In Groes's major work on postmodern London (*The Making of London* 2011), the first such dedicated study, he analyses the perspectives of multiple London-based novelists (including Martin Amis, Ian McEwan, Zadie Smith) to achieve a new overview of cultural trends and potentialities. Paraskeva (appointed in 2013) has brought an expertise in the relations between Modernism, cinema and performance culture in his book, *The Speech-Gesture Complex* (2013). Our children's literature specialists also explore new areas of contemporary writing, including Carroll's focus on landscape and Waller's work on fantasy.

Children's literature. Our work in children's literature has attracted major figures in children's writing who collaborate in many of our activities, particularly in support of students. Jacqueline Wilson, professorial fellow, and Melvin Burgess, honorary research fellow, share their experience generously through presentations, workshops and individual discussion. Our research includes major works such as Waller's monograph, *Constructing Adolescence in Fantastic Fiction*, (Routledge, 2009), in which she examines the processes and motives of adults constructing

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adolescent identity. One of Waller's PhD students (holder of the Jacqueline Wilson scholarship) works on neo-Romanticism in children's literature, another explores love and romance in LGBT young adult literature and a third works on 'Telling stories: lies and deceit in Laura Gonzenbach's *Sicilianische Marchen* (1870)'. Early career researcher Carroll, brings a new thematic interest in landscape, with outputs including her book, *Landscape in Children's Literature* (2011), part of Routledge's Children's Literature and Culture Series, which traces the development of literary landscapes from Old English texts through to twentieth-century children's literature. We host a biennial academic conference on children's literature, plus an annual conference in partnership with the International Board for Books for Young People, that attracts academics, teachers, publishers, practitioners and aficionados of children's literature e.g. in 2013, 'Feast or Famine: Food & Children's Literature'. Students in children's literature also maintain a monthly book review on our blog. Other PhD projects include 'The breaking of masculine codes in 'Boy's Own' adventure stories, 1855-1940', 'Tending, Mending, Caring: Representations of Motherhood in Populist Children's Literature of the 1950s', 'Humour in Literature for Children 1800-1840', 'Young Adult Literature', 'Interfaces of Technology and Children's Literature through the Dimension of Science Fiction Written for Young People', 'The 'Highs' and the 'Lows' of Humour: Funny Junior Fiction from 1960 onwards'.

Memory and Reading. Drawing on our work on Victorian to contemporary writers, for both adults and children, we house the AHRC-funded Memory Network (2011-14), which has also attracted grants from the Wellcome Trust. Co-directed by Groes and Waller, the network provides an innovative point of convergence for our established research strengths in memory and reading, illustrated by Groes's interest in Kazuo Ishiguro's landscapes of memory (2011) and Waller's exploration of how adults and children engage in reading a classic text (2011). As well as colleagues in English, the Memory Network also brings together researchers from across the humanities and the sciences, authors, artists, and organisations to provoke and fuel original thinking about memory in the twenty-first century, in an ambitious expression of our aim to build strong, distinctive, collaborative partnerships. This year the network staged four interdisciplinary events and experiments at Cheltenham Literary Festival, in which participating writers including Maggie Gee, Lisa Appignanesi, Giles Foden, and Adam Roberts discussed their work and its relationship with memory, in conversation with critics, psychologists, climate change scientists, philosophers and creative experts. Having developed such valuable partnerships within the UK, the network is now extending its reach internationally. Groes, in partnership with Professor Ruzy Hashim, Kebangsaan University, Malaysia, has recently established the Memory Network South East Asia. The first major event will be a conference on memory, with speakers including novelist Tash Aw, journalists and academics from Malaysia, the Netherlands and the UK, as part of Kebangsaan's project on 'Understanding the Malay's Popular Culture' (with £10,000 funding from Kebangsaan). Our work on memory also embraces Hartley's pioneering work on reading groups (*The Reading Groups Book*, OUP, 2002), which led to the AHRC Prison Reading Groups (PRG) Knowledge Transfer Fellowship with the Prisoners' Education Trust (PET) (£120,000, 2010-12). Waller has a collaborative partnership working with the University of the Third Age on memory and reading. The intersection of reading and memory draws, too, on Trower's work, such as her monograph *Senses of Vibration* (Continuum, 2012), which was shortlisted for the annual book prize of the British Society for Literature and Science. Her new work on oral history and reading also develops the theme of memory and was recently awarded AHRC-funding (£350,000), in collaboration with Royal Holloway University of London, for a project entitled *Memories of Fiction: An Oral History of Readers' Life Stories*, for which Trower is PI. PhD projects closely related to the theme of the Network include 'Prosthetic Minds: Representations of Consciousness in Contemporary Fiction'.

Roehampton Poetry Centre. We have significant strengths in poetry, including practice-based research, and recent substantial investment in additional staff has provided further breadth. In 2013, with significant support from the Vice-Chancellor's Strategic Fund, we launched the Roehampton Poetry Centre, with Sampson as Director, and Harsent as Chair. The Centre hosts the international journal *POEM*, edited by Sampson. The development of the Centre reflects Roehampton's ambition to be a leading centre for the production and study of poetry. Hilson and Kingsley-Smith are leading an emerging expertise on the sonnet form. Hilson's highly innovative anthology, the *Reality Street Book of Sonnets* (Reality Street, 2008), gathers together the sonnets of 84 experimental poets, while his collection *The Assarts* (Veer, 2010) further interrogates the

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sonnet form. Kingsley-Smith is working on the afterlife of Shakespeare's sonnets 'Shakespeare's sonnets and the claustrophobic reader: Making space in modern Shakespeare fiction' (*Shakespeare*, 2013). In 2012, Hilson, Jaeger and Kingsley-Smith co-organised an international symposium, 'Shakespeare and the Contemporary Sonnet' (2012), bringing together scholars and poets including Don Paterson, Heather Dubrow, Harryette Mullen, Philip Terry and Tim Atkins. Another emerging theme in the Centre is ecological issues, including work by Hilson and by Sampson, whose latest Arts Council supported collection *Coleshill*, (Chatto and Windus, 2013) received a Poetry Book Society Recommendation, and Jaeger's *John Cage and Buddhist Eco-Poetics* (Continuum, 2013).

The interdisciplinary relationship between poetry as language and other art forms is another area of our distinctive strength. Harsent is an acclaimed librettist whose collaborations with composer Harrison Birtwistle produced *The Minotaur* (Royal Opera House 2008) and *The Corridor* (2009); his libretti engage with questions about the nature of performance, the relationship between composer and librettist, the staging of operatic storytelling and postmodern concerns about the intertextuality and heteroglossia at the heart of literary constructions. His work promotes representations which reach out across multiple performance spaces and interdisciplinary boundaries. Sampson's examination of the intersection between poetry and music is exemplified in *Rough Music* (Carcanet, 2010), developed with the support of a residency grant from the Estonian Writers' Union and a Warwick University CAPITAL Fellowship in Performance and Creativity. The book was shortlisted for the T.S. Eliot Prize and the Forward Prize. We attract many students to undertake PhDs in poetry, including significant numbers who undertake a PhD through practice-as-research, and some well-established, experimental poets who register for PhD by Published Works.

Our own poets also engage in multiple external collaborations and readings. Hilson, for example, collaborated on translation with Mexican poet Pura López-Colomé to produce *Enemigos/Enemies: Poetry from London and Mexico City* (2013). Hilson's 'Xing the Line' hosts international poetry readings in conjunction with the Contemporary Poetics Research Centre at Birkbeck. Recent appearances have included poets from the US (Jack Hirschman) and Iran (Ziba Karbassi), as well as from the UK (Sean Bonney). Hilson regularly performs his own poetry at major venues such as Ham House, the Whitechapel Gallery, the London Southbank Centre, the Poetry Society's Poetry Cafe and the Rich Mix Cultural Foundation in Shoreditch. Jaeger's work on alternative forms of life-writing has led to readings at numerous prominent venues including the Whitechapel Gallery and the Buddhist Centre in London, the Arnolfini Gallery in Bristol, the Poetic Research Bureau in Los Angeles and the Jack Kerouac School of Disembodied Poetics in Colorado. Sampson regularly speaks at international poetry festivals, including the Cheltenham Literary Festival, Wordsworth Trust, Galicia PEN and ENS Lyon. Harsent conducts master classes in many countries, including Mexico, Germany and Korea and he regularly reads his work world-wide. His collection, *Night* (Faber and Faber, 2011), won the Griffin International Prize.

A range of collegial activities contribute to the research culture in the unit. There is a weekly research seminar, at which key external speakers present papers which reflect the unit's research themes. Recent speakers include Jonathan Buckmaster, Sarah Crofton, Helena Goodwyn, Tracey Hill, Tim Fulford, Lisa Jaillant, Jon Rieder, Brycchan Carey, Jane Darcy, Peter Garratt, Mark Currie, Neil Howe, Brian Maidment, Maria Damkjaer, Alison Wood, Catherine Richardson, Tiffany Watt-Smith, Brian Murray. Internal seminars also provide opportunities for staff and PhD students to present their work-in-progress in a critically supportive environment. The unit regularly runs workshops to encourage and develop collaborative work, which have included topics relating to issues such as science and literature, empire, visual culture, textiles and material culture. These workshops are particularly supportive for the career development of students and early career researchers, providing a lively and congenial forum for direct discussion and engagement with established researchers.

c. People, including:**I. Staffing strategy and staff development**

University support for English has ensured that staffing investment is sustained, focused and refreshed in line with our commitment to strengthen existing research themes and in order to reward high achievement in research. Retirements have been promptly replaced, the strength of English has been recognised with 4 additional posts made at junior and senior levels and 6 staff have been promoted to Reader/Professor. New appointments have been made strategically to add

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further depth and breadth to our research. Amongst senior appointments, Professors Sampson and Harsent are at the forefront of their discipline. Paraskeva, meanwhile, has brought extensive novel experience, linking literary research with both theatre and cinema. Our early career and postdoctoral appointments have been made to further strengthen established areas of research in Romanticism and visual culture (Shannon), 20th-century literature (Groes, Carroll), and fiction writing (Foulds). Further investment in English is planned for 2014, including in children's literature.

A peer mentor is appointed for all new staff. Senior staff are responsible for supporting early career staff to establish their research at Roehampton. Individual research plans, coupled with annual review, ensure that all staff are supported in the ongoing development of their personal research profile, that they are supported in opportunities to attract external funding and they are in a position to develop external partnerships and maximise opportunities for impact. Academically younger researchers receive training or benefit from longer-term lighter teaching load to enable concentration of workload on key research projects. The benefits of this level of support are illustrated by the case of Carroll, who was appointed in 2012 as an early career researcher and has published 4 book chapters, as well as being nominated for the CCUE book prize for Early Career Researchers. Staff are allocated dedicated research time via a comprehensive workload model with allowances of 40% for research and additional allowances for the development of impact. A sabbatical term is available every three years. All established staff have been supported by this scheme since 2008 and our recently appointed staff have already started to benefit from it in 2013. The University is currently prioritising research leave for early career researchers. As a result of such support, all staff have completed or contracted at least one book during the period 2008-13. The unit is committed to the production of very large-scale works, where proven researchers have taken on major projects. Thus Leader, who was shortlisted for a Pulitzer Prize in 2008 for his *Life of Kingsley Amis*, has been supported internally, as well as through the award of a Guggenheim Fellowship, while he has been completing his biography of Saul Bellow (to be published in 2015 by Knopf in the US and Jonathan Cape in the UK).

The Department has an annual budget to allocate to research projects, keeping these funds easily accessible. They support visits to libraries and archives, attendance at international conferences and research training. Our strategy of developing collaborative research engagement within and beyond the HE sector is supported by a comprehensive range of staff training opportunities. For example, training in online research tools such as Research Professional supports targeted research projects, whilst bids workshops facilitate the sharing of expertise and further mentoring for those applying for individual and collaborative funding (recent beneficiaries include Trower for work on *Memories of Fiction* and Haywood for 'Hispanic Horizons 1780-1840'). In addition, specialist media-based training focuses on topics such as disseminating research in partnership with media institutions, utilising new technologies and social media to develop public awareness of research, and on the strategic development of networks, research consultancies and partnerships. A good example of success in this area is Teltscher's consultancy for the BBC on 'A Very British Enterprise' (Radio 4), which emerged directly from her edition of *Hobson-Jobson*.

All supervisors of research students undergo mandatory training, comprising a SEDA-accredited course for new supervisors (who are integrated as soon as possible into PGR supervisory teams) or a short course for experienced supervisors new to Roehampton, plus at least one session a year from the programme of the Supervisor's Forum. Each research student has at least two supervisors, one of whom has previously supervised to completion and who is responsible for mentoring inexperienced supervisors.

Ensuring equal opportunities in recruitment is a key aspect of training for staff recruitment and of the process of recruitment itself (gender-balanced appointment panels are advised). The unit's current gender balance is 10 female, 8 male. Over one third of the staff are non-British. All staff are expected to be research active and benefit from equal allocations of research time.

c. II. Research students

Supported by targeted investment from the University, we have seen a steady rise in PGR numbers from 22 in 2008-9 to 27 in 2012-13, with 17 PhD students completing since 2008. The unit has been successful in securing a number of University-funded studentships, as well as offering a number of places from internal funds, including one named scholarship in Children's Literature (Dame Jacqueline Wilson). In 2013 the Vice-Chancellor committed to match funding for

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PGR studentships to successful external bids: we are using this opportunity to recruit a new PhD student in Early Modern Literature derived from McManus's AHRC Collaborative Doctoral Award held with the National Maritime Museum (Royal Museums Greenwich). We have a clear strategy to expand and strengthen further our PGR provision and culture. Integral to this is our membership of the new AHRC Doctoral Training Partnership consortium (TECHNE) with RHUL and five other institutions (awarded October 2013). TECHNE's emphasis on the performing and creative arts will allow us to build particularly on areas of strength in poetry (Harsent, Hilson, Jaeger, Sampson) and performance (McManus, Paraskeva), while its partnerships with the Museum of London, National Maritime Museum, Barbican Centre and V&A, among others, will allow us to provide PGR students with excellent potential career trajectories.

Students are accepted only where there is directly relevant internal expertise, on projects related to our key research themes. All research students are members of the University's Graduate School which provides opportunities for peer networking and social integration, as well as more formal training. Research students have staff-level access to University facilities such as common rooms and IT systems and individual desk space in the department. In line with the Researcher Development Framework, the Graduate School co-ordinates the University's Research Student Development Programme, a clearly articulated 3-tier programme of training combining generic and careers-related training, plus interdisciplinary events and events relating to impact organised by the Graduate School. Research methods training in subject specific research methods is provided by the Department of English and Creative Writing and our research centres host annual PhD days at which students give papers as part of their upgrade from MPhil to PhD.

The Graduate School also provides induction and a buddy system for new students, and supports student-led events such as the annual research student conference. The University has adopted the model of support whereby each new research student is assessed on entry to provide a detailed profile of their training and development needs. This is then used to create a tailored skills development and support programme from the University provision, and more locally sourced in English Literature and Creative Writing. For some students this has been their first opportunity, for example, to access dyslexia support. Supervisions are documented and advice outside the supervisory team is available from the departmental Research Degrees Convenor, or from the Graduate School. Students are supported by specific Graduate School workshops in preparing for the staged doctoral milestones (detailed project proposal, upgrade to PhD, mock viva) and annual reports are written by supervisors and students and scrutinised in the department each year.

The student conference/training/research fund supports attendance at conferences and external training events, and travel for data collection. The University offers a SEDA-accredited course *Introduction to Learning and Teaching* for PhD students, and the Department enables research students to offer 'guest lectures' to develop their teaching experience; students in receipt of scholarships assist in teaching for up to 6 hours per week. Recent student success includes: Louise Lee, 2009, national postgraduate essay prize, *Journal of Victorian Culture*; Simon Machin, 2010, Raymond Williams Postgraduate Essay Competition (later published in *Key Words*); Sophie Carney, 2013 (McManus' CDA student), Caird Senior Research Fellowship at the National Maritime Museum to develop a monograph from her thesis; Madeleine Morris wrote the preface for *Out Spoken: Perspectives on the Creation and Reception of Queer Identities*, ed. Wes Pierce and Jean Hillabold (2013).

d. Income, infrastructure and facilities

English and Creative Writing is a small and cohesive unit which receives substantial University investment and benefits from a flat University management structure, which ensures rapid and effective decision-making. The University Research Committee, chaired by the Vice-Chancellor, oversees institutional research strategy, fosters new initiatives, allocates strategic investment and monitors research quality. Ethics are co-ordinated by a University Ethics Committee with a representative from each department. Research activities are coordinated locally by the Department of English and Creative Writing's Research Advisory Group. The integration, planning and daily support of the unit's research activities are enabled by the Research Office and two Department Research Facilitators with backgrounds in English research. These colleagues offer discipline-specific advice on the development of networks, partnerships and external collaborations and support public engagement activities. They also monitor funding initiatives, advise on the financial aspects of bidding, maintain record keeping for impact, and keep abreast of policy and

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developments in the national environment. University support includes a 'rapid response fund' to offer pump-priming funds for the pilot stage of emerging new bids.

We have generated regular external funding and major collaborative successes. Notable examples include Trower: *Memories of Fiction* project, in collaboration with Royal Holloway University of London, awarded c. £350,000, AHRC Standard Research Grants Scheme (2013); Hartley: AHRC Prison Reading Groups Knowledge Transfer Fellowship with the Prisoners' Education Trust (2010-12); initial funding of £120,000, followed by a range of publishers and charities. Groes and Waller: The Memory Network project (2011-14), initial funding of £6,000, Wellcome Trust (2011), followed by £40,000 AHRC Networks Scheme (2012), plus further Wellcome support; McManus: AHRC Collaborative Doctoral Award (2009), British Academy Conference Support *The Queen's House Conference 2010* (c. £65,000); AHRC Research Leave Scheme awards (2008, 2011, 2012), Leverhulme Research Fellowships (2009, 2011), Guggenheim Fellowship (2010), AHRC Standard Research Grant (2013). Smaller awards include Haywood: \$4,000 Beinecke Library Fellowship (2009), McManus's £1,500 British Academy Small Research Grant (2011).

Research is supported by a generous library budget, which funds subscriptions to most major online databases, including EEBO, ECCO and NCCO, thus spanning all relevant periods of literary history. All online resources can be accessed remotely. The Library holds an important research repository in the Children's Literature Collection and the Richmal Crompton archive.

e. Collaboration and contribution to the discipline or research base

Staff in English contribute broadly to the discipline and research base as:

Committee members for professional bodies: Hartley, President, International Dickens Fellowship; Haywood, Vice-President, BARS; Kingsley-Smith, Advisory Board *Dictionary of Shakespeare's Classical Mythology*, Université Paul-Valéry, Montpellier; McManus, Steering Committee, New York University *Theater Without Borders International Working Group*; Trower, Deputy Higher Education Co-ordinator & Trustee, Oral History Society.

Reviewers research proposals: Groes, AHRC Large Grant Panel; McManus, AHRC Peer Review College; McManus & Teltscher, Government of Ireland Postdoctoral Fellowship.

Present invited/keynote lectures: Carroll, *Adventures in Wonder Worlds: The Power of Literary Fantasy*, Università Ca'Foscari Venezia/ Ateneo Veneto, Children's Literature Oxford Colloquium, Liverpool Irish Festival, Liverpool Hope University; Haywood, Brighton University *Robert Tressell and Raymond Williams*; Leader, British Records Association; McManus, *Role and Rule: History and Power on Stage*, Università di Padova and Globe Education, Globe Theatre; Waller, City University, Young Readers in Europe Conference, Université du Maine, Société Luxembourgeoise de Littérature Générale et Comparée, Newcastle University (2010).

Conference organisation: Groes, *Contemporary Women Novelists, Literature and Music*, Association of Literary Journalism Studies, Lucian Blaga University, Romania; Haywood, Matthews, *Romantic Circulations*, and Haywood *Romantic Spain* panel, BARS; Hartley, Peters, *Dickens*; McManus, panel at British Shakespeare Association; Hilson, Jaeger, Kingsley-Smith, *Shakespeare and the Contemporary Sonnet*; McManus, *The Queen's House Conference 2010: Renaissance Women's Performance and the Dramatic Canon*.

Doctoral examiners: King's College London, Liverpool John Moores, East Anglia, Sussex, Ulster, Australian National University, Melbourne, Jyväskylä Finland.

Editorial positions: Groes, series editor, *Contemporary Writers*, Continuum; Haywood, Matthews co-editors special issue, *Romanticism on the Net*; Haywood, commissioning editor, *Dictionary of Nineteenth-Century Journalism*, eds. Brake, Demoor; Leader, general editor, *Oxford History of Life Writing*; McManus, co-editor special issue, *Shakespeare*; Sampson, Editor, *Poetry Review*, POEM.

Academic referees: Hartley, Oxford University Press; Haywood, *Eighteenth-Century Studies*, *Journal of Victorian Culture*, *European Romantic Review*; Haywood, Teltscher, Trower, Palgrave MacMillan; Haywood, McManus, Priestman, Ashgate; Kingsley-Smith, McManus, *Shakespeare*; McManus, Arden, Cambridge University Press, *Early Theatre and Seventeenth Century*; Peters, Manchester University Press, Toronto University Press, University of Wales Press, *Journal of English*; Priestman, Johns Hopkins; Teltscher, *Journal of Imperial and Commonwealth History*; Trower, *Journal of Gender Studies*, *Journal of Sonic Studies*, *Studies in the Novel*.