

<b>Institution:</b> Queen's University Belfast
<b>Unit of Assessment:</b> 29 - English Language and Literature
<p><b>a. Overview</b></p> <p>The unit comprises the School of English (Head: Simpson) and the Seamus Heaney Centre for Poetry (Director: Carson). The School of English offers strength and depth across the whole range of historical periods, from Anglo Saxon literature through to the present day, and in English Language and Linguistics, as confirmed by our strong showing in RAE 2008 and in the School's QS World Universities top 100 ranking. The Seamus Heaney Centre for Poetry, established in 2004, is home to creative writing staff whose specialisms cover a range of genres including poetry, fiction, and script-writing. The unit inherits and promotes a long-standing tradition of fostering synergies between the creative and the critical, and the School and Seamus Heaney Centre work as a whole in terms of research strategy (Research Director: Burnett) and academic planning.</p> <p>There are currently 40 fulltime staff – 10 professors, 4 readers, 6 senior lecturers, 15 lecturers, 3 research fellows, a Royal Literary Fund fellow, and a BBC writer-in-residence – and 5 part-time staff – 2 professors, 1 senior lecturer, and 2 lecturers. There are two Fulbright Fellows based fulltime in the Seamus Heaney Centre for Poetry from January to June each year. There have been 3 retirements since 2008: Andrew, Kirk, and Herbison (replacements, Cesario/Sebo and Richards). Dwan, McAteer, Carville, Sansom, and Hansen have left, to be replaced by McConnell, Lehner, McCann, Carr, and Lamb. In addition, four strategic appointments have been made since 2008: Loane and McAleavey (script-writing); Johnston (Broadcast Literacy); Gander (American Literature).</p> <p>There are eight broad areas of research specialism in the School, which map onto UG/PGT curricula: Medieval (Cesario, Kelly, Magennis, Sebo, Thompson, Urban); Renaissance (Burnett, Lamb, Streete, Wray); the Long 18<sup>th</sup> Century (Haan, Haslett, Roberts, Regan); Modern (19<sup>th</sup>-20<sup>th</sup> century) British and American literature (Caraher, Gander, Litvack, McGowan, Pepper, Sumpter); Irish Literature (Hughes, Lehner, Pierce, Sturgeon); Modern Poetry (Brearton, Flynn, Larrissy, Longley, McConnell); Creative Writing (Carr, Carson, Loane, McAleavey, McCann, McGuckian, Morrissey, Patterson); Linguistics, Language &amp; Media (Douglas-Cowie, Johnston, Mayr, Rahilly, Richards, Simpson). These are informal groupings whose membership is flexible and overlapping.</p>
<p><b>b. Research strategy</b></p> <p>1. As described in RAE 2008, the School had at that time been organised into five formal 'research clusters' – (i) Medieval Studies, (ii) Renaissance Studies (iii) Modern Literary Studies (iv) Poetry, Irish Writing and Creative Writing (v) English Language and Linguistics. Each cluster was led by a research director who convened an MA programme in the area, co-ordinated doctoral research projects, and sat on the School's Management Board. In 2009, a Research Committee for the whole School was established to guide and promote research activity. This meant the abandonment of organisation into five clusters; instead, the unit officially became from 2010 a single 'cluster' with one Director of Research (Burnett) who chairs the research committee. The more flexible groupings, with recognition of their overlapping interests and interchangeable 'membership', as outlined in (A) above, operate in dialogue with the research committee. Membership of research committee comprises an internationalisation advocate, a REF co-ordinator, a research ethics officer, the Head of School and the Director of the Seamus Heaney Centre, along with representation from across lecturers, senior lecturers and readers in the School. The net effect of these changes has been to bring research strategy fully into the ownership of staff in the School, to co-ordinate that agreed strategy more effectively across all researchers in the unit in response to a changing research environment, and to deliver on the research aims outlined in RAE 2008. The changes in structure have also allowed for a new postgraduate provision more responsive to, and reflective of, the research interests in the School following on from its altered staff profile and new appointments, as well as to the identified development needs of the next generation of scholars.</p> <p>2. In RAE 2008 the unit espoused four interlocking aims:</p> <ul style="list-style-type: none"> <li>(1) to increase external funding in the context of developing and exploiting distinctiveness and prior success:</li> <li>(2) to develop national and international collaboration</li> </ul>

## Environment template (REF5)

(3) to ensure quality publications for individual staff

(4) to sustain and strengthen graduate programmes.

Progress has been made in all of these areas, which have also now been placed in a new and promising context by the creation (from 2012) of the Institute for Collaborative Research in the Humanities.

2.1. In the Medieval area, funding has been acquired (Urban) for the development of online resources, and Thompson is vice-chair of the ISCH COST Action on 'New Communities of Interpretation: Contexts, Strategies and Processes of Religious Transformation in Late Medieval and Early Modern Europe' (ref. IS1301; 2013-17), thus continuing and building on a strength of this subject grouping, as in the AHRC-funded 'Geographies of Orthodoxy' project, 2007-10 (Thompson [PI]; Kelly, and Johnson [St Andrew's]). A distinctive area of strength in the unit is Irish writing and poetry, not only in the modern period, and the major AHRC grant 'An Historical Typology of Irish Song (Larrissy, 2012-15) links the medieval with the 18<sup>th</sup> century, complementing an earlier AHRC project on 19<sup>th</sup>- and 20<sup>th</sup>-century Irish and Scottish Poetry (Brearton and Longley, 2006-9). The Renaissance area, with a strong tradition of interdisciplinary and collaborative project work, has also seen notable success in AHRC Network grants, for instance, 'Filming and Performing Renaissance History' (Burnett). In the field of linguistics the EU Network of Excellence grant on Human Machine Interaction Network on Emotions (Douglas-Cowie, 2004-8) which involved 34 partner institutions has been followed by an EU FP7 funded project ILHAIRE – Incorporating Laughter into Human Avatar Interactions: Research and Experiments – in collaboration with 9 other (international) institutions (Douglas-Cowie, 2011-13).

2.2. Developments have been made in international collaborations and exchange programmes, notably with the universities of Vanderbilt and São Paulo. In both institutions, staff and postgraduate exchanges and collaboration have occurred, with São Paulo partly in support of dynamic links in the areas of Irish Literature, performance of Shakespeare, English Language, and literary translation; and with Vanderbilt in support of exchanges in the areas of Creative Writing and Irish writing. The School prioritises partnerships which promise a research benefit, even where teaching exchanges are an outcome. A link with Hyderabad University, India, has enabled summer student exchanges; there have been significant outreach activities in collaboration with Georgetown University. New initiatives are now underway for links with Australia (Melbourne), Jordan (Amman), Delhi (St Stephen's College) and China (Shanghai Jiao Tong). Many of these developments have been supported by the University's award of annual Internationalisation funds (£20k annually to the unit in the period 2008-12). The School is a member of the Folger Library Consortium. The strategic partnership with UCD outlined in RAE 2008 has been developed to include a joint MA Programme in Renaissance Literature. A number of collaborative book projects in REF 2 or in progress feature dozens of international contributors.

2.3. Significant publications in prospect in RAE 2008 have appeared, including major monographs by Burnett, Magennis, Streete, Sumpter, and Urban; critical scholarly editions by Haslett, Larrissy, Longley, and Wray; poetry collections by Carson, Morrissey and Flynn; and novels by Patterson. Sumpter's *The Victorian Press and the Fairy Tale* (Palgrave 2008) won the Mythopoeic Scholarship award, and was an AHRC case study. Morrissey's *Through the Square Window* (2010) was shortlisted for the T.S.Eliot Prize. Flynn's *Profit and Loss* (2011) was also shortlisted for the T.S.Eliot Prize, and *Drives* (2009) awarded the Rooney Prize for Irish Literature. Burnett's *Shakespeare and World Cinema* (2013) was an AHRC case study conducted by the Centre for Business Research, University of Cambridge. Carson's *For All We Know* (2008) was shortlisted for both the 2008 T.S. Eliot Prize and the Costa Poetry Award. Further collaborative large scale book projects contracted in 2008 have appeared, including *The Edinburgh Companion to Shakespeare and the Arts* (ed. Burnett, Streete, & Wray) and *The Oxford Handbook of Modern Irish Poetry* (ed. Brearton & Gillis, 2012). The AHRC-funded project on Irish and Scottish Poetry has issued in a collection of essays *Modern Scottish and Irish Poetry* (CUP, 2011, ed. Mackay, Longley, & Brearton). The AHRC-funded project on 'Filming and Performing Renaissance History' resulted in an essay collection edited by Burnett and Streete (Palgrave, 2011). Total research outputs (by researchers named in REF2) in the period since 2008 comprise some 70 books (authored or edited), 5 critical editions, 140 journal articles, 160 book chapters, along with 50 other published research contributions (web publications, special issues, performances).

2.4 The school has undertaken substantial changes to its postgraduate provision since 2008. New initiatives include an MA in Broadcast Literacy, from 2011, and an MA in Poetry, established in 2009/10, and subsequently developed to encompass, from 2013/14, both creative writing (poetry) and literary criticism. The School also continues to offer MA programmes in Irish Literature and in Creative Writing (Prose & Drama), as distinctive areas of strength. The MA provision in English Language now incorporates a Diploma qualification for practising professionals undertaking CPD. In recognition of the more flexible research groupings that exist within the School's new single 'cluster', we are now offering an MA in English Literary Studies, allowing PGT students the flexibility to create their own programme from the range of specialisms available from the medieval to the present day. Alternatively, within that broader ELS umbrella, they have the option to follow identified pathways through core and optional modules in a particular area: Medieval, Renaissance, or Modern Literary Studies.

3. In its research strategy for the future, the School espouses aims that approximate those of 2008, and respond to wider changes in the HE & RCUK research culture and environment. It seeks also to recognise the new context created by the University's Institute for Collaborative Research in the Humanities and to play an active part in shaping as well as in responding to its agenda. The unit's key research aims are:

(i) to increase external funding and widen the scope of funding applications; to seek further corporate sponsorship through the development and consolidation of internal processes of peer review and support for funding applications and opportunities; to engage with the Institute's themes, which will be framed in partial relationship to emerging RCUK themes, and will assist in the discussion and shaping of major collaborative proposals;

(ii) to foster internationalisation/collaborative initiatives and projects with overseas and/or non-HE partners ;

(iii) to enhance the publication profiles of individual staff, generating outputs of high quality in line with the university's global top 100 aspiration. The School has adopted a policy of more pro-active encouragement of publication in internationally well-regarded and peer-reviewed outlets;

(iv) to realise fully the impact potential of high-quality research produced in the unit, and to maximise its benefit for end-users through outreach activity;

(v) to consolidate and enhance the profile of the Seamus Heaney Centre for Poetry, in which Creative Writing is a recognised area of distinctiveness, and of other distinctive research areas and interdisciplinary fora with which the School is associated;

(vi) to sustain and encourage a strong and vital postgraduate culture, postgraduate programmes and opportunities (with a responsiveness to changes in fees and funding structures);

(vii) to enhance opportunities to diversify the PGT/PGR demographic and to facilitate interdisciplinary research.

3.1. The Research Committee has developed a research dissemination strategy which engages actively and vigorously with the above ambitions: it envisages and works to foster a culture in which the advantageous placing of outputs is prioritised; in which potentially fruitful networks are developed; in which conference participation is linked to the potential for quality outputs and impact; and in which the individual researcher's potential to avail themselves of funding opportunities they are well placed to exploit is fully supported. The School has adopted a pro-active policy of pursuing major research bids. The Director of Research, in conjunction with the research committee, organises workshops and briefings on applications for funding for the School, funding alerts and highlight notices are regularly circulated, and there is a dedicated research site on which are uploaded examples of successful grant applications as models of good practice. To ensure quality, all grant applications are vetted by at least two members of research committee, and the committee is also piloting innovative methods for developing applications involving expressions of interest, which come to the research committee for early and informal advice and suggestions.

3.2. The School has a strong tradition of interdisciplinary and collaborative work. Researchers in the Medieval area collaborate with colleagues from History and Geography in the interdisciplinary Medieval Forum; the Centre for 18<sup>th</sup>-Century Studies involves staff from English, Modern Languages, History, and Music; staff in Irish writing work collaboratively with colleagues in the Institute for Irish Studies (encompassing literature, politics, history and anthropology), and staff from the medieval area and the Seamus Heaney Centre participate in the Forum for Translation

and Cultural Encounter hosted by Modern Languages. These interdisciplinary fora, which run regular research seminars, have facilitated conferences and consequent publications (for example, '1759: An Interdisciplinary Conference', organised by Regan in 2009) with an international and interdisciplinary focus. The new Institute for Collaborative Research in the Humanities, which has already begun workshops to explore collaborative projects on World War I with staff from English, History, Geography, Archaeology, and with outside bodies such as PRONI and the National Archive, offers exciting new possibilities for the expansion of collaborative work, and the enhancement of an interdisciplinary tradition in the School. Kelly leads a new interdisciplinary Institute-funded project group, 'Cosmopolitanisms, Pre- to Post-modern' with colleagues in English, Modern Languages, History, Anthropology, and Theology. The Institute has two fixed-term research fellows, seconded from Schools in the Faculty, to provide support in the creation and development of major new projects. In conjunction with the Institute, Schools in the faculty are also in the process of developing a new interdisciplinary element to postgraduate taught provision.

3.3. The distinctiveness of the school is evident in its focus on comparative work, in its creative/critical synergies that cut across particular research groupings, and in its vibrant culture of promoting research activities related to the production of high quality outputs. The Seamus Heaney Centre runs autumn and spring events; its annual creative writing summer school attracts international attendees; its collaborations with the BBC and the Arts Council afford unique opportunities for the dissemination of work by the Centre's staff and postgraduate community. The Centre is an integral part of the school, and its links with the areas of Irish writing and poetry are particularly strong: the 2nd British and Irish Contemporary Poetry conference, supported by the British Academy, brought together creative writers and critics, to promote and enhance a synergy frequently evidenced in publications from the unit which incorporate both creative and critical work (eg. *Incorrigibly Plural*, ed. Brearton & Longley), and in the profile of individual researchers (Pepper's crime fiction writing relates to his critical work on American crime fiction; Flynn's own high profile as a poet is complemented by critical work on one of Ireland's foremost poets, McGuckian). The distinctiveness of Irish writing in the School is notable, and the annual IASIL (International Association for the Study of Irish Literature) conference was held at Queen's in July 2013. That distinctiveness is not period-specific, and its comparative bent is also part of its strength: Burnett and Wray's work on Shakespeare and film engages with contemporary Northern Irish politics; it is complemented by 18<sup>th</sup> century interests (Haslett, Roberts and Regan) in Irish, British, Indian and American literature; Litvack and Sumpter's researches into the 19<sup>th</sup> century encompass both British and Irish writing. In English language, Simpson's work on stylistics engages with contemporary Irish writing. In the modern period, Larrissy and Brearton combine interests in Irish and British poetry; Lehner works comparatively on Irish, Scottish and South African literature.

### **c. People, including:**

#### **i. Staffing strategy and staff development**

1. Since 2008, new literary fellowships have been established. The School has been awarded a Royal Literary Fund writing fellow (each fellow is appointed for two years), and has won two Fulbright Fellowships per year in perpetuity (Distinguished Scholar in Creative Writing & Distinguished Scholar in Anglophone Irish writing). The current BBC writer-in-residence specialises in media and communications. In addition, the School also hosts the Ireland Chair of Poetry for one-third of their 3-year tenure (the Ireland Chair of Poetry is an appointment jointly held by QUB, UCD, TCD and supported by the Arts Councils of Ireland and Northern Ireland).

2. All new appointees to the lecturing staff – of which eleven have been made in the period – receive start-up funding of £4,000 spread over 3 years which can be spent on a range of research-related items or activities (e.g., books, laptops, conference travel). New staff and early career researchers meet regularly (normally quarterly) with a mentor who provides support, advice and guidance, and reviews their progress and academic profile against agreed objectives and targets; their progress is then reviewed annually by a Schools probation committee comprising the Director of Research, the Head of School and the Director of Education. Early career researchers also receive support through the apportionment of a light administrative load, and through a PhD supervisory role as second supervisor only. Teaching allocation across the School is linked to research expertise, thereby facilitating research productivity, particularly for ECRs.

3. There have been four promotions to Senior Lecturer, two to Reader, and two to Professor in the period. Support strategies for staff development and promotion are extensive. All staff are eligible to apply for conference travel funding, currently set at £400 per researcher, with the option exceptionally to apply for further funds. All staff are eligible to apply to the Research Committee for study leave of one semester in every seven. All staff have the option to teach at PG level in their area of expertise. The robust appraisal process, comprising one full annual review, and a 6-monthly review, offers support and advice in planning research agendas, and in setting funding and publication targets in line with the academic profiling for the promotions process. Appraisal is now complemented by annual meetings for every member of staff with the Director of Research and REF 'Champion' to ensure from an early stage in the REF cycle a clear dovetailing of individual planning with the School's research agenda and dissemination strategies. Further support includes training programmes and promotion seminars, while the Queen's Gender Initiative offers workshops and mentoring opportunities. The University, Faculty and School arrange briefings and workshops on research matters, particularly grant acquisition. The new Institute for Collaborative Research in the Humanities now promises enhanced support for funding bids, particularly those which are interdisciplinary.

#### ii. Research students

1. Since 2008, PhD numbers have continued to grow, and an increasing proportion of these have been EU and overseas students. There have been 61 PhD completions in the School in the period, the vast majority completed within four years. Currently there are 59 PhD students, including part-time, enrolled. PhD topics range across the entire curriculum, including creative writing.

Designated work and social spaces for postgraduates exist in the School, the Seamus Heaney Centre for Poetry, the AHSS postgraduate centre, and the University's new International Postgraduate and Student Centre.

2. Under the AHRC block grant, we have secured 14 PGR awards in the 2008-13 period. We have also secured 38 DEL PGR awards, while a further 12 PGR awards have been obtained through internationally-funded or international themed studentships, from the EU, Santander, CSC, and QUB. Total PGR awards in the period: 64. The university has also been successful in obtaining (with partners Durham and Newcastle) AHRC funding of £11.2m for the new Northern Bridge Doctoral Training Partnership, which will fund 157 PG students over the next five years.

3. Each research student is allocated a principal and secondary supervisor with whom they meet regularly, and summary reports are provided by the student for each meeting in order to clarify short and longer-term research aims. PhD students in Creative Writing have a principal supervisor in creative writing and a secondary supervisor from the School to oversee the critical component (one-quarter) of their thesis. We have developed robust differentiation procedures, scheduled 9-12 months after first fulltime registration, and involving two internal readers/examiners in an hour-long review of progress-to-date that also prepares students for a viva. We have also implemented, from 2011 onwards, annual progress monitoring for students in years 2 and 3.

4. These procedures complement a full and revised portfolio of professional training. Students can personalize a training programme suited to their needs via the University's Postgraduate Researcher Development Programme. Subject-specific training is provided within the School through Professionalising the PhD, a developmental module which offers fortnightly workshops throughout the year. Workshops include presenting conference papers, applying for grants, preparing for employment, research and impact, and REF planning. Work-placement opportunities include internships with the journal *Irish Pages* and specialised training is provided for postgraduate teaching assistants. In 2011, the School piloted a mentoring scheme for new PGR students; this is now embedded in our induction process, and its model has been imitated across the university.

5. The School's training provision feeds into a vibrant research culture in which PGR students play a central role. There is a weekly staff/postgraduate research seminar, which enables postgraduates to take on presenter and participatory roles. Our annual conference for School postgraduates, *Common Ground*, brings together all periods and subjects in a student-led initiative. More broadly, postgraduate-organized conferences and symposia have become vital to the research culture of the School. Since 2008, there have been 20 postgraduate conferences in the

## Environment template (REF5)

School, all of which have included international participation. Examples include the 1<sup>st</sup> Interdisciplinary Linguistics Conference (2011) which attracted 270 delegates from 30 different countries. Planning is currently underway for a poetry conference 'The Expanded Lyric', to be held in Queen's in 2014, organised by PGR students in collaboration with their peers at Newcastle University, one of our BGP 2 partners. The School encourages its PGR students to be ambitious, impactful, and internationally-minded and sets aside £7500 annually as a support fund to enable self-funded PhD students to attend conferences, take up fellowships and make research trips (AHRC and DEL students have their own sources of funding in this regard).

6. A designated postgraduate week, piloted for the first time in 2012, featured a session on careers presented by former students. Since 2008, 20 PGR students have gone on to fulltime academic jobs (most recently, Miriam Gamble, Paul Fraser, Clare Gill, Clara Neary, and Beth Rodgers have secured posts in Edinburgh, Northumbria, Southampton, Chester, and Aberystwyth respectively, Richard Barlow in Nanyang University, Singapore, Gail McConnell and Darran McCann in Queen's). Others have secured fellowships and post-doctoral positions (eg. Sonya Lawrenson and Clare Clarke held IRCHSS post-doctoral fellowships at TCD; and most recently, Daniel McCann has accepted a Leverhulme Early Career Fellowship at Oxford).

#### d. Income, infrastructure and facilities

1. The School has enjoyed notable success in grant acquisition in recent years, building on its strong showing in RAE 2008, particularly with Larrissy's major AHRC research grant ('An Historical Typology of Irish Song', £665k, 2012-15). The AHRC project 'Geographies of Orthodoxy: Mapping the English Pseudo-Bonaventuran Lives of Christ, c.1350-1550' (PI: Thompson; £605k, 2007-10) was completed in the period. There has been a string of recent successes with Fellowships: Streete's 18-month Leverhulme Fellowship (Apocalypse and Early Modern Drama, 2011-12), Cesario's 18-month Leverhulme Fellowship (The Anglo-Saxons and the Weather, 2013-14), Haslett's British Academy mid-career Fellowship (Imagining Female Community, 2012-13), Roberts' AHRC Fellowship (Early Irish Fiction, 2012). These build on earlier successes in the period with the AHRC research leave scheme (Burnett, Haslett). The School hosted the Leverhulme Early Career Fellowship of Mark Crosby (2008-11) on Blake. Wray has had success (CI) with an AHRC network bid with Kate Hodgkin (East London). Application rates are high, and the School's mentoring and reviewing processes appear to be bearing fruit: early career researchers have also been successful in project grant funding (eg. Lehner is CI on a BA funded project for 2013-14).

2. There is also consistent success in arts funding for creative writing staff in the Heaney Centre. These include Lannan Foundation Literary Fellowships (each worth \$100k) for Patterson and Morrissey and an Arts Council of Northern Ireland Major Artist Award (£15k) for individual achievement (Morrissey). The Arts Council of Northern Ireland funds affiliates of the Heaney Centre, who are mentored and supported there, and an ACNI grant provides support for the Centre's journal of poetry, criticism and reviews, *The Yellow Nib*, published biennially. The Seamus Heaney Centre Poetry prize is sponsored by Glucksman Ireland House, who fund the prize money of £1000 and sponsor a visit/reading by its winner to New York. Collaborative projects by writers in the Centre have garnered significant external investment: eg. *Good Vibrations* (co-scripted by Patterson) received £250k from BBC Films, £340k from NI Screen and €600k from the Irish Film Board. Literary prizes constitute an element of additional funding: eg., the Irish Times/Poetry Now prize of €5000 (Morrissey, 2010), the O'Shaughnessy Award for Poetry, \$5000 (Flynn, 2013), and the Rooney Prize for Irish literature, €10k (Flynn 2008). The Centre has also played host to a number of international visiting researchers who receive significant grant income from their own country and institution to enable residency in the Centre (including Ruben Moi, Norway, 2009-10; Xu Guoping, China, 2012-13, Mumin Hakkioğlu, Turkey, 2013) as well as visiting scholars from the UK working on major projects in the field of modern poetry, and in receipt of RCUK or other research leave funding (most recently Dr Peter McDonald, Christ Church, Oxford, 2011-12; Prof. Gerald Dawe, Trinity College Dublin, 2013). Visiting researchers have access to office space in the Centre, and use of its reading room.

3. Library collections are now housed in the new award-winning, £50m McClay Library (opened summer 2009), which contains outstanding holdings in English, including special collections dating back to the founding of the University in the late 1840s and earlier. There are unique and valuable archives relating to Irish Literature, comprising manuscripts as well as books, and including the Thomas Moore archive and the Bunting archive. It also holds the Kenneth Branagh archive, and

## Environment template (REF5)

the Reid & Gilbert collections, acquired by staff in the unit. The Library is well endowed with electronic resources, including JSTOR and Project Muse, and collections such as EEBO and ECCO. The Seamus Heaney Centre has its own library and resource room and hosts on its website a unique database of recordings of visiting poets, many of them of international reputation. Its resources also include a selection of Heaney's manuscripts (the *Beowulf* papers, housed in the McClay Library), and the Flying Fox Film archive of Heaney's TV & Radio broadcasts, held in the Centre. Irish Literature specialists are also able to consult the holdings of the Public Record Office of Northern Ireland, and of the Linen Hall Library (founded in 1788) – research resources unique to Northern Ireland. The Armagh Public Library, founded in 1771, houses an extensive and extremely valuable collection of 17<sup>th</sup> and 18<sup>th</sup> century books. Visits to all of these libraries and archives form part of postgraduate training.

4. The School of English, located in houses 1-5 on University Square, is also connected through house no. 1 to the Seamus Heaney Centre. All staff have individual offices, and there have been significant renovations since 2008 to create social space used by both staff and students. There has also been considerable development of postgraduate facilities and study space within the school and Heaney Centre, with two new computer rooms and locker provision. Further space is to be provided by the Faculty, and the School's aim is that house 5 will ultimately become a dedicated space for postgraduates. The Seamus Heaney Centre seminar and reading rooms provide a venue for literary events (readings, launches, workshops) and symposia.

**e. Collaboration or contribution to the discipline or research base**

**(i) Collaborative partnerships/networks/joint projects with other academics**

**(a) Networks:**

Wray is co-investigator with Hodgkin (PI, East London) on an AHRC network 'Memory and Community in Early Modern Britain' with partner institutions Newcastle and Liverpool John Moores (2012-13). Mayr is a participating researcher in the AHRC network on 'Exploring the Language of the Popular' (Sheffield).

**(b) Joint projects**

Roberts was a project-leader on 'Ireland, Empire and Education' with Foley (NUIG), Heath (TCD) and Bielenberg (UCC), an IRCHSS funded (€100k) project led by Dickson (PI, TCD) 2009-10. Haslett collaborates with Ian Campbell Ross (TCD) and Aileen Douglas (TCD) on the 'Early Irish Fiction 1660-1820' project. Lamb is collaborative researcher on an Australian Research Council project on 'Children's Experience in England 1400-1750, with Philippa Maddern and Stephanie Tarbin at the University of Western Australia and Claudia Jarzebowski, Freie Universitat, Berlin (2010-13). Lehner collaborates with Alcobia-Murphy (Aberdeen) on a 3-year project on 'Contemporary Irish Culture and Trauma' (2013-15). Longley and Brearton collaborated with colleagues in the AHRC Centre for Irish-Scottish Studies at Aberdeen, leading project D for the Centre, on Irish and Scottish poetry (2006-9). Thompson collaborates with Smith (Glasgow) and Johnson (St Andrews) on 'Transmission of Culture in Late Medieval and Early Modern Europe', part-funded by the Royal Society Edinburgh; and with co-leader Corbellini (Groningen) on the COST Action 'New Communities of Interpretation' (2013-17). Wray is one of 20 international scholars who make up the CoMEST (Community Making in Early Stuart Theatres) project team, funded by the Academy of Finland. Douglas-Cowie currently collaborates with 9 national and international partners on the ILHAIRE project (2011-present) and 10 national and international partners on the SSPNet project (2009 – present).

**(c) Collaborative book projects:**

Burnett has collaborated with Ramona Wray (QUB), Courtney Lehmann (University of the Pacific, US) and Marguerite Rippey (Marymount University, US) on the co-authored book *Great Shakespeareans* (2013). Brearton worked on *The Oxford Handbook of Modern Irish Poetry* in collaboration with co-editor Alan Gillis (Edinburgh). Pepper is currently working on a project on global crime fiction with Prof D Schmid (Buffalo), co-editing *Crime Fiction and the Politics of Place*. Regan is collaborating with Frans De Bruyn (Ottawa) on *The Culture of the Seven Years' War*. Simpson co-edits the Palgrave stylistics series *Language, Style and Literature* (2010-) in collaboration with Rocio Montoro (Granada). Litvack is collaborating on his edition of Dickens's letters with Angus Easson (Salford), and Haan with Lewalski (Harvard), Knight & Campbell (Leicester) and Jones (Oklahoma) on volumes for *The Complete Works of John Milton* (OUP). Streete is working on a new edition of Bullough, *Narrative and Dramatic Sources of Shakespeare*

with John Drakakis (gen. ed. Stirling), Patricia Parker (Stanford), Terence Hawkes (Cardiff), Catherine Belsey (Swansea), Susan Bassnett (Warwick), Sabine Schulting (Berlin), Akiko Kusunodi (Tokyo) and David Schalkwyk (Folger).

**(d) Non-HE partnerships/collaborations:**

Burnett is Friend to the Educational Shakespeare Company, Belfast, 2008-present. Creative writers' collaborations with other artists/non-HE partners are extensive. They include, for example, Patterson's current collaboration with architect Declan Hill (Forum for an Alternative Belfast); his work with composer Philip Hammond on *Requiem for the Lost Souls of the Titanic* broadcast live on BBC and RTE radio; or his film and TV collaborations, including the co-scripted *Good Vibrations*. Morrissey worked with a large number of musicians, actors, dancers, and animators, on *Land of Giants*, part of the UK 2012 Cultural Olympiad, and the largest outdoor spectacle/performance ever staged in Northern Ireland.

**(ii) Research council membership (or similar)**

Douglas-Cowie is a member of the Council of the AHRC and (from 2009-) Chair of the AHRC Advisory Board.

**(iii) University research advisory panels or national/international research strategy or review boards**

Larrissy is a member of the English sub-panel for REF2014.

**(iv) Organisation of conferences and scholarly encounters**

The involvement of staff and PGR students in the School in conference organisation has been extensive in the period, as has the success in obtaining conference support from internal and external funding bodies. Eight major conferences run by staff in the Unit have been held at Queen's in the period, together with some twelve symposia ranging from 1-3 days – these in addition to the numerous symposia and conferences run by postgraduate students with staff assistance. Brearton and Larrissy co-organised the 2<sup>nd</sup> British and Irish Poetry Conference in 2010, supported by the British Academy and the Arts Council of Northern Ireland (120 delegates). Kelly was co-organiser of the International Association for Translation and Intercultural Studies conference (400 delegates) in July 2010. Regan organised the interdisciplinary conference '1759' in 2009 (90 delegates). McGowan organised the annual conference of the Irish Association for American Studies (55 delegates) in 2011. Wray organised 'Shakespeare, Performance, Place' in 2012 in conjunction with the British Shakespeare Association (80 delegates). Hughes organised the IASIL conference on Urban Cultures in July 2013 (230 delegates). The annual TOEBI conference comes to Queen's in October 2013 (organiser: Cesario). Symposia include the QUB Centre for 18<sup>th</sup>-Century Studies symposium, 'New Global Connections: India and Europe in the Long Eighteenth Century', organised by Roberts in 2011; the 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup> and 10<sup>th</sup> iterations of the 'Eighteenth-Century Research Network in Ireland' symposia (in 2008, 2009, 2010, 2013) organised by Haslett; the Societe Francaise d'Etudes Irlandaises symposia on the Good Friday Agreement in 2008 (local organiser: Hughes); or the 'Robert Graves and Ireland Symposium' in 2011 (organiser: Brearton). Researchers also co-organise events internationally. Brearton is conference director of the Robert Graves Society biennial conferences (Oxford 2012, Majorca 2014) which attract c150 international delegates. Litvack is organising the Dickens Society annual conference in Toronto (2013).

**(v) Leading positions in subject associations/learned societies**

Burnett, Larrissy, Longley and Magennis are members of the Royal Irish Academy. Longley is a fellow of the British Academy. Burnett is a member of the Advisory Committee for the Assessment of Candidates for Membership of the Royal Irish Academy, 2010-2013. Larrissy is a member of the Higher Education Committee of the English Association, of which he is a Fellow. Larrissy and Caraher are members of the Royal Irish Academy's Committee on Literatures in English. Urban is a member of the Executive of CCUE. McGuckian, Carson and Patterson are members of *Aosdána*. Wray is a Trustee and Director of the British Shakespeare Association (2010 -). Streete is Member of the JISC Historic Books Advisory Board, Simpson is Chair of the International Poetics and Linguistics Association. McGowan is on the Board of Directors for the F.Scott Fitzgerald Society (2008 -); he was Vice-Chair of the Irish Association for American Studies for 2010-11, and is Chair from 2011. Brearton is President of the Robert Graves Society (2010-) and was vice-president from 2006-10. Cesario is Secretary and Treasurer of *TOEBI (The Association of Teachers of Old English in Britain and Ireland)*. Litvack is an executive member of the Dickens Society and of the

## Environment template (REF5)

Society for the Study of 19<sup>th</sup>-century Ireland.

**(vi) Editorial positions and board membership**

Burnett is on the editorial advisory board for *Borrowers and Lenders* and on the editorial board for *Adaptation*; he served on the editorial boards for both *Theatre Research International* and *Shakespeare Bulletin* from 2005-09. Simpson was the editor of *Language and Literature* from 2003-09, and is now on its editorial board; he is co-editor of Palgrave-Macmillan's new stylistics series *Language, Style and Literature*. Magennis is associate editor of *English Studies*, associate editor (Medieval and Renaissance) for *The Literary Encyclopaedia*, and was reviews editor for *College English* from 2006-10. Haan is a member of the editorial committee for *The Complete Works of John Milton* (OUP) and on the editorial boards of *Milton Quarterly* and *Milton Studies*. Caraher and Haan are co-editors of the Palgrave Literary Dictionaries series, and Caraher is on the editorial boards of *Works and Days* and *Pre-Text: A Journal of Rhetorical Theory*. Brearton is on the editorial boards of *The Journal of Contemporary Poetry*, *Postgraduate English* and *Gravesiana: the Journal of the Robert Graves Society*, and on the editorial advisory board of *Irish University Review*. Hughes is on the editorial board of *Irish University Review*. Cesario is on the editorial board of *SELIM*. Sumpter is a member of the international advisory board of the Reading Experience Database. Caraher was a member of the IRCHSS Post-Doctoral Awards board (2005-10). Thompson is an editorial board member of the *Manuscripts Online* project. Patterson is on the board of Prime Cut Theatre Company, and has served in the period on the boards of the Tyrone Guthrie Centre, the Ireland Literature Exchange, and the Wigtown Literary Festival. Flynn is editor of *The Yellow Nib*, and is on the board of the Belfast arts organisation *Factotum*. Patterson edits the quarterly 'Literary Miscellany' in the *Ulster Tatler*.

**(vii) PhD examination**

Current staff in the unit have examined 47 doctoral theses in the period, including 3 creative writing PhDs, at the following institutions: Birmingham (x 3); Cambridge (x 3); Chennai, India; Durham (x 2); Edinburgh; Essex; NUI Galway; Glamorgan; Jyväskylä Univ, Finland; Lancaster (x 2); Leeds; London Metropolitan; Manchester (x 2); Newcastle; Northampton (x 2), Nottingham; NTNU, Trondheim; NUI Maynooth; Oxford (x 2); Reading; Royal Holloway (x 2); University of Sao Paulo; Sheffield Hallam; Sorbonne Nouvelle, Paris; Swansea (x 2); University of Sydney; Trinity College Dublin; Ulster (x 4); University College Cork (x 2), University College Dublin; Università Ca' Foscari, Venezia; Warwick.

**(viii) Academic refereeing (publications or research proposals)**

Hughes, Larrissy, Roberts and Thompson are members of the AHRC Peer Review College. Brearton, Caraher, Haslett, Larrissy, Sumpter and Wray have refereed postdoctoral proposals for the Irish Research Council for the Humanities and Social Sciences. Caraher, Haslett, Kelly, Larrissy and Magennis have reviewed for the Social Sciences and Humanities Research Council of Canada. Caraher referees postdoctoral proposals for the Research Foundation Flanders (Belgium). Simpson has refereed for the AHRC, the British Academy, the Leverhulme Trust, and the Wellcome Trust.

Staff in the unit have refereed research proposals for 24 (national & international) academic publishers in the period, including the following: **Arden/Bloomsbury Publishing** (Wray); **Cambridge UP** (Brearton, Burnett, Larrissy, Litvack, Magennis, Simpson, Streete); **Edinburgh UP** (Burnett, Pepper); **Harvard UP** (Roberts); **Indiana UP** (Caraher); **Manchester UP** (Hughes); **Palgrave-Macmillan** (Brearton, Caraher, Hughes, Larrissy, Regan, Simpson, Streete, Sumpter, Wray); **Penn State UP** (Magennis); **Oxford UP** (Brearton, Hughes, Litvack, Magennis, Simpson, Wray); **Routledge** (Litvack, Simpson, Sumpter, Wray); **University of Exeter Press** (Magennis); **University of Toronto Press** (Haan, Wray); **Wiley-Blackwell** (Magennis, Streete)

Journal refereeing by staff in the period is extensive (and includes a number of author-specific journals). The following list of general titles is also of necessity indicative rather than exhaustive: **Adaptation** (Burnett, Hughes, Wray); **African-American Review** (Pepper); **Computer Speech and Language** (Douglas-Cowie); **Early Modern Literary Studies** (Streete); **Early Theatre** (Lamb); **Eighteenth-Century Studies** (Regan); **Eire-Ireland** (Hughes); **Emotion** (Douglas-Cowie); **English** (Burnett, Streete, Wray); **English Studies** (Cesario); **Etudes Irlandaises** (Hughes); **European Journal of American Culture** (Gander); **Genre: Forms of Discourse and Culture** (Pepper); **IEEE Transactions** (Douglas-Cowie); **Irish Studies Review** (Brearton,

## Environment template (REF5)

Hughes); *Irish University Review* (Brearton, Haslett); *Journal of Adaptation in Film and Performance* (Burnett); *Journal of American Studies* (Pepper); *Journal for Eighteenth-Century Studies* (Larrissy); *Journal of Literary Semantics* (Simpson); *Journal of Popular Television* (Johnston); *Journal of Pragmatics* (Simpson); *Language Resources and Evaluation* (Douglas-Cowie); *The Lion and the Unicorn* (Sumpter); *Literature Compass* (Lamb, Roberts, Sumpter); *Mediaevalia* (Urban); *Medium Aevum* (Magennis); *MLR* (Lamb, Larrissy); *Modern Philology* (Urban); *PMLA* (Burnett, Caraher); *Renaissance Drama* (Lamb, Streete); *RES: Anthropology and Aesthetics* (Magennis); *Romanticism* (Caraher); *Shakespeare* (Burnett, Streete, Wray); *Shakespeare Quarterly* (Burnett); *Shakespeare Studies* (Wray); *Space and Culture* (Sturgeon); *Speculum* (Magennis); *Speech Communication* (Douglas-Cowie); *Studies in English Literature* (Litvack, Streete); *Studies in Romanticism* (Roberts); *Textual Practice* (Pepper); *Translation Studies* (Kelly); *Women's Writing* (Haslett).

**(ix) HEI consultancies**

Caraher was a member of the QAA Advisory Group (2012-13) charged with producing new standards and guidelines for the Management of Collaborative Arrangements for the revised UK Quality Code for HE. Simpson is on the panel of HEFCE subject specialists (English Language.) Larrissy has conducted a Periodic Review at the University of Nottingham.

**(x) Scholarly awards or fellowships**

Carson was Visiting Fellow at Georgetown University in 2009, and awarded an honorary doctorate from UCD in 2011. McGuckian has an honorary D.Litt from the University of Aberdeen (2008). Simpson has been Visiting Professor at the University of Lyon Jean Moulin (2008), Larrissy at Santiago de Compostela (2009). Brearton held a Visiting Scholarship at St John's College Oxford (2008). Burnett held a short-term visiting fellowship at the Folger Shakespeare Library (2010-11). Roberts was visiting fellow at Jawaharlal Nehru University, Centre for Advanced Studies (2012). Cesario has been awarded a Visiting Research fellowship at Brasenose College, Oxford (Hilary and Trinity terms 2014). Sumpter won the Mythopoeic Scholarship award for *The Victorian Press and the Fairy Tale*. Gander won the inaugural Peggy O'Brien Book Prize of the Irish Association for American Studies (IAAS) for *Muriel Rukeyser and Documentary: The Poetics of Connection*.

**(xi) Keynote lectures/performances.**

Over seventy keynote and invited lectures have been given by staff in the unit in the period. Selected (international) academic keynote addresses include: **Burnett**: Romania (2008), Columbia (2011), World Shakespeare Congress in Prague (2011), São Paulo (2012), Delhi (2012), Munich (2013), Ferrara, Italy (2013). **Hughes**: IASIL, Leuven (2011); Turin (2011), Porto (2012), Natal, Brazil (2012). **Larrissy**: Salvador, Brazil (2008), Seoul (2011). **Magennis**: SELIM, Huelva, Spain (2011); Seville (2011). **Simpson**: Shanghai (2008), Lodz (2010), International Poetics and Linguistics Association, Namibia (2011), Rio de Janeiro (2011). **Brearton**: Toulouse (2010). **Cesario**: Naples (2009). **Kelly**: Sao Paulo (2011); **Litvack**: Aix en Provence (2010). **Longley**: IASIL, Porto (2008). **McGowan**: Cetinje, Montenegro (2012). **Streete**: ESSE, Galati, Romania (2009). **Sumpter**: Helsinki (2010). **Wray**: Turku, Finland (2012).

Invited lectures (selected) have been given at Shakespeare's Globe (Streete, 2011, Wray 2013), the Warburg Institute, London (Haan, 2008), the Institute of Historical Research, London (Regan, 2009), the Shakespeare Institute (Burnett, 2010), the Centre for Studies in Social Sciences, Calcutta (Roberts), Johns Hopkins (Longley, 2011), NYU/Glucksman Ireland House (Hughes, 2009). Creative writing staff give numerous invited readings of their work to large audiences nationally and internationally, of which the following are an indicative sample: **Carr**: Office of the NI Executive, Brussels (2012); **Carson**: Vanderbilt (2011); Berlin (2012); Glucksman Ireland House, NY (2012); American Writers Program Conference, Boston (2013); Atlantic Archipelagos Conference, Georgia (2013); **Flynn**: Wake Forest Irish Women's Poetry tour (North Caroline, Chicago, Pittsburg, New York, 2011); Wroclaw, Poland (2012); IASIL, Montreal (2012). **McGuckian**: Paris, Prague, Budapest and Vienna (2013); **Morrissey**: Glucksman Ireland House, NY (2008); Library Of Congress, Washington D.C. (2008); The Huntington Institute, LA (2011), Caltech, California, (2012), Meiji University, Tokyo (2012); **Patterson**: Poznan (2013); Uppsala, Sweden (2012), Atlanta (2010), Washington, (2010), Porto (2009), Bremen (2009), Paris (2008), Norway (2008), Delhi (2008).