

Unit-level environment template (REF5b)

Institution: University of South Wales

Unit of Assessment: D27 English Language and Literature

1. Unit context and structure, research and impact strategy

Context and Structure

The English Research Unit (UoA) at the University of South Wales (USW) encompasses three subject areas: **Creative Writing**, **Literature**, and **TESOL** (Teaching English to Speakers of Other Languages). Formed in 2013 through the merger of the University of Glamorgan and the University of Wales Newport, USW has been able to build on a strong research tradition in English.

Glamorgan was one of the first institutions to develop the teaching of Creative Writing in the 1980s and the UoA has an impressive track record of innovative work in this area, showcased in one of our Impact Case Studies. A major new development since 2014 is the welcome emergence of research in the area of TESOL which has developed swiftly in response to current global refugee crises. This is illustrated in the second of our two Impact Case Studies and in the collaborative **TESOL/Creative Writing** 'Speak to Me' project.

The UoA currently includes 7.6 FTE staff: **Creative Writers** Barrie **Llewelyn**, Prof Kevin **Mills**, and Dr David **Towsey**; **Literature specialists** Dr Nic **Dunlop**, Prof Alice **Entwistle** (0.6), Prof Diana **Wallace** (UoA leader); and **TESOL specialists** Dr Mike **Chick** and Dr Rhian **Webb**. Two former members of the Unit contributed substantially to activities in the first half of the REF period: Prof Philip **Gross** (poet and children's writer) retired in August 2017 and Dr Angharad **Saunders** (a literary geographer teaching in Human Geography but part of the English Research UoA) left in October 2017.

There are close connections between the subject areas and **Mills**, who is both a poet and a literary critic, leads the flagship MPhil in Writing. The Unit's distinctive strengths are grouped into several informal Research Clusters: **Creative Writing**; **Critical-creative Writing**; **Welsh Writing in English**; **Women's Writing**; **Textuality and Cultural Spaces**; and **TESOL**. These clusters are closely connected and often overlap, with staff active in more than one. Members of the UoA also play a leading role in two cross-Faculty and inter-disciplinary centres within USW: the **Centre for Gender Studies in Wales** (Co-director: **Wallace**), and the **Centre for the Study of Media and Culture in Small Nations** (Co-director: **Entwistle**, 2013-16), as well as the **George Ewart Evans Centre for Storytelling**.

Located within the School of Humanities and Social Sciences, English has a close affiliation with History in USW which generates research collaborations (particularly through the Centre for Gender Studies). Within USW's research structures, both subjects were located initially within the Humanities and Social Sciences Research Institute (HUMSOC, Co-director: **Wallace**, 2014-15), and then the Humanities Research Institute (Director: **Entwistle**, 2015-17). Following restructuring in 2017, research is now co-ordinated at Faculty level by the Faculty Head of Research. Within English, research activity and planning is co-ordinated by the UoA leader **Wallace**, who sits on the USW REF Working Group and Faculty Research Committee.

Research and Impact Strategy

The UoA's aims in 2014 were:

1. to develop further the strengths of our distinctive Research Clusters, particularly the new

- areas of **Critical-creative Writing** and **Textuality and Cultural Spaces**;
2. to identify and support significant research and link it to Impact;
 3. to develop external collaborations to maximise capture of grant income;
 4. to continue to fund research leave for high-quality projects;
 5. to prioritise the recruitment and improved support of research students.

Within the context of staff changes and restructuring, the UoA has fulfilled the majority of these aims. We have continued to publish high quality research which has developed the strength of our distinctive Research Clusters (**Aim 1**). Notable examples in **Creative Writing** include **Gross's** three poetry collections, *Love Songs of Carbon*, *A Fold in the River*, and *A Bright Acoustic*; **Mills's** two poetry collections, *Stations of the Boar* and *Zeugma*; **Llewelyn's** short story collection, *Gather Gold*; and the novels in **Towsey's** zombie-Western Walkin' Trilogy and co-authored crime-fantasy series 'Tales of Fenest' (with Katherine Stansfield as 'D.K. Fields'). In **Critical-creative Writing** examples include **Entwistle** and **Mills's** article, 'After Carson: Reading as Anacoluthon'; and in **Welsh Writing in English**, **Entwistle's** collection of interviews with women poets, *In Her Own Words: Women talking poetry and Wales*, and article 'Taking Flight: Translation, Dafydd and Dyfalu', and **Wallace's** *Christopher Meredith*, as well chapters by both **Entwistle** and **Wallace** in the landmark *Cambridge History of Welsh Literature*. In **Women's Writing**, examples include **Wallace's** edition of Hilda Vaughan's *Harvest Home* for Honno's Welsh Women's Classics, as well as numerous journal articles and book chapters by **Entwistle** and **Wallace**; and in **Textuality and Cultural Spaces**, **Saunders's** monograph, *Place and the Scene of Literary Practice*, and **Dunlop's** article, 'Suburban Space and Multicultural Identity in Christos Tsiolkas's *The Slap*'. In **TESOL**, examples include a number of articles by **Chick** and **Webb**. Wherever possible, these projects were supported by internally-funded **research leave (Aim 4)** as appropriate (see Section 2).

The UoA's strategic approach to **Impact (Aim 2)** built on a long tradition of disseminating our research to audiences outside the academy through public lectures, readings, talks, workshops and festival appearances as well as via print and broadcast media. Given our commitment to local and national communities, the Unit's creative and interpretative work has a unique reach and significance within the context of Wales as a devolved and bilingual 'small nation'. To maximise Impact, two additional appointments were made to support research development and funding in Humanities research: Emily Garside, appointed as Research Development Advisor, HUMSOC (2015-16), and Naomi Preston, appointed as Impact Research Assistant, English and History (2018-20). Colleagues were encouraged to build Impact into research projects and to identify **external collaborations (Aim 3)** which would facilitate **grant capture**. Possible Impact Case Studies were supported with time allocation through the Academic Workload Model and with internally-funded research leave wherever possible. The UoA's two Impact Case Studies, both of which involve collaboration with external bodies, showcase two very different areas and approaches. The '**St Cadoc in South East Wales**' case study builds on the Unit's distinctive strengths in Creative and Critical-creative Writing with particular national significance within Wales and was planned as an Impact-rich project from the beginning. '**English Language Teaching for Forced Migrants in Wales**' grew organically alongside the new research being developed by **Chick** in collaboration with the Welsh Refugee Council and Rhondda Cynon Taff Borough Council in direct response to the on-going refugee crisis since 2011.

Other Impact-rich projects include **Llewelyn's** 'Speak to Me' workshops for refugees, **Entwistle's**

'Enlli Weave' and "So much depends..." collaborations, and **Gross's** cross-arts collaborations (see Section 5). **Wallace's** work on historical fiction led to a major contribution to BBC Northern Ireland's television programme, 'Helen Waddell: Living the Past' (presented by Kate Mosse and broadcast on 2 December 2018), and to an invitation to contribute an essay, 'Gothic Heroines and Gothic Histories', to the programme for *Lucia di Lammermoor* at the Royal Opera House, London, (2016), subsequently translated into Greek for a co-production with Greek National Opera, Athens (2018). Unit members have been flexible in responding to public engagement opportunities to maximise Impact. **Wallace**, for instance, timed her monograph on Christopher Meredith to coincide with the 30th anniversary of his classic novel of Welsh post-industrialisation, *Shifts* (1988), which enabled a sell-out launch event with Meredith at Hay Festival (June 2018), and prompted major review articles in *O'r Pedwar Gwynt* and *New Welsh Review*. Colleagues have continued to engage widely with print and broadcast media: for example, **Entwistle** published an article on the Poet Laureateship on *The Conversation* (4 Aug 2014); **Towsey** has been interviewed by the *Western Mail*, *Wales Arts Review*, *New Welsh Review* and Radio Cardiff and has written a series of guest blog posts; **Wallace** has written for the *Western Mail* and provided expert commentary for BBC Radio Wales's *Good Morning Wales*, *Good Evening Wales* and BBC Radio Scotland on over 16 topics including Hilary Mantel, *Frankenstein*, Sarah Waters and Jane Austen, as well as being a regular newspaper reviewer.

The **recruitment and support of postgraduate students (Aim 5)** has been one of our biggest success stories. There has been a significant increase in PhD completions (14 during the current REF period compared with nine in REF 2014) and an exceptional number of completions on our unique MPhil in Writing programme (35 during the current period compared with 16 in REF 2014).

The success of our research strategy is evidenced by the fact that over the audit period members of the Unit published 13 single-authored books, three edited/co-edited books, 19 refereed journal articles, 18 book chapters, four conference proceedings, four contributions to specialist publications/journals, 10 book reviews, eight invited blog-posts, and over 50 single poems. In addition they gave 14 keynote/plenary lectures, seven invited/guest lectures, 36 conference papers, ten invited talks, 16 presentations/panel discussions, and over 50 poetry/prose readings and talks.

Future Plans

The UoA's aims for the next assessment period are:

1. to maintain and develop the strengths of our distinctive Research Clusters in order to publish high-quality outputs;
2. to exploit synergies between our key Research Clusters to initiate and develop further collaborations with local, national and international partners to maximise Impact;
3. to maintain and enhance the recruitment and support of postgraduate students.

Planning is already under way for a series of high-quality projects embedded in the Unit's key Research Clusters. **Chick** has secured Advance UK funding to research the outcomes of **USW's Asylum Seeker Scholarship Scheme** and internal funding to develop his work on the provision of ESOL (English for Speakers of Other Languages) to Syrian refugees in Rhondda Cynon Taff. **Dunlop** is working on a monograph on postcolonialism and education in science fiction. **Entwistle** is completing a monograph on Gwyneth Lewis for University of Wales Press's Writers of Wales series. **Entwistle** and **Mills** are co-authoring a monograph, *After Ciaran Carson: Between Criticism*

and Creativity (Sussex Academic Press). **Llewelyn** has secured internal funding to complete a novel and SIP funding of £2500 for 'Joining Threads', a collaborative project exploring storytelling, loneliness and well-being. **Mills** has completed a novel and is developing a critical-creative project on the Enlightenment philosopher Dr Richard Price of Llangeinor. The third novel in **Towsey's** co-authored fantasy-crime trilogy will be published in 2021, and his single-authored novel is under offer for publication in 2022. **Wallace** is working on a study of modernist historical fictions (for Palgrave) and preparing an edition of Margiad Evans's *Autobiography* for Honno's Welsh Women's Classics series. **Webb** is exploiting her PhD research to publish journal articles.

Several of these projects already lend themselves to collaboration with external partners and impact activities. While some developments have been the result of internal discussions which have identified synergies which could be exploited, others (such as **Llewelyn's** 'Joining Threads') have been the result of external organisations approaching the Unit. Chick's extended research on ESOL provision in Rhondda Cynon Taff is designed to inform and influence Welsh Government policy. **Entwistle** secured PEP funding of £1000 for initial advisory work on the development of a travel app by Window Seater, the audio travel storytelling website (Oct 2020). She is now developing a further partnership with them and Transport for Wales for a bid to Innovate UK. **Llewelyn** is extending her 'Speak to Me' project to develop an illustrated book by and for refugees. **Towsey** has already given a series of media interviews, presentations and readings based on his trilogies and exploring the process of co-authorship. **Wallace** is planning a conference on history and fiction in collaboration with Llafur (the Welsh People's History Society), Archif Menywod Cymru/Women's Archive Wales and Pontypridd Museum which will be designed to appeal to the non-academic community. **Webb** has secured SIP funding of £2,500 for a collaboration with Peartree Languages (International English School, Cardiff) to share and develop expertise in digital online lessons for second-language English learners.

As a result of further restructuring, the Unit's move from the former Faculty of Business and Society to the Faculty of Creative Industries in August 2020 offers opportunities to strengthen collaboration with colleagues in subjects such as Drama, Film and Media, Broadcasting and Journalism, both within and beyond USW. It will also enable the UoA to align more closely with two of USW's interdisciplinary 'Accelerated Development Areas' (as outlined in REF5a): Health and Wellbeing, and Creative Industries.

2. People

Staffing Strategy and Staff Development

In the aftermath of the 2013 merger and further restructuring in 2017, there have been some changes in staffing but English has maintained the vitality of its key Research Clusters. The UoA gained one full-time member of staff, **Towsey**, in January 2017 while **Gross** retired in July 2017 and **Saunders** left in October 2017. **Dunlop**, who had served in a management role as Academic Subject Manager for English and History from 2017, returned to the Unit as a lecturer and active researcher in November 2018. Both **Wallace** and then **Entwistle** served as directors of, respectively, the Humanities and Social Sciences Research Institute (HUMSOC) and the Humanities Research Institute. As such they played key roles in developing research strategy at both university and faculty level and in mentoring researchers in Humanities and beyond. During this period, English has also benefitted from two fixed-term research support appointments: Emily Garside, Research Development Advisor, HUMSOC (2015-16), and Naomi Preston, Impact Research Assistant, English and History (2018-20). Having completed her MRes at USW in 2020, Preston is continuing her research career through a PhD scholarship at the University of Western Australia.

Encouragement for all staff in the English Unit to maintain and develop a research profile has been a key priority during this assessment period. Teaching loads and administrative roles have been allocated to facilitate this. The USW Academic Workload Model makes a time allocation of 20% for staff with Significant Responsibility for Research, with professors allocated 30% from 2018-19. Within the context of USW as a post-92 institution, English is unusual in that almost all members of the teaching team have SRR and are members of the UoA. The UoA leader (**Wallace**) is allocated additional time within the Workload Model for research leadership. In addition, timetabling is managed so as to allow a clear day for research per week and, when appropriate, to allow for 'light' teaching terms. Research is a key element of USW's Development and Performance Review Scheme which includes a 12-month review in June-September and a mid-point review in January-February. In addition, the UoA leader meets regularly with Unit members and offers individual mentoring as and where appropriate.

Within the UoA, career progression is evidenced by the fact that two staff members who have been in post since the previous census period were awarded personal Chairs during this period in recognition of their research achievements: **Mills** in 2015 and **Entwistle** in 2017. Three members of the UoA were successfully selected to take part in the Welsh Crucible (the Wales-based programme of personal and professional leadership development for future research leaders): **Entwistle** in 2014, **Saunders** in 2016, and **Towsey** in 2017. Career progression is also evidenced by the fact that **Wallace** was made a Fellow of the Learned Society of Wales in 2016 and is currently USW's University Representative to the Society.

As part of the UoA's succession planning to ensure sustainability, **Mills** shadowed **Gross** as Course Leader for the MPhil in Writing for a period before taking on the role fully when the latter retired. **Mills** has been supported by **Llewelyn** who has taught on the MPhil since 2013 and who, in her role as Course Leader for BA English and Creative Writing, has mentored many promising undergraduates on to postgraduate research. As a new member of staff, **Towsey** carried no administrative roles for the first two years to enable him to develop his research profile.

A significant development attributable to the emphasis on mentoring and support has been the emergence of members of staff who had not previously been entered in the REF as active researchers. In **TESOL**, **Chick** gained his PhD in 2015 and **Webb** completed her PhD in 2019. Both were allocated time in their Workload Models to achieve this and have since gone on to publish successfully and to play a wider role in their discipline. **Chick's** research underpins one of the UoA's Impact Case Studies. In Creative Writing, **Llewelyn**, who has carried the major responsibility of undergraduate course leadership over the last few years, has published her first full collection of short stories and edited a collection of stories from the Welsh Short Story Network, both in 2015. She is currently developing two research projects ('Speak to Me' and 'Joining Threads') and has been allocated time to attend training in order to gain an ILM Level 7 qualification (equivalent to postgraduate level) in Coaching and Mentoring.

In contrast to previous assessment periods where English ran an automatic sabbatical rota, research leave is now allocated on a competitive basis with calls issued for funding bids at regular intervals. This was done initially through the Research Institutes and since 2017 has been overseen by the Humanities Funding Committee (comprised of the Faculty Head of Research, the Head of School and the UoA Leaders of English and History). Almost all members of the Unit - **Chick, Dunlop, Entwistle, Gross, Llewelyn, Mills, Saunders, Towsey** and **Wallace** - have made successful bids and benefitted from one or more periods of research leave or reduced teaching during the period to develop or complete projects. **Chick** gained an additional £10,000 from USW's Strategic Research and Impact Fund in 2019 in order to develop his research on Managed Refugee Resettlement.

The expertise of the UoA's Emeritus Professors has been a much valued resource during the period. Emeritus Professors Tony Curtis, Gavin Edwards and Jeremy Hooker were joined in 2013 by Jane Aaron and Christopher Meredith on their retirement, and then by Gross in 2017. Emeritus Professors are allocated room space within the Faculty as well as other benefits. They have all remained active researchers and play an important role in the Unit's culture of informal mentoring and feedback on new projects, funding bids and publications. Notable publications include: Jane Aaron (with Sarah Prescott), *The Oxford Literary History of Wales: Vol 3: Welsh Writing in English, 1536-1914; The First Four Hundred Years* (OUP, 2020); Tony Curtis, *From the Fortunate Isles: New and Selected Poems* (Seren, 2016); Gavin Edwards, *The Case of the Initial Letter: Charles Dickens and the politics of the dual alphabet* (Manchester University Press, 2020); Philip Gross, *Between the Islands* (Bloodaxe, 2020); Jeremy Hooker, *Selected Poems* (Shearsman, 2020); and Christopher Meredith, *Still Air* (Singing Nettle Press, 2017) and *Brief Lives* (Seren, 2018). Aaron continues to edit Honno's Welsh Women's Classics series, to which **Wallace** has contributed two editions. Meredith was invited to contribute the bilingual wording for a wall inscription on y Gaer, the new complex of library, museum and galleries in Brecon (unveiled in December 2019), and was awarded a Hawthornden Fellowship in 2020. Both Meredith and Curtis provide active support and encouragement for postgraduates through our online Creative Writing forum, 'siopcoffi', and have contributed to other projects.

The appointment of Professor Jeff Wallace from Cardiff Metropolitan University as a Visiting Professor at USW has enabled close links between English colleagues at the two institutions. This has resulted in two inter-institutional research symposia (May and September 2017) and on-going informal collaborations.

Research Students

The number of postgraduate students in English at USW remains on an upward trajectory, in part because of the success of the Creative Writing PhD. Evolving from USW's unique MPhil in Writing as a way of allowing gifted students to transfer to doctoral level research, the Creative Writing PhD was launched in 2009 and had its first successful completion in 2013. The Unit has had an exceptionally high number of postgraduate completions during the current REF period. There have been 14 successful PhD completions between 2013 and 2020, a significant increase from three completions in RAE 2001-8, and nine in the REF 2014 period. In addition, 35 students successfully completed the MPhil in Writing in the current audit period. Again, this is an impressive increase from 16 completions in the REF 2014 period. Finally, the Unit's first Masters by Research in TESOL student, Iona Hannagan Lewis, graduated in July 2019. Currently there are four PhD students enrolled, with ten MPhil in Writing students and three MRes students in Literature.

This is even more impressive given that almost all of these students are self-funding and the MPhil in Writing is a part-time distance programme. Of the four Literature PhD students among the completions, only two had funding: Peter Vokes had an AHRC Award, while Jessica Lewis was the recipient of a Glamorgan Centenary PhD Studentship (fully funded, £15,000 p.a). In contrast, all the Creative Writing students at both PhD and MPhil level are self-funding, with the majority of them in full-time employment. Notably, many of the Unit's postgraduate students are from the local area, often coming up through our undergraduate programmes. Of the UoA's successful PhD completions three had completed an undergraduate degree at USW while two had completed USW's MA in Literature, Culture and Society. Of the 35 MPhil students, 11 were graduates of USW's BA programmes. Many of these students had either contributed to or edited our annual undergraduate writing anthology, *Daps*. This offers students a valuable first taste of publication and a chance to develop editing skills. Mature students also make up a significant proportion of postgraduate numbers. In the context of the South Wales Valleys, this evidences not only the UoA's commitment to the local community in one of the UK's most under-privileged areas but also the energy our staff devote to nurturing the talent of students who are often the first of their family to attend university.

All postgraduate students have a supervision team which includes a Director of Studies and one or two supervisors (depending on experience and subject specialism). For students of the Creative Writing PhD and MPhil in Writing, this team includes a Literature specialist to support the mandatory Critical-reflective Study element of the degree. In addition to the full-time Creative Writers on the staff, MPhil students are supported by Writing Fellows who offer specialist expertise in particular kinds of writing. Past and current Writing Fellows include poet Paul Henry, novelist Tom Bullough, travel writer Tom Anderson, poet Stephen Knight, and poet and novelist Katherine Stansfield.

English postgraduates are integrated into the Unit's research culture as fully as possible. They are encouraged to present papers at USW's annual postgraduate conference and at internal seminars, as well as at external fora such as the Association of Welsh Writing in English's annual conference. Students can apply for conference funding (up to £1000) via the Graduate School. As a distance-learning programme, the MPhil in Writing holds three weekend residencies a year, as well as a three- or four-day summer retreat at Tŷ Newydd, the National Writing Centre and former home of Lloyd George in North Wales. Each residency includes a workshop with an editor, publisher or writer who can offer professional insights into the business of publishing. In addition, there is an

annual series of workshops and readings which is open to the public (recent speakers include former National Poet of Wales, Gwyneth Lewis, poet and Emeritus Professor Tony Curtis, poet Paul Henry, and novelists Maria Donovan and Katherine Stansfield). The UoA's Creative Writing postgraduate students, both current and former, also stay in close touch through the online forum, 'siopcoffi', which is used for sharing news, advice and support.

As a result of this thriving and supportive culture, our students and graduates have an impressive record of publishing and prize-winning success which is a source of great pride to staff. Since 2010, the Unit's graduates have published over 50 books with publishers including Bloomsbury, Bloodaxe, Canongate, Carcanet, Faber, Harper Collins, and Heinemann. Notable successes for Creative Writing students and graduates during the assessment period include the following: Carys Shannon won the Jericho Writers Friday Night Live Prize 2020 with the first 500 words of her novel, *Truth Like Water*; Sarah Broughton's *Brando's Bride* (Parthian, 2019) was shortlisted for Wales Book of the Year; Jane Clarke's *When the Tree Falls* (Bloodaxe, 2019) was shortlisted for the Piggott Poetry Prize, the *Irish Times* Poetry Now Award, and longlisted for the Royal Society of Literature's Ondaatje Award; Crystal Jeans won the prestigious Wales Book of the Year 2018 fiction award for *Light Switches are my Kryptonite* (Honno); Lloyd Markham was shortlisted for the same award, also in 2018, with *Bad Ideas/Chemicals* (Parthian) which won the Betty Trask Award; 'R.G.Adams's novel, *Allegation* (Quercus, 2020), has been optioned for television; Holly Muller published *My Own Dear Brother* (2016) as part of a two-book deal with Bloomsbury; Jane Clarke's *The River* (Bloodaxe, 2015) was the first book of poetry ever shortlisted for the Ondaatje Prize, and three poems from the collection won the Hennessy Literary Award for Emerging Poetry; Lucy Ingrams gained first prize in the Manchester Poetry Prize (2015); Barbara Marsh won the Troubadour International Prize (2015); Maria Donovan published her debut novel, *The Chicken Soup Murder* (Seren, 2017) which was a finalist for the Dundee International Book Prize in 2015; and Amy Mason won the Dundee International Book Prize for *The Other Ida* (Cargo, 2014). Selected other publications include: Sue Rose, *Scion* (Cinnamon, 2020); Karen Lee Street, *Edgar Allan Poe and the Empire of the Dead* (Point Blank, 2020); Emma Storr, *Heath Murmer* (Calder Valley Poetry, 2019); Tamar Yoseloff, *The Black Place* (Seren, 2019) and *A Formula for Night: New and Selected Poems* (Seren, 2015); Emma Darwin, *This is Not a Book About Charles Darwin* (Holland House, 2019); Gail Aldwin, *The String Games* (Victorina, 2019); Frances Hay, *The Night Fogs* (Holland House Books, 2018); Crystal Jeans, *Vegetarian Tigers of Paradise* (Honno, 2016); Tom Bullough, *Addlands* (Canongate, 2016); Kate Noakes, *Tattoo on Crow Street* (Parthian, 2015); and Colum Sanson-Regan, *The Fly Guy* (Wordfire Press, 2015). Literature graduates are also publishing: Bethan Coombs is preparing a monograph based on her PhD for University of Wales Press; and Jessica Lewis has had a paper accepted for publication in a refereed journal.

Support mechanisms for postgraduate students have again been made more robust, in part as a result of the introduction of PhD Manager (a postgraduate research management system), and the establishment of a new Graduate School (see Section 3 and REF5a). The Graduate School runs Induction workshops and a research skills training programme which is mapped on to *Vitae's* Researcher Development Framework. The programme includes sessions on academic writing, literature review, social media skills for researchers, employability, public speaking and engagement, online skills, the transfer report, and the viva. The Graduate School also runs an annual postgraduate conference. Each student's supervisory team is required to provide an annual report on their progress. The new procedure for transfer from MPhil to PhD, which includes a viva (usually with an external examiner), introduced during the last audit period, has now bedded in. It

has proven to be particularly useful for MPhil in Writing students transferring to the Creative Writing PhD since it enables focused and objective feedback at a key point in the project.

Equality and Diversity

The English Unit is fully committed to the principles of Equality and Diversity which are supported by USW. USW holds the Athena SWAN Institutional Bronze Award and became a Stonewall Champion in June 2016. In 2020 USW was ranked 24th in the Stonewall Workplace Equality Index, making it one of the Stonewall Top 100 Employers. Ray Vincent, convenor and founder of USW's LGBT and Staff Network Spectrum, was celebrated as Stonewall's Gay Role Model of the Year in 2019. The University runs a year-long 'Women's Development Programme' set up in 2014 to raise the profile of women academics. Two members of the UoA so far have participated, **Wallace** in 2016-17, and **Llewelyn** in 2018-19. The Unit's current gender distribution is almost exactly balanced (3.6 FTE woman and four men), with 1.6 female professors. Promotion opportunities and research support are equally available to part-time and full-time staff. More broadly, the UoA's research contributes to debates and awareness around gender and diversity, particularly through the work of the Centre for Gender Studies and the cluster of work on Women's Writing, but also through our work on refugees. In March 2020, USW became only the second university in Wales to be awarded University of Sanctuary status by City of Sanctuary. As USW's Refugee Champion, **Chick** manages and advises on the support refugees can get from the university and promotes the USW Refugee Sanctuary Scheme. He also sits on USW's Race, Religion and Belief Committee, and is a member of USW's Equality and Diversity Steering Group, and Refugee and Migration Studies Community of Expertise. **Wallace** is a member of USW's Decolonising the Curriculum Community of Expertise, and several other UoA members are actively engaged with the project of 'decolonising' modules and reading lists.

3. Income, infrastructure and facilities

Income

Given the increasingly fierce competition for research funding, the development of external collaborations to maximise capture of grant income has been a priority since 2014. Unit members have continued to apply for research funding from a variety of traditional funders, including Leverhulme, British Academy and AHRC, but they have increasingly looked to other sources, including arts organisations. External funding has been secured as follows: **Chick** was awarded £14,596 for a KESS2 (Knowledge Economy Skills Scholarship) funded MRes studentship for a project on ESOL provision and the Syrian Vulnerable Persons Resettlement Scheme. With Dr Catherine Camps (Deputy Director of USW's Centre for the Enhancement of Learning and Teaching), he was also awarded an Advance HE Good Practice grant of £4,000 to research the outcomes of USW's Refugee Sanctuary Scheme and assess how refugees' well-being can be transformed by opportunities to develop skills and gain qualifications. **Entwistle** gained two SIP partnership awards (Strategic Insight Programme, funded by HEFCW): £2,200 to work with RNIB Cymru in November 2014, and £2,500 to work with the National Trust in June 2014. **Llewelyn** was awarded £1,338 from Literature Wales's Literature for Well-being Funding Scheme in August 2019 for 'Speak to Me', which offered creative writing workshops to Syrian and Sudanese refugees.

Impact has been a key priority and internal awards have provided seedcorn investment for projects such as **Chick's** research on ESOL provision for refugees and **Entwistle's** 'Enlli Weave' and "'So much depends...'" Cardiff Bay project. **Entwistle** was awarded £3,500 from USW's RBE (Research and Business Engagement) Impact Investment Scheme to work with Cardiff Story Museum in November 2015, while **Chick** was awarded £10K from USW's Strategic Research and Impact Fund in 2019 in order to develop his research on Managed Refugee Resettlement.

Infrastructure and Facilities

Research at USW is supported by the Research and Innovation Services (RISe) team. English has benefitted from major developments in the University's research infrastructure and facilities spearheaded by RISe during this period. In particular, these developments have supported the UoA's strategic prioritisation of the recruitment and improved support for research students. The opening of the new Graduate School in December 2018 brought postgraduate researchers together into one interdisciplinary community, enhancing the development opportunities available to them. Research students already benefit from access to the Postgraduate Centre in Ty Crawshay which provides a social learning space, meeting 'pods' and access to networked PCs, email, phones and photocopiers etc. This is especially valuable to the part-time distance-learning MPhil in Writing students who are only on campus occasionally for residencies. Within the Faculty, full-time postgraduate researchers are supplied with shared offices, including computer facilities, while part-time students can hot-desk in a shared room. The introduction of PhD Manager has streamlined administration and record-keeping for both PhD and MPhil students. English has also benefitted from support and advice from the newly-appointed Research Librarian during the period.

In addition, RISe has supported the UoA's prioritisation of Impact activities, building on our tradition of public engagement and our strong links with local communities, creative industries, museums, art galleries, voluntary organisations, and the media. As well as its programme of Impact Masterclasses and lunchtime workshops, the Research Impact Team has run bespoke sessions specifically for the English Unit.

Several of the UoA's Research Clusters sit within broader USW research structures which encourage interdisciplinary contacts and wider impact. The English Unit currently hosts the **Centre for Gender Studies in Wales** (Co-director: **Wallace**), which provides a focus within USW for multidisciplinary and interdisciplinary research in gender generally and in relation to Welsh history, culture and society specifically. This provides a wider context for English work in the Research Clusters on **Women's Writing** and **Welsh Writing in English (Entwistle and Wallace)**. The Centre hosts the annual public Ursula Masson Memorial Lecture, which is sponsored by the Women's Archive Wales/Archif Menywod Cymru and held on International Women's Day. Recent speakers include Prof Laura McAllister, Dr Rhian Davies, Prof Katie Gramich, Prof Kirstie Bohata, and Dr Sian Rhiannon Williams. The tenth anniversary lecture in 2018 was held at the Senedd (Welsh Parliament) and delivered by Dr Ryland Wallace as part of a full-day event, 'Women's Activism: Past and present', to celebrate the centenary of women's partial suffrage. The event was opened by Ann Jones MS, Deputy Presiding Officer at the Senedd, and panel speakers included Women's Archive Chair Catrin Stevens, Deputy Minister and Chief Whip Jane Hutt MS, Welsh language activist Meg Elis, and Bethan Sayed MS. The lecture was preceded by performances by Lesley Garrett and others from Welsh National Opera's *Rhondda Rips it Up!*, a new opera which celebrated the life of Lady Rhondda (Margaret Haig Thomas). The 2019 lecture was held in tandem with the opening of the award-winning *Forty Voices, Forty Years* project touring exhibition led by Women's Aid in collaboration with the George Ewart Evans Storytelling Centre. The Centre for Gender Studies also hosted other events including 'Greenham Remembered', a seminar held in conjunction with Our Chartist Heritage Women's History Group (October 2018).

Two other clusters – **Critical-creative Writing**, and **Textuality and Cultural Spaces** - have especially close connections to USW's **Centre for the Study of Media and Culture in Small Nations** (Co-director: **Entwistle** 2013-16), and to the **George Ewart Evans Centre for Storytelling (Entwistle** sits on the steering group and **Mills** is a member). Both centres enable collaborations, such as Entwistle's 'Enlli Weave' and "So much depends..." projects (see Section 4), with other researchers and external stakeholders.

The English Unit's commitment to research and impact which benefits local and national communities is enhanced and enabled by two key facilities on USW's Treforest campus. Firstly, the Library has a significant collection of Welsh writing in English, including founding journals and periodicals in the discipline such as *Dock Leaves*, *Anglo-Welsh Review/New Welsh Review*, *Poetry Wales* and *Planet*. This collection has its roots in the university's evolution from the South Wales and Monmouthshire School of Mines, which was established in 1913. A major refurbishment of the Library (completed in 2013) consolidated this collection in a dedicated section, developed social learning spaces and enhanced research facilities, online resources and databases for staff and students. Secondly, USW has an important collection of visual art from south Wales over the last eighty years. Primarily paintings and works on paper, it also includes fine art photography, ceramics, sculpture and wood. Among the major artists represented are David Nash, Lilian Rathmell, Ernest Zobole, Shani Rhys James, Joan Baker, Charles Burton, Josef Herman, Chuck Rapoport and Alan Sainsbury. The collection is showcased via regular exhibitions in the university's museum-status art gallery, **Oriel y Bont**, which has a dedicated curator who has worked closely with the English Unit on several exhibitions (see Section 4). **Wallace** currently serves as Chair of the Art Works Committee which includes representation from the National Museum Wales and supports the curator.

4. Collaboration and contribution to the research base, economy and society

Research Collaborations, Networks and Partnerships

The UoA's commitment to collaboration has increased during the current assessment period. Collaboration, whether local, national, inter-institutional or international, has been at the heart of our Impact strategy and has also informed its other activities, including conference organisation. In addition to the collaborations which are outlined in the Unit's two Impact Case Studies – **Chick** with the Welsh Refugee Council and Rhondda Cynon Taff Council, and **Mills** with Vic Mills, Blackwood Little Theatre and Anglican churches in south east Wales - notable collaborations include:

- **'Speak to me'** (funded by Literature Wales's Literature for Well-Being Funding Scheme: £1,338). Led by **Llewelyn** and building on **Chick's** work, this project paired Syrian and Sudanese refugees resettled in Rhondda Cynon Taff with native English speakers in a series of creative writing workshops. It also included USW sound technicians, a photo journalist, artists, and representatives from the BBC. The project set out to aid language acquisition but also demonstrated that integration is a two-way process. It produced an exhibition of words, photographs, art and sound recordings originally planned for April/May 2020 in Oriel y Bont, but currently previewing online because of Covid-19: <https://gallery.southwales.ac.uk/whats/>
- **Refugee Week** (15-19 June, 2020). USW in partnership with the Welsh Refugee Council hosted a series of online events designed to educate the public about issues surrounding forced migrant resettlement in Wales. This showcased the work of **Chick** and **Llewelyn**: <https://www.southwales.ac.uk/research/research-news/refugee-week-2020/> The 'Speak to Me' presentation had over 2.2K post-event views on USW's Facebook page.
- **'Enlli Weave'** Film/Text installation (Gwynedd National Trust, Bardsey Trust). **Entwistle** collaborated with photographer David Barnes to produce this experimental critical/creative text-art response to the changed character of Bardsey's Victorian lighthouse, the tallest in the UK. The work was exhibited in galleries: Plas Glyn y Weddw, Llanbedrog (May 2016); Porth y Swnt, Aberdaron (Winter 2016); fphotogallery, Turner House, Penarth (Oct-Nov 2016). <https://www.southwales.ac.uk/business-services/our-stories/>
- **"So much depends . . ."**: using text, art and digital technology for site-specific place-making in a complex public space' (Cardiff Council and Harbour Authority, National Trust, RSPB, Cardiff Story Museum). **Entwistle** collaborated with Inga Burrows, Nathan Thomas, Thomas Ware (all USW), Fiona Carroll (UWE), and Gareth Loudon (Cardiff Metropolitan University) to explore how the resources of the literary text, sense- and body-led arts production, and digital technology might be harnessed to design inclusivity and user-responsiveness into site-specific art-making in Cardiff Bay. A distinctive weather vane which changes sound with the wind direction (inspired by Virginia Woolf's *To the Lighthouse*) was installed on the Harbour Arm of Cardiff Barrage as a result. A further research project, 'From data to business value: Developing a data physicalisation framework to transform data into value for Welsh based business', led by Carroll at Cardiff Metropolitan with **Entwistle** on the Advisory Panel, won £210,563 from the Welsh Government Smart Expertise scheme (summer 2020).
- **Gross** has been involved in a number of high-profile collaborations including writing a libretto for the oratorio *The King in the Car Park* with composer Benjamin Frank Vaughan. It was first performed in Leicester Cathedral in July 2015, with 300 school children. **Gross's** poetry/art collaboration with artist Valerie Coffin Price produced exhibitions and the book, *A Fold in the River* (Seren 2015). And his collaboration with education staff from the National

Museum of Wales in 2016, entitled 'Extremophiles: poetry as imaginative interpretation on the edges of the natural sciences', produced a book of poetry for children, *Dark Sky Park* (2018), and a cross-curricular resource for schools.

- **Oriel y Bont collaborations** – UoA members have collaborated with the curators of USW's museum-status gallery and a range of artists on a number of exhibitions. 'Interior Monologues' (2019), for instance, paired artist alumni with Creative Writing students, staff and Emeritus Professor Curtis to respond to artworks from the permanent collection and produce a new exhibition with a 'zine'. Other collaborations include: 'The Periodic Table' (2019); 'Issue International' (2019); 'Vis-à-Vis', (2018); 'Engaging with the Past' (2015); and 'The River Next Door' (2015). See: <https://gallery.southwales.ac.uk/>

Activities and Contributions to the Research Base, Economy and Society

UoA members contribute to the Research Base, Economy and Society through a range of events, organisations and activities, both nationally and internationally. A selection of these activities is listed below.

Organisation of conferences and scholarly encounters: Events organised or co-organised by Unit members include the following: as Newsletter editor for the IATEFL (International Association of Teaching English as a Foreign Language) ESOL Special Interest Group, **Chick** co-organised the Pre-Conference Event day at IATEFL's Liverpool Conference (April 2019). **Webb** became a member of the organising committee for IATEFL's Special Interest Group, IATEFL Teachers Research!, based in Bahçeşehir University, Istanbul, Turkey in 2016 and became a member of IATEFL's scientific committee in June 2018. **Wallace** was co-convenor, with Dr Ingibjörg Ágústsdóttir (University of Iceland), and Dr Jane Finucane (USW), of Representing the Tudors: an interdisciplinary conference, University of South Wales, 10-11 July 2015 (an accompanying exhibition, 'Engaging with the Past', Oriel y Bont, USW, curated by Dr Ceri Thomas, included written responses to the artworks by a variety of critical and creative writers). She also co-organised, with Dr Aidan Byrne (University of Wolverhampton), the Association of Welsh Writing in English (AWWE) annual conference, The Country and the City: rural and urban Wales, 27-29 March 2015 at Gregynog Hall, University of Wales. As a member of the Modernist Network Cymru Committee, she co-organised the inaugural MONC conference, A Century On: Modernist Studies in Wales, Swansea University, 1 September 2015; and the second MONC conference, Word and Image, Yr Drwm, National Library of Wales, Aberystwyth, 12-13 September 2017. In addition the Unit held two inter-institutional research symposia with Cardiff Metropolitan University (May and September 2017).

Invited keynote/plenary lectures, papers, performances and other activities: Unit members have delivered 14 keynote/plenary lectures, seven invited/guest lectures, 36 conference papers, ten invited talks, 16 presentations/panel discussions, and over 50 poetry/prose readings and talks.

Selected examples include: **Chick** delivered a keynote paper, 'A Report on the integration of forced Migrants in Wales', at the Institute of Education, UCL (Dec 2019). **Entwistle** delivered a guest lecture, 'Sex, Text and Intertext: Revisiting *Rapture*: Carol Ann Duffy: The Legacy of the Laureateship', at the British Academy (Sept 2019), and a keynote lecture, 'On Edge: maps, poems and reading (in) Wales', Creating and Representing Place, Bangor University (Jan 2016). **Gross** was Writer in Residence, Poetry on the Move Festival, University of Canberra, Australia (including a Keynote lecture, Masterclass, panel on Material Poetics, Interview with Mark Tredinnick, Closing panel, and reading at Canberra Contemporary Art Space, Gorman Centre, Canberra) in Sept

2015, and gave a keynote lecture at Creative Writing in the World, York St John University (12 June 15). **Mills** gave the following keynote lectures: "What's new to speak?": Writing (is Reading) Between the Lines', Writing Between the Lines Symposium, Cardiff Metropolitan University (September 2016); 'Plot and Tell: Story, Secret, Place', Storytelling and Place Symposium. George Ewart Evans Centre for Storytelling, University of South Wales (April 2017); "'The Mirror Crack'd": Postcritical Tennyson', New Modes of Art Writing 2 Conference, Manchester School of Art (November 2017). **Towsey** was a Panellist at the World Science Fiction Convention, Dublin (Aug 2019); gave a presentation (as 'D.K. Fields'), 'Widow's Welcome: How We Co-Wrote Without Killing Each Other', as the sole representative for the publisher Head of Zeus to librarians, wholesalers, publishers, and industry bookbuyers, as part of an Askews and Holt event (June 2019), and was a Panellist on Sympathy for the Zombie, programmed reader, and kaffeeklatsch host at the World Science Fiction Convention, London (August 2014). **Wallace** delivered a keynote lecture, "Everything is out of place": women and (meta-)historical biofiction', Herstory Re-Imagined conference, King's College London (Dec 2019); a keynote lecture, 'Writing Revolution: the Radical Possibilities of Modernist Historical Fiction', annual Historical Fiction Research Network conference, Manchester Central Library (Feb 2019); a sell-out event, Christopher Meredith talks to Diana Wallace, Hay Festival (June 2018); the Assuming Gender annual open lecture, 'Female Gothic Histories', Cardiff University (Dec 2016); was an invited Panel Speaker on Representing History: A Panel Discussion, Beryl Bainbridge: Events, King's College London (Sept 2014); a Main Panel Speaker on Confronting Historical Fact with the Unexplained, Historical Novel Society Annual Conference, University of Westminster (Sept 2014); and Plenary Speaker, 'Mid-Career: A Dangerous Age for a Woman', Issues and Strategies for Mid-Career Academics: A CWWA Day Symposium, Northumbria University (April 2014). **Webb** gave invited lectures, 'The problem with and proposed solution for UK pre-service native English-speaking teachers' knowledge about grammar' (Feb 2017), and 'Knowledge about grammar and native English speakers' (Nov 2019), via Skype to International MA TESOL students at Bahçeşehir University, Turkey.

Editorial positions: **Dunlop** is on the Editorial Board for *ANTIPODES: A Global Journal of Australian/New Zealand Literature*. **Gross** is on the Advisory Board for the International Poetry Studies Institute, University of Canberra, Australia. **Mills** was Poetry Editor (with Damian Walford Davies) of *Scintilla*, the international peer-reviewed journal of the Vaughan Association (2015-19). **Saunders** is an Editor on *Literary Geographies*. **Wallace** is Co-editor of *The International Journal of Welsh Writing in English*; Co-editor of the Gender Studies in Wales series, University of Wales Press; a member of the Editorial Board, University of Wales Press; and on the advisory board for *Journal of Historical Fictions*.

Membership of Research Councils and similar Committees: **Entwistle** serves on the Publishing Grants Panel (English) of the Welsh Books Council, on the Council for Storytelling in Wales, and is a member of the AHRC Peer Review College. **Gross** was Co-chair of the QAA Subject Benchmark Statement group for the development of a Creative Writing benchmark - successfully published March 2016; and was appointed to the Council of the Society of Authors in April 2017.

Peer refereeing/reviewing: Unit members have provided peer reviews for a wide range of publications and bodies including:

- **Journals:** *Forum for Modern Languages*; *Contemporary Women's Writing*; *Literature and Science*; *Textual Practice*; *Journal of Religion and Literature*; *Transactions of the Institute of British Geographers*; *Annals of the Association of American Geographers*; *Geografiska*

Annaler: Series B; Human Geography; Geohumanities; Space, Place and Gender; Social and Cultural Geography; Cultural Geographies; Urban Studies; Journal of Rural Studies; Journal of Geography in Higher Education; English; Feminist Theory; Women's Writing; Journal of Popular Romance Studies; Tulsa Studies in Women's Literature.

- **Publishers:** Bloomsbury Academic, Edinburgh University Press, Pandora, Ashgate, Oxford University Press, Palgrave, University of Wales Press, Lexington Books USA, LIT Verlag, University of Missouri Press, Manchester University Press.
- **Funding councils and bodies:** Commonwealth Doctoral Awards; Swiss National Science Foundation; Welsh Books Council; Irish Research Council for the Humanities and Social Sciences (IRCHSS); Israel Science Foundation.
- **Learned Societies:** Learned Society of Wales.

External Examining: During the assessment period, UoA members have acted as external examiner for 18 PhD theses in the UK, Denmark, Australia and Canada. **Chick** was external examiner for the MA in TESOL, University of Hertfordshire (2014-18). **Gross** was external examiner for the Master of Studies, University of Cambridge Institute of Continuing Education (2014-17). **Wallace** is external examiner for the MA in English, Northumbria University (2017-).

HEI consultancies: **Mills** was an External Member of a panel reviewing Postgraduate Research Provision, Kingston University, 2014; and an External Member of Review and Validation panel, Cardiff Metropolitan University, 2015. **Wallace** has acted as External Assessor for professorial promotions at University of Iceland (2015), University of Windsor, Canada (2016), and University of Ibadan, Nigeria (2016), and as External Advisor for the MA Poetics of Imagination at Dartington Arts School (2020).

Honours, fellowships and prizes awarded to staff include:

- **Chick:** Winner of the National Inspire Award for community collaboration awarded by Learning and Work Institute for the USW TESOL collaborative project with the Welsh Refugee Council, June 2016.
- **Entwistle:** Welsh Crucible (2014).
- **Gross:** *Love Songs of Carbon* selected as a Poetry Book Society Recommendation, 2015; *Love Songs of Carbon* shortlisted for Roland Mathais Poetry Award, Wales Book of the Year. Gross received the Society of Authors' Cholmondeley Award in 2017.
- **Mills:** Winner of the Cinnamon Press Poetry Pamphlet Competition for 2015.
- **Saunders:** Welsh Crucible (2016).
- **Towsey:** Welsh Crucible (2017).
- **Wallace:** Fellow of the Learned Society of Wales (2016).

Adjudication Panels: **Gross** was the judge for: Manchester Prize for Children's Poetry (2014); University of Canberra Vice Chancellor's Prize (2014); Hippocrates Prize (2014); Medicine Unboxed Creative Prize (2015); and Ware Poetry Competition (2016). **Wallace** was a judge on the M. Wynn Thomas Prize (2013-14).