

Institution: University of Warwick
Unit of Assessment: D27 English Language and Literature
<p>1. Unit context and structure, research and impact strategy</p> <p>Context and structure</p> <p>As one of the few English and Comparative Literary Studies departments in the UK, we play a leading role in reshaping and invigorating historically informed, interdisciplinary, and cross-cultural literary scholarship. In a world of hardening borders and partisan politics, literary studies' commitment to difference and transformation has never been more urgent. Our unit registers this commitment in its continued investment in the comparative study of European, American, British, and World literatures, and resists the compartmentalization of knowledge by nation, period, or genre. Our submission highlights five established and emerging areas that rise organically from a departmental research culture which nurtures individual projects drawn from collective expertise: Environmental Humanities; World Literary Studies; Poetry and Poetics; Creativity, Theatre, and Performance Studies; and American Studies. Our four impact cases focus on the political, cultural, environmental, educational, and therapeutic capabilities of performance culture and medical humanities, locally and globally.</p> <p>Comprising colleagues in English and Comparative Literary Studies, and the Warwick Writing Programme (WWP), this submission showcases the range and ambition of our scholarship. Our work helps make sense of the world in both ordinary and extraordinary times by revealing the cultural, political, textual, historical, environmental, and political implications of aesthetics, performance, translation, and analysis.</p> <p>Research and impact strategy</p> <p>The major strategic goals of our REF2014 submission were: (1) to build a sustainable research and teaching community; and (2) to extend the scope of comparativist research from Anglo-European to World Literatures. Our success in these goals is evidenced by our high position (top 20) in the last three years of the research-dominated <i>QS World University Rankings</i>. While our impact studies show the increased range of research-beneficiaries, our scholarship has been enhanced by the appointment of several new colleagues and postdoctoral fellows, and our connection with Warwick's new School of Creative Arts, Performance, and Visual Cultures (home to our colleagues in WWP) (REF5a-1.5). This is also apparent in several research groups that meet regularly to discuss in-progress and published research via seminars and conferences, and to external stakeholders and partners through public events:</p> <p>Environmental Humanities is consolidated in our 'Critical Environments' research group, and includes our pioneering work on ecopoetics, energy humanities, religion and ecology, and colonial/post-colonial- and world-ecology. Connected to the university's Environmental Humanities Network, the group has also gained from partnerships with Macdonald's 'Climaginations project'; Mason's flightless conference on ecology and religion with Baylor and Lancaster Universities; and Prescott's Globe 4 Globe symposium on Shakespeare and Climate Emergency and Earthshakes Alliance. The group's work on energy (Macdonald), science and science-fiction (Mukherjee), 'Blue Humanities' (Paye), urban formations (Vandertop; Tucker-Abramson), 'nuclear fiction' (Gardiner), black ecopoetics (Okoth), and world ecology (Niblett) is field-defining. As well as attracting a striking number of postgraduate and postdoctoral</p>

applicants, the group collaborates with both academic partners (Ca' Foscari, Venice), and non-academic ones (the 'After Oil' group; and 'Connecting with a Low Carbon Scotland' project).

Our research in **World Literary Studies**, driven by the Warwick Research Collective (WReC), has made the unit one of the world's premier locations for this field. WReC's collaboratively written 2015 book (Lawrence, Lazarus, Macdonald, Mukherjee, Shapiro) has generated numerous scholarly responses, and its membership has grown to comprise nine colleagues. WReC citations are high, with members invited to showcase their work all over the world. The basis of our world-leading MA in World Literatures, the group has also organised several major conferences, including the 2016 *Spectrum Ends of World Literature*, and *World Victorians*, 2018 *What Next for World Literature?* and 2019 *Twenty-First Century Global Victorians*. Our world literary scholarship has also cross-fertilized adjacent fields such as Southeast Asian and Latin American studies (Forman), transcultural encounters (Din-Kariuki, Varma), Caribbean Studies (Gilmore, Niblett), and translation (Freely, Gilmore, Wright).

The unit's emphasis on intellectual diversity is also evident in its research on **Poetry and Poetics**, with world-leading expertise ranging from the medieval lyric (Wood), early-modern poetry and history (Bates, West), eighteenth- and nineteenth-century poetry (Francis, McDowell, Mason), to geo-modernist poetics (Britzolakis, Katz) and contemporary eco-poetics (Lawrence, Mason, Okoth, Skinner). The research group, 'Poetry at Warwick' (PAW), founded in 2016, has run four externally-funded events since its inception attended by academic and non-academics: 'Elizabeth Jennings' (2016); 'Neurosis, Poetry, and the Present' (2017); 'Peter Larkin: Poetry, Phenomenology, Ecology' (2018); and 'On Poetic Determination' (2019). The unit leads globally on ecopoetics, and hosts the *Sunday Times* Young Writer of the Year Award, which spotlights contemporary poetry (of which Skinner, Morley, Eaves, and Hulse are leading examples). The group prioritises the aesthetic, comparative, and historical study of poetry across historical periods and geographies.

We play an internationally leading role in **Creativity, Theatre, and Performance Studies**. Our work on BAME Shakespeare (Howard), Mark Rylance at the Globe Theatre (Purcell), 'Shakespeare on the Road' (Prescott) and 'Shakespeare: In and Beyond the Ghetto' (Rutter) lie at the heart of a group focused on both rethinking creativity and performance in relation to space, audience, adaptation, and popular culture, and also maintaining our traditional strengths in histories of stage production, playtexts, and dramaturgy (Grant, Franks, Meeuwis). Such research drives a thriving culture that has inspired a number of major prose fiction publications (Eaves, Kennedy, Leach, Moss), as well as award-winning student theatre and film performances and productions, including Breach Theatre's *It's True, It's True, It's True* for BBC4; Mika Watkins' acclaimed YouTube film series, *Origin*; and regular successes at Edinburgh Fringe (the *Guardian* commended three Warwick performances as the best theatre of the 2015 season).

English and Comparative Literary Studies was among the first British departments to embed American Literature as a core feature of its research and teaching. Our **American Studies** group focuses on the rise and decline of global American power and the corresponding cultural formations in relation to urbanisation and labour (Tucker-Abramson), theories of engaged literature (Katz), ethnicity and race (Schroeder), religion and gothic (Shapiro), and imperialism (Storey). The group's collaborative research on contemporary American literature and culture has prompted a series of popular modules with high student enrolment. Conferences associated with this group include the 2017 *Imperial Cultures of the United States*, and 2015 *Keywords: Nineteenth-Century American Studies in the Twenty-First Century*.

All our research activities conform to the framework provided by the institution's Research Governance and Ethics Committee (RGAEC)(REF5a-2.4). The Head of the Department, assisted by the Research Committee and colleagues from Research and Impact Services (R&IS), leads preliminary scrutiny of all research applications and projects, and forwards them to the institution's Humanities and Social Sciences Research Ethics Committee as necessary. We are fully committed to open-access research: all colleagues are provided with guidance about depositing their publications to the institution's OA depository, Warwick Research Archive Portal (WRAP), and the Head of Department and Director of Research regularly liaise with the unit's subject librarian to conduct a regular audit of open-access compliance (REF5a-2.10).

Research impact

Since REF 2014, the unit has made impact central to its research culture. New administrative roles foster, report, and disseminate impact-related communications in all committees. Our impactful activities create pathways of public and private engagement producing five key forms of impact: reframing public debate; informing cultural sensibilities; teaching creative skills; influencing professional practices; and developing conceptual understanding and awareness. Such impact occurs in cultural institutions, historical/archival knowledge, activist organisations, pedagogy, medicine, health and wellbeing, environment and economy, and public and commercial media. All researchers in this unit are encouraged to develop impact projects to reach multiple publics. Our four case studies—'Putting Black and Asian Actors Centre Stage'; 'Shakespearean Environments'; 'Consulting Shakespeare'; and 'Ageing as Embodied Time'—testify to our long-standing commitment to the role of the Humanities as a force for real world change.

Structured and dedicated support for impact comes through access to professional services Impact Managers and Coordinators, who provide tailored guidance on planning and partnership development (REF5a-2.6). This support is provided at all stages of impact activity and is integral to research grant applications. Faculty Resource Banks grant all staff access to up-to-date information on best practice for impact activities and Warwick's Impact Capture System stores all evidence.

Impact and Public Debate

Our impact programme is underpinned by diverse forms of public engagement and reciprocal and interactive exchange with a range of non-academic audiences: radio and podcast listeners, festival and theatre audiences, school-children, prisoners, medical doctors, refugee organisations, climate campaigners, environmental agencies, foreign diplomats, literary publishers, translators, and charity and community workers. Activities take place in multiple sites, platforms, and venues locally, nationally and internationally: in lecture theatres, school classrooms, art galleries, political institutions, churches, bookshops, science forums, care homes, community meetings, museums, hospitals and medical centres, theatres and national parks, and across the spectrum of digital, broadcast, televisual and print media. On campus and digitally, we host regular, open-to-all public talks and research seminars, such as 'Warwick Thursdays', which brings writers, literary agents, students, and academics together; and our annual Edward Said Lecture. Off-campus, we host and participate in lively 'town-hall' public meetings and debates in venues across the country, examples being energy futures, pedagogy, and women's rights. Speakers for these events range from world-leading experts, actors, writers

and practitioners, to local, national and international politicians, industry representatives, medical professionals, teachers, and political activists.

Influencing Professional Practice

The unit's public engagement is extended by identifying and collaborating with professional practitioners and influencers across different sectors of society. Performance and 'live' work are especially important in our work on the global and political impact of theatre. Purcell's and Rutter's 'Consulting Shakespeare' project, for example, comprises consultancy work from the Royal Shakespeare Company to community theatre. It altered the practices of directors, actors, and audiences participating in these projects, and transformed their understanding of theatre work. Feedback from the numerous professional collaborators (national park admin, museum curators, climate scientists, festival organisers) and public audiences (40,000 digital, 7000+ in-person) for Prescott's international Activist Shakespeare projects (including our 'Shakespearean Environments' case) demonstrates that 'open' performances change attitudes and strategies to Park visiting, theatre-going, ecological knowledge, and conservation practices.

Such collaboration with non-academic professional practitioners extends in the unit beyond the traditional domain of Humanities research. Both Barry's impact case, 'Ageing as Embodied Time' and her broader work in medical humanities shows the ameliorative and therapeutic capabilities of art, literature, and literary criticism. Powerful testimony from a global range of healthcare professionals working in the areas of mental health, geriatrics, dementia, psychiatry, and palliative care evidences the manner in which Barry's talks, workshops, and art-intervention techniques have afforded them new and 'tremendously valuable' methods and insights into the way they treat and think about these medical conditions, their clinical practice, and their oriented professional development. Patients, educational psychologists, social workers, chaplains, and charity workers record similar sentiments.

Colleagues working on translation and activism also evidence the unit's mentoring and training of professional creatives beyond academia. Freely and Wright's work with literary translators from emerging and under-represented constituencies is the basis of the prestigious Warwick Prize for Women in Translation. Inaugurated in 2017, the prize is widely recognized as a crucial initiative to address the gender imbalance in translated literature. Such endeavours, complemented by Freely's high-profile positions as President of English PEN and jurist on the 2019 Booker International Prize and Wright's commitment to female translators have encouraged publishers to commission more translations of titles by women, and increased industry awareness, public engagement, and media visibility of the shortlisted and winning books.

Varma's Feminist Dissent project (2016-ongoing) also centres gender as its focus, highlighting and contesting the shrinking of feminist secular spaces and voices in the public sphere. It seeks to open up new thinking about secularism, human rights, and feminist resistance. The project has established a network of non-academic stakeholders via workshops, town-hall events and training events for schoolteachers, academics, policy makers, journalists, NGO workers, activists, and Muslim Women's Groups across England. Events have covered topics including the Prevent agenda and government anti-terrorist strategy; community cohesion; sexuality and fundamentalist religious beliefs and practices within schools; sexual and reproductive choice; and Sharia and the law. Testimony from participants and the general public shows how this awareness has changed their thinking and amended their approach to these issues.

Informing Cultural Sensibilities

Our impact work is also motivated to inform and change cultural sensibilities. The impact-development chain between research and live/performance activity is striking in Howard's extensive multimedia research into Multicultural Shakespeare in the UK, part of his 'Putting Black and Asian Actors Centre Stage' case. Driven by the AHRC-funded British Black and Asian Shakespeare database, a major partnership with Shakespeare's Globe and the Belgrade Theatre Coventry has been established in order to create a history of representation and inspiration for BAME actors in the UK. The staging of Howard's 2016 *Against Prejudice*, a widely-reviewed drama-documentary about Ira Aldridge, the African-American actor-manager of Belgrade Theatre in the early nineteenth century, led to a blue plaque in the city for the actor. The database is now widely used by international media and theatre organisations. It provides opportunity for contemporary black actors and directors to realise their belonging in a much longer tradition.

Such emphasis on enhancing diversity and locating new readerships and audiences through novel theatre practice was a cornerstone of Rutter's project 'Shakespeare In and Beyond the Ghetto', which directly informed a number of events based around *The Merchant of Venice*. This work included a first-ever performance of the play in the Venetian Jewish Ghetto, and a number of public-facing workshops addressed issues of antisemitism and racism in site-specific places. The Shakespeare in Venice Summer School was attended by 300 people. The production was seen by an audience of over 120,000 people, with 3000 live at the site and over 118,000 via a Facebook Live broadcast, bringing together local residents, tourists and international viewers through a performance grounded in the local context and history of the performance site. As with Prescott's 'Shakespeare on the Road', the production was able to reach new audiences using an open-air public space as a performance venue. The production toured theatres in the US and Germany, and was staged in a prison in Italy. It also featured in five international documentaries that aired in Italy, France, Germany, and the UK, which dramatically expanded the reach of the project and performance (illustrated in the 'Consulting Shakespeare' case).

The strong cultural impact of Barry's medical-humanities-based perspectives, developed at workshops and art intervention demonstrations, is apparent at both policy, strategic, and tactical levels, but also through the lived experience of patients and clinicians (shown in our 'Ageing as Embodied Time' case). Barry's work with Abbeyfield Care Homes and other sites of social and medical care demonstrates how deeper conceptual understandings of how literary work and cultural practice can shape time, personhood, rhythm, memory, and mortality can improve the cognitive skills and wellbeing of those with diseases such as dementia and Parkinson's. Barry's research gives healthcare professionals, bereavement counsellors, and charities a clearer sense of the dehumanizing effects of the conditions of older age, and provides techniques for treating, relieving, and better understanding issues around cognitive decline. Feedback from an educational psychologist noted a determination to find ways to involve drama in her work with young people with Special Educational Needs.

Our prize-winning writer-teachers (WWP) have also created a leading global brand to disseminate their cultural and creative work by collaborating with writers, translators, publishers, literary festivals, online communities, non-academic institutions (such as PEN, Arvon, Word Factory, RLS, Arts Council, Hippocrates Society) and public-facing institutions such as the Royal Society and Royal Court. Our writers are all widely translated and published in global media, from the *New Yorker* and *New York Times Book Review*, to *The Guardian*, *London Review of Books*, *Times Literary Supplement*, and the BBC.

Future strategic aims

We seek to develop four areas of research and impact, which emerge from the unit's current research expertise, the institution's global research priorities, and the potential for shaping the evolution of scholarship in these fields (REF5a-2.1).

Energy Humanities develops our work in the Environmental Humanities by showcasing emergent work on marine and oceanic literature and culture, petro-cultures, resource-limits, infrastructure studies and urban futures, ecopoetics, and the relationship between mental health and climate, space, and habitat. While Barry, Gardiner, Macdonald, Mukherjee, Niblett, and Skinner already lead internationally in these areas, recent appointments Okoth and Vandertop consolidate this work by bringing in dimensions of critical race studies and South-East Asian area studies to our community. Staff commitment to this field is demonstrated by our development of an international MA program in Environmental Humanities with Ca' Foscari, University of Venice, planned for launch in 2022. This research also enables us to work in an interdisciplinary way with colleagues from across the university because of its centrality to six of Warwick's nine Global Research Priorities: Behaviour, Brain, and Society; Energy; Food; Habitability; Health; and Sustainable Cities.

Our second strategic area of development is **Book History**, which encompasses publishing and reception history, textual editing, translation studies, manuscript and archival studies, and research into the economic and social factors that shape the production of books. Founded on the pioneering and externally funded work of Botley, Rutter, and Grant, the group has benefitted from the appointments of Din-Kariuki and West, as well as Warwick Library's acquisition of several early printed books as the foundation for vocational research and teaching in librarianship and curatorial work. With the publication of Grant's fifteen-volume *The Complete Works of James Shirley* and Wood's pivotal work on the *Piers Plowman* manuscripts, the group also expects to attract postgraduate and postdoctoral researchers interested in expanding the scope of medieval and early-modern book history with the most recent conceptual and technological developments in the field.

The current success of the **Poetry and Poetics** group forms a foundation for future research on ecopoetics (Okoth, Skinner), world poetry (Lawrence), the lyric (McDowell, Wood); and individuals (Katz's conference on Ben Lerner with Warwick's EUTOPIA partner, Universitié de Cergy; Mason's contracted editions of William Barnes' dialect poems). Poetry at Warwick is partnered with Concordia University's Centre for Expanded Poetics: following our joint 'On Poetic Determination' event, a second event is planned for May 2022. The group is also formally named as a partner on a major grant application to the Science and Humanities Research Council of Canada (SHRCC), the development of which includes an international conference in April 2021 to which both groups will contribute; and is affiliated with Hulse's major Hippocrates Prize for Poetry and Medicine.

Finally, we seek to develop our field-leading work on **World Literary Studies** and continue to establish Warwick as a global centre for research in this area. The international recognition of WReC's work has been further consolidated by translations of their 2015 book, and a second collaborative study: *Keywords in World Literature*. *Keywords* includes established WReC members plus new appointments Vandertop and Din-Kariuki, and is also being shaped by Niblett and Okoth's expertise on commodities and extractivism, Tucker-Abramson and Varma's work on urbanism and infrastructures, and Freely, Gilmore, and Wright's innovations in the field of translation studies.

2. People**Equality and diversity**

Our staff are driven by the unit's long-standing commitment to equality and diversity in both our research and teaching. Comprising a thriving community of academic staff, postgraduates, and postdoctoral fellows, the unit's investment in diversity and equality is especially apparent in the rich scope of our research-driven teaching, which attracts a large number of BAME students. The unit's hiring strategy in this period has been to appoint colleagues at the early-career stage of Assistant Professor in order to animate our strategic aims and research priorities with the newest thinking. Given the disciplinary heterogeneity of early-career scholars, this strategy ensures both succession planning as well as the fulfilment of diversity and equality objectives. Since January 2014, we have appointed scholars from across the world, including six women (Din Kariuki; McDowell; Okoth; Tucker-Abramson; Wood; Vandertop); and four men (Franks; Meeuwis; Schroeder; West); and a female Widening Participation officer (Charlotte Pearce) who helps showcase the range of our research to local and national schools. Our most recent round of hiring secured four women, two of whom are BAME, a direct outcome of our renewed commitment to diversity and equality in 2017 following the foundation of a specific committee in English and Comparative Literary Studies to address this subject. The committee's 2018 collective plan of action committed the unit to diversity and equality training; diverse recruitment at student level; fair and transparent pay for all colleagues; diversity and equality in hiring practices; and a welcoming environment for all colleagues.

Following the formal acceptance of the document, the committee also produced a statement to be included in all academic hires, stressing our commitment to diversity, challenging discrimination, and promoting equality. We encourage applications from under-represented groups, including people who identify as Black, Asian or Minority Ethnic, women, people with disabilities, and those from economically disadvantaged backgrounds; and value highly applications from those who have worked or studied at post-92 institutions. The statement was used in the appointment of Din Kariuki, McDowell, Okoth, and Vandertop, as well as two Teaching Fellows. Applicants are requested to include in their cover letter information about how they will advance our equality, diversity and inclusions commitments in research, teaching, and service to the department. Our statement has since been adopted by other departments across the Faculties of Arts and Social Sciences at Warwick.

Staff development

Colleagues appointed to Assistant Professor level serve a period of probation (normally five years), during which they are supported in their research by departmental and University structures (including departmental mentorship, R&IS, and the Concordat to Support the Career Development of Researchers). Probationers in our unit are given up to 50% relief from teaching and administration roles to enable them to establish their research profile. Confirmation in post, and promotion to the rank of Associate Professor, is only gained after rigorous assessment of research, publication, and teaching strengths, as well as collegiality and contribution to the unit's community. Promotions are overseen by the Head of Department and Director of Research in term 3 of the academic year: colleagues may self-submit in term 2, or be nominated by departmental mentors or senior colleagues. The revised process was introduced in 2018 in line with a University-wide review of promotions (REF5a-3.3). It is our expectation that colleagues will work towards professorial status over the course of their careers through demonstration of an internationally visible research profile, one that shows clear evidence of sustained contribution to the broadly defined field of literary and comparative studies. Fifteen colleagues

were promoted above Associate Professor level in the period under assessment, reflecting the excellence of their research, pedagogy, and world-leading reputations in their fields.

There is a generous entitlement to research leave, including distinct impact leave. Colleagues are eligible to apply for one term of leave for every six terms served; leave terms can be 'banked' to allow for longer periods of leave to enable work on larger-scale projects or to bring major research outputs to completion; and impact leave can be accessed at any point in the cycle. Leave is granted on the basis of a research or impact plan, and assessed by departmental Research Committees (comprising the Director of Research, Head of Department, Director of Graduate Studies, Impact Officer, two nominated professorial colleagues, and two elected early or mid-career colleagues). All colleagues are encouraged to meet with the Director of Research and Head of Department to discuss bids for external funding, which are consistently supported as attested by the unit's success with the Leverhulme Trust, British Academy, National Endowment for the Humanities, and Humboldt Foundation. Early-career colleagues in particular receive additional support from our Director of Research and Postgraduate Professionalization Officer regarding the best places for publication, funding opportunities, the most significant conferences and international networks, and career development. One of the priorities of our Research Committee is to ensure proper awareness of each other's work across the unit as a whole, including our fortnightly Staff Research Seminar and regular research workshops that give colleagues a chance to meet informally and engage with each other's work-in-progress. In this way, the committee directly sustains the department's research culture, one that was moved online during the lockdown in order to connect staff and postgraduate students through our shared intellectual interests. Resourcing for academic staff and postgraduate students includes financial support for conference attendance, visiting archives and associated research expenses, currently set at £250 for staff and £150 for postgraduate research students. Colleagues are also encouraged to apply to Faculty-wide resources for conference participation and publication funding, including those offered by Warwick's Humanities Research Centre, the Humanities Research Fund, the Connecting Cultures Global Research Priority funds, and the Institute of Advanced Study (REF5a-2.9.1;2.9.2). Colleagues on fractional and fixed-term contracts are given equivalent support to undertake and complete research.

Warwick provides further support through annual career-development conversations, transferable skills training programmes, and career pathway support structures. The success of these is measured through staff engagement surveys and course feedback, as well as within the Research Staff Forum, which meets several times annually to focus on the furthering of research careers; an annual book-launch event, which showcases new publications from across the Faculty; and the early-career scholars' writing group. A regular series of training sessions is provided centrally by Organisational Development, which offers development opportunities on leadership and research-project management skills, self-reflective career development activity, online learning, and research during Covid-19; and bespoke skills training for Early Career Researchers is provided by the Institute for Advanced Study (IAS) (REF5a-2.9.2).

Encouraging impact

The unit has made significant changes in fostering impact as part of its staffing strategy and integrating impact into its internal and external research structure. Our Impact Officer has made impact administration a prominent part of our revised and extended workload model to recognize the significance of the role. Impact is now an essential feature in the university's

promotions criteria, and is embedded in the unit's recruitment procedures. Job adverts, applications and selection processes in recent hires placed emphasis on both the impact experience and potential of all applicants. Those selected for interview were asked to talk about their impact capabilities and existing or planned partners/collaborations.

Impact opportunities are regularly flagged in various fora, and through email notifications from Faculty and Departmental officers. Our Impact Officer attends Impact Lunches, Global Research Priorities workshops, and Impact initiatives in the Institute of Advanced Studies, and reports back (through email, individual meetings with colleagues, Research Committee, and departmental meetings) on potential impact opportunities, such as funding support and testimonials from other cases. There is regular communication between the unit's Impact officer, the Faculty Team, and R&IS (REF5a-1.7).

Colleagues based in WWP have actively participated in public events, interviews, and commissions on broadcast media as a result of their investment in impact. They are regular contributors to high profile media such as BBC R4's Front Row, In Our Time, the Today programme, and Women's Hour, as well as ABC Australia and BBC R3's *The Verb*. Kennedy has had several radio plays and essays showcased on BBC R4. Appearances and curatorial work at national and international festivals designed for richly diverse audiences are also much in evidence for WWP members: the 2018 PEN Pinter prize speech, stewarded by Freely and delivered by the Nigerian novelist Chimamanda Ngozi Adichie to a capacity-crowd in the British Library, attracted 45,000 YouTube hits; and Moss' talk at the BBC Gateshead festival in April 2019 (also broadcast on BBC R3) attracted a diverse audience. Our writers also lead on innovative non-academic courses and projects. Eaves led residential LGBT Writing Otherwise courses at the Arvon Foundation; and also co-founded (2018) the *Brixton Review of Books* with a print run of 3000, 200 of which go to the Black Cultural Archives, London. Since 2019 he has presented 'The Neuromantics' podcast with neuroscientist Sophie Scott. Morley has recorded multiple poems for the Poetry Archive, and his teaching podcasts, Writing Challenges, have received more than 100,000 downloads on iTunes. The underpinning ethos in all of this far-reaching engagement is not only to instil and enhance cultural appreciation in a variety of audiences, but also to change their views and foster new ideas and perspectives on the issues conveyed in that cultural work.

Research students

PGR enrolments since 2013 include 87 students (91% FT; 9% PT), 36% of which are international students. We have developed a robust system for screening and nominating candidates for PhD funding, which includes an initial interview with a supervisor, correspondence with other colleagues in the candidate's field, a process of collaboration between candidate, supervisor, and Director of Research on the research proposal, and a formal interview with two or more colleagues before admission. All colleagues in the department are trained in GDPR, data management, and confidentiality and integrity awareness, as well as equality and diversity and unconscious bias and bring these skills to the selection of PGRs. We have secured 69 awards from AHRC, M4C, Wolfson Postgraduate Scholarships, and our internal Centre for Arts Doctoral Research Excellence. PGR projects range across our specialisms and are characteristically inventive and dynamic. Theses successfully completed in this period address a remarkable range of subjects, from medieval animal studies and Ovidian female-voiced complaint poetry, to petro-capitalism in the Caribbean and Latin America, the environment on stage, Afro-Portuguese literature, and theological modernism. These projects frequently benefit from collaborative mentorships between English and Comparative Literary

Studies, the Centre of the Study of the Renaissance, the Yesu Persaud Centre for Caribbean Studies, and the Centre for Philosophy, Literature, and the Arts.

All postgraduate students participate in our regular research seminars and have the opportunity to present their work there. We administer a well-established annual Postgraduate Symposium for PGRs and PGTs, in which all new researchers are expected to present work in an internal colloquium, attended by our research community of staff and students. This helps develop confidence and presentational skills, and is part of our preparation of doctoral students and colleagues for post-doctoral activity in HE or elsewhere. It provides colleagues with an opportunity for further networking, and for establishing intellectual relations across broad areas of work. For many of our PGR students, the symposium is the initial testing ground for what will become their early publications. We run a programme of 'work in progress' sessions, in which staff and students can share and discuss current projects at all levels of study in a relaxed, informal, and supportive environment. Our Professionalization Officer runs a series of workshops designed for PGRs preparing to make applications for academic and non-academic posts. Within these provisions are a series of workshops focused on specific skills, including writing job letters, engaging with HR, building an online presence, interview techniques, and giving job presentations.

Our research groups (as outlined in section 1) have regular reading groups and workshops on material related to their fields (examples include readings groups dedicated to Feminism, Gothic studies, Poetry and Philosophy, Comparative Religions and Literatures, and our popular all-colleague reading group). Our Critical Theory Network brings PGR students from Warwick and partner institutions such as Paris-Sorbonne IV and UCP, Lisbon, to an annual colloquium in Venice to present their work-in-progress and assist them in moving towards publication. Preparation for a similar network has been built into our in-development MA in Environmental Humanities with Ca' Foscari, University of Venice.

We have a rigorous system of monitoring the progress of PGR students. In Year 1, candidates have probationary status and are registered as MPhil. At the end of Year 1, prospective PGR students submit 10,000 words of proposed thesis work and a revised synopsis as part of an upgrading procedure, comprising an interview with two colleagues based on the submitted work and a projected completion-timetable. This ensures students essentially have a supervisory panel (supervisor plus mentor and one other colleague), which gives them a solid structure within which to find support and encouragement. Based on full and part time registrations, 77.35 PGRs have completed theses with us from 2013–2019, several of which have resulted in field-leading monographs (Sourit Bhattacharya's *Postcolonial Modernity in the Indian Novel: On Catastrophic Realism*, Palgrave Macmillan, 2020; Joanna Rzepa's *Modernist Poetry and Theology: Rainer Maria Rilke, T. S. Eliot and Czesław Miłosz*, Palgrave Macmillan, 2020); and edited collections (Birgit Breidenbach's *Mood: Aesthetics, Psychology, Philosophy*, Routledge, 2019; Andrea Selleri's *Literary Studies and the Philosophy of Literature*, Palgrave Macmillan, 2016; Emanuelle Santos' *Via Atlântica*, 25, 2015, on Atlantic Triangles; and Nicholas Taylor-Collins' *Shakespeare and Contemporary Irish Literature*, Palgrave Macmillan, 2018). Graduates within this assessment period have also gone on to secure permanent academic appointments both across the UK (for example, at the Universities of Southampton, Sussex, Worcester, Essex, Brunel, Glasgow, Coventry, East Anglia) and also overseas (for example, Al-Imam Mohammed Saud University, Srinakharinwirot University, Indian Institute of Technology, Roorkee) as well as funded research fellowships and fixed-term posts elsewhere. Those who pursue non-academic careers have secured permanent positions as school teachers, publishers, writers, musicians, translators, and legal advisors.

Alongside our standard baseline (e-resources, secretarial and office support, and office space), resourcing for PGRs includes an annual £150 allowance to provide financial support for conference attendance and visiting archives. Students use the funds to give papers at conferences to establish their research profiles within internationally networked fields. The allowance can be used to match-fund bids to other sources of internal funding, including the Humanities Research Centre, and the Humanities Research Fund on which students regularly draw. Publication during the doctoral research period is the normative expectation, and most of our PGRs will have at least one significant piece of research published (an article or chapter rather than review) by the time of PhD completion. We encourage applications to postdoctoral positions that are advertised both internally and externally, and support the applications of our own PGR students and those from other institutions.

Our Postgraduate research students are extraordinarily successful in internal funding bids to the Humanities Research Centre and Institute for Advanced Studies, especially in relation to the organization of academic conferences. Examples in this period include: 'Cultures of Uneven and Combined Development' (2014); 'SF/F Now: SF, Fantasy and the Weird' (2014); '(Re)imagining the Insect: Natures and Cultures of Invertebrates 1700–1900' (2015); 'Mood: Aesthetic, Psychological, and Philosophical Perspectives' (2016); 'Devotional Writing in Print and Manuscript in Early Modern England, 1558-1700' (2017); 'Bites Here and There: Literal and Metaphorical Cannibalism across Disciplines' (2018); 'The Arab World as Ghurba: Citizenship, Identity, and Belonging in Literature and Popular Culture' (2019); 'Twenty-First Century Global Victorians: When East meets West' (2019); 'Flows and Floods: Changing Environments and Cultures' (2020); and 'Literature and Event: Reformulations of the Literary in the Twenty-First Century' (2020). Part of our PGR training also includes workshops on promoting the impact of research and specific Impact Lunches run by R&IS with the Centre for Arts Doctoral Research Excellence.

Postdoctoral Fellows

The unit has had significant success in attracting funded postdoctoral fellows awarded Leverhulme Early Career Fellowships, British Academy Postdoctoral Fellowships, the Warwick Interdisciplinary Research Leadership Programme (funded through the European Union's Horizon 2020 Marie Skłodowska Curie Actions COFUND scheme), and Warwick's Institute of Advanced Study. Between 2013 and 2020, the unit has secured sixteen early-career fellows, including Jackson, Taneja, Boast, Hughes, Warwick, Tackett, White, Sheeha, and Okoth (Leverhulme), Paye, Nolte, Leonard (WIRL-COFUND), and Malhotra, Bird, Grundy, and Van Raamsdonk (British Academy). Not only have these colleagues contributed to the unit's research income stream, but more importantly, their research across the unit's key priority areas of early-modern studies, performance history, environmentalism, poetics, and world literature has proven a vibrant contribution to our interdisciplinary research culture. All have contributed to workshops or presented their work for the Staff Research Seminar.

3. Income, infrastructure and facilities**Income and infrastructure**

This unit offers a thriving research culture in which colleagues are encouraged to pursue individual and collective projects. Complementing the research priorities outlined above, the unit also houses a series of dynamic research clusters and centres convened by academic staff, postdoctoral colleagues, and postgraduate students. These include Critical Environments, the Warwick Research Collective, Feminist Dissent, Poetry at Warwick, Comparative Religions and Literatures, and World Victorians. In addition, the unit contributes financially to the aforementioned centres on Philosophy, Literature and the Arts, Caribbean Studies, and the Renaissance, as well as the Early Modern and Eighteenth Century Centre. We are further supported by the Institute for Advanced Studies, a university-wide centre established to provide financial and intellectual support for interdisciplinary, innovative, and international research (REF5a-2.9.2).

During a period when national funding to the Humanities is in decline, the unit has sustained its success in securing research income. In 2013–2014, the unit's income was £568,000; in 2014–2015, £697,000; in 2015–2016 £605,000; in 2016–2017, £536,000; in 2017–2018 £394,000; in 2018–2019 £311,000; and in 2019–2020 £317,000. The unit's dedicated Research Funding Officer, embedded in the University's R&IS team, works with all staff and postdoctoral fellows to prepare bids for external funding (REF5a-1.7). With R&IS, the Head of Department and Director of Research advise on bids for internal funds that might help to seed new initiatives. We compete for funds to help us develop external bids; and R&IS are focused on highlighting relevant international funding possibilities to all colleagues.

The Library is especially supportive of the unit's research, and we have a dedicated Subject Librarian with whom we work closely to ensure that book and periodical purchase corresponds to the developing and established research activities of colleagues. For the period 2015–20, library spend on resources for the unit has been £699,925, excluding expenditure on interdisciplinary packages such as JSTOR, Project Muse, EEBO, and ECCO. The unit also has access to archives in Warwick's Modern Records Collection, including the Sivanandan papers, a major research resource for the study of race and ethnic relations from the mid-1960s to the present; important papers on trade-unions relevant to our work in cultural history; the British Petroleum papers, used by colleagues working in the Energy Humanities; an extensive collection of small press poetry publications; and developing collection of early printed books.

Impact and open access

The unit's open-access work is strongly supported by the University (REF5a-2.10). Warwick's institutional repository for peer-reviewed manuscripts is called WRAP (Warwick Research Archive Portal). All staff members in the unit are required to set up a WRAP profile. WRAP hosts information relating to journal articles, conference papers, working papers, and theses, as well as providing citations to colleagues' bibliographies, including monographs and edited collections. University policy states that in order to be eligible for inclusion in the current REF round, journal articles and conference papers accepted on or after 1 April 2016 must be deposited in WRAP. Senior colleagues widely publicised the new requirements to familiarise staff members with the procedures and to assist them in entering work onto WRAP. In

addition, several staff have worked with open-access publishing projects. Macdonald's *After Oil Collective* produced a collectively written short monograph available on the *After Oil* website since 2016; a special issue of *Humanities* with Carla Sassi (University of Verona) on Environment, Ecology, Climate and 'Nature' in Twenty-First Century Scottish Literature; and the co-authored *The Royal Society of Edinburgh Research Network in the Arts and Humanities Connecting with a Low-Carbon Scotland* (2018). De Medeiros is one of the three editors of the leading journal of Pessoa studies, *Pessoa Plural*, an open-access publication hosted by Brown University. All publications of his CES Memoires project are also on open access.

The department encourages all staff to take advantage of the opportunities to focus on impactful activity. Regular communication cascades inform staff of training and funding opportunities available beyond the department, such as workshops and initiatives run by Warwick Ventures, the Faculty Impact Team (developing impact plans, Online Resource Banks, Impact Lunches, Impact Newsletter) (REF5a-2.6), and IT services. The Global Research Priorities scheme, especially Connecting Cultures, has been a useful source of funding for impact activity; and external funding applications for impact are strongly encouraged (REF5a-2.9.1). Current impact advice workshops are focused on creating new impact pathways.

Several staff have made successful applications to the Warwick Impact Fund (REF5a-2.7), including Prescott (2014–2015, £48,861; 2016–2017, £4240; 2017–2018, £7516), Rutter (2014–2015, £2796; 2017–2018, £20,864), *The Warwick Review* team (2014–2015, £44,258), Varma (2016–2017, £10,301), and Howard (2016–2017, £4420; 2017–2018, £6425). Prescott and Barry were both awarded Warwick Impact Leave (2018–2019). We have also secured a number of successful applications for the delivery of impact from the Humanities Research Fund, including Purcell (2018–2019, £675), Barry (2017–2018, £1889), Taylor (2017–2018, £545), Prescott (2014–2015, £1800; 2016–2017, £1335; 2017–2018, £2500; 2020–2021, £2500), Howard (2014–2015, £2387; 2016–2017, £700; 2017–2018, £2000), and Taneja (2014–2015, £1767).

External funding

The unit has developed a systematic and peer-supported approach to grant applications. For example, Niblett, PI of a recently successful Leverhulme award on 'World Literature and Commodity Frontiers: The Ecology of the 'long' Twentieth Century' (£244,222), has coordinated a series of workshops and one-to-one sessions with colleagues to pool experience and insight and to foster grant-writing skills. Gilmore's Leverhulme award on 'William Jones: Oriental Poetry, Latin Scholarship, and the European Enlightenment' (£249,968) has also brought together a postdoctoral and PGR candidate to focus on translation and poetics. Macdonald's £756,382 grant from the Formas Swedish Research Council for Sustainable Development was shared with colleagues at Lund University (in Climate Modelling, Systems Engineering, and Political Science) and Utrecht University (in Urban Studies and Sustainable Development), bringing £96,000 into the unit. The four-year framework involved several research and outreach projects led by this unit in the area of the Energy Humanities.

We have a number of key funders and funding opportunities available to us, including the AHRC, the British Academy, and the Leverhulme Trust. Barry, Moss, and Eaves have built relationships with the Medical Humanities arm of the Wellcome Trust, a long-term strategy which we hope will provide access to further funding schemes (such as Barry's collaboration

with Victoria Rimell in the Department of Classics and Ancient History on chronic pain and healing from antiquity to the NHS). We also seek to build similar collaborative platforms with other units across all faculties in order to undertake interdisciplinary research with the goal of opening up new streams of funding.

External Funding for Impact comes mainly from AHRC, the Leverhulme Trust, the British Academy, and internally from strategically allocated HEIF funds routed via the Warwick Impact Fund, the Warwick Impact Leave Scheme, the HRF, the Public Engagement Fund, Warwick Ventures' Ideas Fund, the Connecting Cultures Global Research Priority and (more indirectly) the Institute for Advanced Studies. Secondary and derivative support comes from the project partnerships themselves. Prescott's Shakespeare on the Road project is funded in part by £50,000 from the Warwick Impact Fund (an Impact Leave award for £10,000 and £10,500 from the HRF for the satellite project 'Shakespeare in Havana'), and also partners with fourteen Shakespeare festivals across the US, the British Council, the Escuela Nacional del Teatro (Cuba), and HM Leicester Prison (for which work Prescott is supported by an IAS grant). The RSC contributed £20,000 to Taylor's 'Draw New Mischief: 250 Years of Shakespeare and Political Cartoons' that resulted in five new acquisitions by the RSC for its permanent art collection, and which toured to the Barbican in 2018. Rutter secured £20,000 from the Warwick Impact Fund for her 2018 exhibition 'Hear the Ambassadors: Shakespeare, Wotton and the Performance of Embassy Then and Now', a collaboration between the university and the Shakespeare Birthplace Trust. Her 2016 staging of *The Merchant of Venice* in the Jewish ghetto in Venice was the culmination of a multi-partner three-year European funded project (€250,000). Howard's work uncovering the legacies of BAME performers of Shakespeare was funded by a major three-year AHRC grant of £500,000, and assisted by three AHRC-funded scholars. The grant supported Howard's drama documentaries on Robeson and Aldridge, Sita Thomas' filmed collaboration with Tara Arts (Tara Arts Macbeth, YouTube), and Jamie Rogers' BAME performance database, which has 900 active users per month (Thomas and Rogers were both students in the unit). Howard also made a key intervention in the bid to secure Coventry City of UK Culture 2021 by committing the city to a year of theatre for a new generation made by black and Asian theatre-makers. Prescott has consulted with the National Theatre's artistic director Rufus Norris on *Macbeth*, which played into summer 2018, toured until April 2019, and was screened in cinemas from late May 2018. Prescott also conducts workshops on *Richard III* and *The Tempest* in Leicester prison, to be aired on National Prison Radio. Rutter's Delmas Foundation grant to construct a 'Digital Diplomatic Bag' of the ambassadorial papers generated by Henry Wotton's appointment by King James to the Venetian Republic (1604–1610) is a collaboration between Warwick, the National Archives, London, and the Archivio di Stato, Venice. The fully searchable 'Bag' will present page-by-page digital images of the documents alongside transcriptions and translations.

Secondary funding comes from collaborations with Warwick Arts Centre and Being Human Festival of the Humanities. Barry has secured two rounds of AHRC funding: AHRC Exploratory Award Science and Culture theme (£16,323, with Exeter) and AHRC Networking Award (£35,953, with Bristol) for her work on medicine, modernism and the mind, including a collaboration with the New York Institute of Psychiatry. She is also part of a Norwegian Funding Council-supported project (£10,731) on older age in medicine, psychology and literature. Our research-ambitious unit enables consistent funding applications to the British Academy, AHRC, Leverhulme, RCUK, Wellcome, and ERC.

Future strategic aims

The unit's capacity for major collective funding bids and collaborative work will be greatly enhanced by the new state-of-the-art £58m Arts and Humanities Building (REF5a-4.2) and £33m Warwick Arts Centre (REF5a-4.3.3), forming an arts plaza in the centre of campus. The new building in particular will bring this unit's colleagues together in one space for collaboration, creativity, innovation, and public engagement in research, impact, and teaching. Macdonald's 'Decarbonized Futures: Life After Oil', for example, is a new impact case comprising performances, public talks, screenings, and exhibitions based around future imaginaries of life and society after oil to provoke climate action. 'Carbon Ruins' a portable 'Museum of the Future' based around objects and narratives of zero carbon society will be curated for our new plaza.

We also seek to expand the unit's specialism in gaming, currently supported by undergraduate research, and linked to Leamington Spa, a centre of the UK gaming industry; and screenwriting, supported by the plaza's three new digital auditoria and writing rooms. Finally, we will continue our high rate of applications to postdoctoral fellowship programs, which has increased sharply within the current assessment period. Our Leverhulme Early Career and British Academy Fellows, Warwick Interdisciplinary Research Leaders, and European Union Horizon 2020 scholars are at the heart of our evolving research culture and part of our new collaboration with Ca' Foscari, University of Venice, on the Environmental and Energy Humanities.

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

Our work makes a serious and substantial contribution to the vigour and sustainability of literary studies in the twenty-first-century. It reaches out globally (apparent in our many invitations to present forthcoming work internationally, both by individuals and by research groupings as well as our reciprocal invitations to an international array of speakers), while retaining a strong commitment to enlivening the national, regional, and local conversations in cultural affairs and policy.

Benchmark publications

Our major publications set the benchmark and transform the state of play in all of research priorities. In **Environmental and Energy Humanities**, Niblett's *World Literature and Ecology*, Boast's *Hydrofictions: Water, Power, and Politics in Israeli and Palestinian Literature*, and Mukherjee's *Final Frontiers: Science Fiction and Techno-Science in Non-Aligned India* assess literary responses to the construction of science, biophysicality, and energy in relation to specific global locations, linking them to work in **World Literary Studies**. Driven by the Warwick Research Collective's (WReC's) collaboratively written and field-forming *Combined and Uneven Development*, books in this field connect literature to the capitalist world system, including Vandertop's *Modernism in the Metrocolony* and Shapiro's co-authored *Pentecostal Modernism: Lovecraft, Los Angeles, and World-Systems Culture*. Gardiner's *The British Stake in Japanese Modernity: Readings in Liberal Tradition and Native Modernism*, Medeiros' *O Silêncio das Sereias*, and Wright's *Literary Translation* focus on the interpretation and dissemination of world literature to deepen the unit's investment in comparativism. Docherty's

work extends this investment into discussions of analysis and interpretation in his influential books *The New Treason of the Intellectuals*, *Literature and Capital*, *Political English*, *Universities at War*, and *Complicity: Criticism between Collaboration and Commitment*.

Our work in **Poetry and Poetics** also overlaps with our work in Environmental Humanities (Mason's *Christina Rossetti: Poetry, Ecology, Faith*, which reinterprets Rossetti's poetry in the light of eco-theology), politics (West's *Dryden and Enthusiasm*, which re-presents Dryden's dramatic and essay-form responses to enthusiasm as an at once divine and political source of authority), power (Bates' *On Not Defending Poetry: Defence and Indefensibility in Sidney's Defence of Poesy* re-reads this foundational text using economic criticism), and creativity (Morley's collection, *Fury*, was selected as a Poetry Book Society Autumn 2020 Choice, and was shortlisted for the 2020 Forward Prize for Best Collection). This intellectual cross-pollination is also apparent in our **Creativity, Theatre, and Performance Studies** publications, including Eaves' *Murmur*, Winner of the 2019 Wellcome Book Prize, Moss' dazzlingly reviewed *Ghost Wall*, Leach's *Smile of the Wolf*, Vann's *Bright Air Black*, and Kennedy's *Serious Sweet*, as well as several pioneering monographs on the theatre, including Frank's *Subscription Theater: Democracy and Drama in Britain and Ireland, 1880–1939*, Meeuwis' *Everyone's Theater: Literature and Daily Life in England 1860–1914*, and Rutter's *Antony and Cleopatra*.

Our work in **American Studies** is similarly authoritative. Tucker-Abramson's *Novel Shocks: Urban Renewal and the Origins of Neoliberalism* and Grundy's *A Black Arts Poetry Machine: Amiri Baraka and the Umbra Poets* join Shapiro's co-authored *Pentecostal Modernism* to rethink this field in relation to neoliberalism's subjective, affective, and ideological structures. Our current work in archival and manuscript studies founds our new research grouping in **Book History**, which both engages in monumental textual recovery (Botley's four-volume *The Correspondence of Isaac Casaubon in England* and *Richard 'Dutch' Thomson: the Life and Letters of a Renaissance Scholar*; and Clarke's co-edited five-volume *John Nichols' The Progresses and Public Processions of Queen Elizabeth I*, which won the 2016 MLA Prize for Best Scholarly Edition), and readings of form (Taylor's *The Politics of Parody: A Literary History of Caricature, 1760–1830*; Gilmore's New Critical Idiom book, *Satire*; and Mack's *Reading Old Books: Writing with Traditions*).

Book series

The importance of some of the work produced within the unit is attested not only by citations and invitations to present our work nationally and internationally, but also by the editorial work of colleagues overseeing their own monograph series. Mason's co-edited 'New Directions in Religion and Literature', published by Bloomsbury, started in 2010, now has over twenty titles, over half of which were published since 2013. Katz's 'Bloomsbury Studies in Critical Poetics' series, founded in 2016, comprises five monographs on diverse fields such as affect studies, queer poetics, lyric pedagogy, and black arts. Mukherjee's co-edited Palgrave series, 'New Comparisons in World Literature', which seeks to define the field of world literary studies, has published sixteen titles since its inception in 2016. Rutter co-edits the Manchester University Press 'Shakespeare in Performance' series, which highlights performance criticism influenced by gender and queer theory, postcolonial and race studies, and the evolving use of digital technology and intermediality. Her own monograph for the series, a performance history of *Antony and Cleopatra* (2020), offers an analysis of how racial and cultural differences have been inscribed in performances from 1606 to the present that will demand the attention of anyone

writing about the play in the future. We also play a leading role in online publishing through the 'Warwick Interdisciplinary Studies in Humanities' ebook series for Bloomsbury.

Partnerships and collaborations

We participate in a number of partnerships and collaborations nationally and internationally, including with the English Association, the Shakespeare Birthplace Trust, Low Carbon Scotland, the After Oil School, Swedish Formas and the Utrecht Urban Futures Studio. Macdonald's Climaginaires project with Lund, Utrecht, and Durham brings together literary critics, political scientists, materials engineers, ecosystems modellers, urban geographers, and art historians, and it has curated the 'Anthropo-Scenes Climate Fiction Competition' featuring short stories, screenplays, art and design fictions, comics, and the Museum of Carbon Ruins, a speculative futures exhibition, which has been curated and displayed in various public venues. Mason's research collaboration with colleagues at Baylor University and Lancaster University led to the group's flightless conference, 'Ecology and Religion in Nineteenth-Century Studies' in 2019. The digitally-linked event comprised scholars from literary criticism, cultural history, theology, ecology, food/water studies, and global studies, and was freely streamed to 745 individual viewers from 23 countries and over 160 cities. Rutter's 'The Shylock Project: Shylock in and Beyond the Ghetto' was a four-year project co-funded by the Creative Europe Programme of the European Union in partnership with Fondazione Giorgio Cini, Ca' Foscari, University of Venice, Warwick and Queen Mary, London, comprising summer schools (2015, 2016), performances (the first ever production of *The Merchant of Venice* in the Venice Ghetto), and symposia. In 2017, project collaborators disseminated their research: Rutter organised, hosted, and introduced an international interdisciplinary conference at Warwick, 'Hard Words for Children: Translation and The Merchant of Venice' (February 2017) and was the respondent at the conference 'Shylock's Shadows: Postmemory and Performance' in Munich (May 2017). Connected to this work is Rutter's co-edited *Shakespeare in and Beyond the Ghetto* for Arden/Bloomsbury, the importance of which has been underlined by her subsequent appointment as the RSC's Impact Director.

Our outputs, impact activity, and research is inter- and multi-disciplinary. Funding is available to enable colleagues to undertake research trips to archives and copyright libraries. This funding is additional to our annual guaranteed research allowance which can be used to fund participation in international conferences (often with the expectation of subsequent publication, although not conditional upon that), or as seed money to help prepare bids for external funding, or as resourcing to help establish networks either nationally or internationally, with expectation of substantial research developments and publications or collaborations in due course. The allowance can also be used as match-funding in bids to numerous internal sources, which are supported by the Head of Department.

External engagement

Several colleagues act as international experts and/or consultants to Research Councils in the UK and internationally. Rutter consults for the RSC, Howard for the Globe, and Prescott for the National Theatre. Macdonald has worked for the European Science Foundation Fellowship Scheme and reviewed for the Canadian Social Sciences and Humanities Research Council; Mukherjee reviews for the Irish Research Council's Fellowship program; Docherty for Australian Research Council, British Council; Rutter was consulted by the Wolfson Foundation on the Globe's 'Project Prospero' bid (2018); Botley regularly reviews European grant applications from the ERC and HERA; and de Medeiros and Docherty recently led assessment of all of Portugal's

Arts & Humanities Research Institutes. Colleagues holding professorial posts do regular national and international assessments of tenures, promotions, and professorial appointments.

All colleagues in the unit are engaged with peer review for the leading university presses, academic publishers, and leading journals in the field of literary and cultural comparative studies. Many colleagues serve or lead on editorial boards of major international journals: De Medeiros for *eLyra: Revista da Rede Internacional Lyraempoetics*; Lazarus for *Ariel: A Review of International English Literature*; Cambridge *Journal of Postcolonial Literary Inquiry*; *Cultural Critique*; *Diaspora: A Journal of Transnational Studies*; *Differences: A Journal of Feminist Cultural Studies*; *Historical Materialism*; *Journal of Commonwealth and Post-Colonial Studies*; *Race & Class*; Mason for *Literature and Theology*, *Literature Compass* (Romanticism), the *John Clare Society Journal*, and is co-editor of the Oxford University Press journal *The Year's Work in Critical and Cultural Theory*; Rutter on *Shakespeare Bulletin*, *Shakespeare: The Journal of the British Shakespeare Association*; Shapiro on *Radical Americas*, *UNITAS: International Journal of Advanced Research in Literature, Culture and Society*, *New Formations*, *Comparative American Studies* and *Literature Compass*; Docherty on *Comparative Criticism*, *Journal of European Studies*, *Shakespeare in Southern Africa*; and Mukherjee on the *Journal of Commonwealth Literature*, *Victorian Literatures and Cultures*, and the *Journal of Victorian Culture*.

Conferences and prizes

Many colleagues have organized major conferences across our research priorities, including 'Questioning Religion' (2014); 'Keywords: Nineteenth-Century American Studies in the Twenty-First Century' (2015); 'For a Materialist Psychoanalysis' (2015); 'World Victorians' (2016); 'Spectrum Ends of World Literature' (2016); 'Imperial Cultures of the United States' (2017); 'Petrocultures: Transitions' (2018); 'Tales of Terror: Gothic, Horror, and Weird Short Fiction' (2019), as well as events organized by Critical Environments, Poetry at Warwick, and Comparative Religions and Literatures. Virtually all colleagues have given at least one major international conference keynote address. Many colleagues have won major international prizes, or been shortlisted: Franks received the 2018 American Society for Theatre Research' Gerald Kahan Scholar's Prize Honourable Mention for best published essay in the field; Freely won the Lois Roth Award in 2016; Docherty received an Honorary degree, D.Litt., University of Kent for 'academic achievements and commitment to higher education' in 2016; De Medeiros received the PEN Portugal prize for best critical book in 2016; Morley won the Ted Hughes Award for Poetry in 2016, the Cholmondeley Award for Lifetime Contribution to Poetry in 2017, and was elected Fellow of the Royal Society of Literature in 2018; Kennedy was shortlisted for the Frank O'Connor International Short Story Award 2014, the Man Booker Prize in 2016 and won the Heinrich Heine Prize in 2016; Storey was awarded a Houghton Library Visiting Fellowship, Harvard University in 2015; Shapiro received a Salzburg Global Fellowship and University of California Humanities Research Institute Fellowship in 2015, and the Liverpool University Press Award for Outstanding Journal Reviewers for services to Science Fiction Film and Television in 2018; Moss was shortlisted for the Wellcome Book Prize in 2015, 2016, and 2017; Macdonald won the Science Fiction Research Association's Pioneer Award in 2015; Forman was awarded the Sonya Rudikoff Prize for best first book in Victorian Studies in 2014; Leach won the Dylan Thomas Prize in 2015; Vann was awarded a Dublin Literary Award in 2016; and Eaves won the Goldsmiths Prize in 2014, a Ted Hughes Award in 2016, the BBC National Short Story Award in 2017, and the Wellcome Book Prize in 2019. Eaves' Wellcome win is connected to Warwick's collaborative Alan Turing Institute, which influenced his imaginative retelling of Turing's hospitalization in *Murmur*.

The unit also oversees the granting of literary prize money. The much-celebrated Warwick Prize for Women in Translation awards an annual £1000 prize, equally divided between the writer and her translator(s); Hulse helps to administer the annual Hippocrates Prize for poetry; Freely is Chair of PEN; and the unit is partnered with the Sunday Times Young Writer of the Year Award and offers a residency to the annual winner. Freely has also served as judge for the major international award, The Man Booker Prize (2019); Morley for the Literature Matters Prizes, aimed at younger and BAME writers (2019); and Mason for the National University of Ireland Dr H. H. Stewart Literary Scholarships and Prizes in English (2020–ongoing).

Impact

In our 'Impact' section above, we have provided documentation of a number of research-led activities across the unit of assessment, which collaborate with a broad base of beneficiaries, stakeholders, and partners. These range from creating databases, high-profile publishing in newspapers and media presentations, documentary work (television, radio, print, digital), involvement in such public fora as poetry slams and (local, national and international) festivals and publishing events, prestigious literary competitions, podcasts, museum exhibitions, school and prison visits, and social media sites (for example, Skinner's ecopoetics blog; Eaves' 'Neuromantics' podcast; Prescott's 'Shakespeare on the Road' website; Taneja's interactive 'Shakespeare and Human Rights' website); a broad range of 'live' programmes featuring presentations, exhibitions and performance addressing the cultural circulation of Shakespeare; multiple collaborations (from cartoon exhibitions to training actors, audiences and directors) with artistic and cultural institutions from the Royal Shakespeare Company, The National Theatre and Shakespeare's Globe to multiple emerging and fringe companies; various projects designed to raise awareness of the experience and contribution of members of ethnic minorities to British culture and to explore the power of cultural interventions on/from post-Windrush 'minority' communities in Britain; a research initiative on ageing, cognitive decline, and mental health that engages medical and care professionals, patients and the wider reading public; the founding of the online magazine and event project, *Feminist Dissent*; and the public promotion of a broad range of creative writing pedagogy and translation work produced to advance intercultural understanding.

Contributions to economy and society

The dizzying proliferation of media and information technology today has not seen, despite predictions, the fading of literature from society. On the contrary, literature and literary studies remain a vital mode of critical and creative interrogation of our world. The hugely diverse work produced by this unit is powered by a complete commitment to the regenerative and restorative powers of literature. As documented above, our researchers and writers engage widely with the non-academic world while producing editions, monographs, and methodologies that have redefined the field and proven indispensable sources for future scholars.

The unit's achievements have an extraordinarily large footprint in the indispensable work of widening and deepening the channels of communication between literary cultures and society. Examples include its contributions to Coventry City of Culture 2021, international forums like PEN, Booker International, and the EuroScience Open Forum, and national institutions like the BBC, the RSC, and Parliament. Our research affirms the existence of an open, pluralist, and progressive society dependent on an active and critical literary culture where dissent and assent, innovation and conservation, dialogue and monologue are all in free play.

