**Impact case study (REF3b)**

**Institution: Royal Holloway, University of London**

**Unit of Assessment: English**

**Title of case study: The Faerie Queene Now: Remaking Religious Poetry for Today’s**

**World.**

**1. Summary of the impact** (indicative maximum 100 words)

This creative/critical collaboration sought to reclaim Spenser’s *The Faerie Queene* for today’s world, investigating how to remake this religious poem and national epic for diverse audiences and users, and exploring its potential to revivify religion and society, through artistic works and new liturgies. Impact beyond the academy was always at the conceptual heart of the project. Bringing together members of different faith groups, school communities, and cultural practitioners (musicians, puppeteers, poets), it engaged them in debate and sought to produce new cultural forms that would not only contribute to cultural life but affect civil society and public discourse. An unforeseen if powerful impact was a national debate and controversy over deployments of the figure of St George.

**2. Underpinning research** (indicative maximum 500 words)

The research that underpins this project is twofold: first, an investigation into how Spenser’s vast 16th-century nationalist and religious poem might resonate with today’s debates about the role of religion in national identity; secondly, an exploration of how a canonical but languishing work could be revivified and made more relevant through discussion among different interest groups, and thence feed into creative practice. Several insights of this research are timely since they are precisely about building bridges between Universities and audiences beyond them.

The project, which began on 1 April 2010 and continued through to the end of 2011, is underpinned further by research that pre-dates the project’s inception. The Principal

Investigator was Professor Ewan Fernie (Royal Holloway 2003-2010) with co-investigator Dr Simon Palfrey (Oxford), each attending to different strands of the project. The [website](http://www.rhul.ac.uk/english/faeriequeene/index.html) provides further context. Fernie had already interrogated Renaissance spirituality, having co-edited *Spiritual Shakespeares* (2005). He had also, in a series of writings, explored the aesthetics of immediacy in direct experiences of poetry and drama. His argument emphasized commitment to the present and opposed the relentless drive to contextualize literature historically that dominates critical work. Editing the series ‘*Shakespeare* *Now’,* and calling this project ‘The Faerie Queene *Now’,* Fernie points to the ‘presentism’ which underpins the project, informing its central aim of investigating how the experience of Spenser’s poetry *today* can illuminate and shape immediate concerns emerging in our world, in the here and now, such as post-imperial guilt or national identity. Fernie had, furthermore, explored critical/creative dialogue through a collaboration with Dr Palfrey, *Dunsinane,* a re-writing of *Macbeth.* Professor Shapcott (Royal Holloway since 2004), a collaborator in the project, has a record of cross-media explorations and collaborations, which informed her creative engagement with the project. Her collection, *Of Mutabilitie*, which explores transformation and mortality and whose title refers to one of Spenser’s most celebrated works, won the Costa Prize in 2011. Professor Sir Andrew Motion (RHUL English) also contributed verse to the inaugural events, bringing together the creative and critical strands of our Department.

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The project was built on the firm foundation that this research and creative practice provided. It also explored its own research questions through a consciously experimental collaborative process, comprising two strands: the ‘Liturgical Project’ and ‘the Fable and Drama project’. The first of these involved exploratory workshops, led by Fernie and the Reverend Canon Shanks of Manchester Cathedral which, beginning in April 2010, brought together a diverse set of people including Jo Shapcott; Professor Michael Symmons Roberts of Manchester Metropolitan University; Reverend Canon John A. Ovenden of St George’s Chapel, Windsor; Martin Denny, Director of the Windsor Festival. The event was recorded and can be listened to here: backdoorbroadcasting.net/2010/04/the-faerie-queene-liturgy-project/

Exploring the relationship between a diverse and shifting English society and its religious traditions, it aimed to forge new poetic and religious forms. The collaborative insights of this research led to events at Windsor and Manchester Cathedral. The ‘Fable and Drama’ strand was conceived by Fernie and Palfrey but, being led by Palfrey, the impacts of that project will only be considered here insofar as they relate back to research carried out at Royal Holloway. These strands and the various constituencies came together in two events detailed below.

**3. References to the research** (indicative maximum of six references)

**Outputs**

1. Ewan Fernie (ed.), *Spiritual Shakespeares* (Routledge, 2005).

Reviewed:

<http://muse.jhu.edu/journals/shq/summary/v057/57.2hammill.html> and

<http://shakespearenowseries.blogspot.co.uk/p/critical-acclaim-for-series.html>

1. ---, ‘Shakespeare and the Prospect of Presentism', *Shakespeare Survey* 58 (2005)
2. ---, ‘Action! Henry V', in *Presentist Shakespeares,* ed. Hugh Grady and Terence Hawkes (Routledge, 2007)
3. ---, (ed), *Redcrosse: Remaking Religious Poetry for Today’s World* (Continuum, 2012). (Includes full text of the liturgy with reflections on the issues it raises and the public controversy it caused.)
4. Project Website: <http://www.rhul.ac.uk/English/faeriequeene/>
5. Jo Shapcott, *Of Mutabilitie* (Faber, 2010).

**Funding**

* + AHRC Funding (£69,681);
  + LCACE: (£5000, awarded to Fernie for ‘Music for the Faerie Queene *Now*’ project, for use within the period of the project);
  + PRS for Music Foundation (£2000, awarded to Rupert Gough and the RHUL Choir for commissioning the Faerie Queene Canticles 2010-11);
  + Arts Council England (£3,000 for Andrew Taylor and the ‘liturgy strand’ of the project, 2010-11).

1. **Details of the impact** (indicative maximum 750 words)

The areas in which the impacts of this research and its related project are found include

* civil society, by sparking debate and challenging cultural values
* and cultural life, by forging and inspiring new religious and cultural forms, while also bringing cultural heritage to life.

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Both of these were enhanced by the interdisciplinary nature of the project. Crossing the borders of secular and theological domains, academics joined forces with poets and priests, composers and actors, designers and directors, musicians and members of the public.

The project’s aims of reaching **civil society** beyond academia **–** including **religious** **institutions –** brought both anticipated and unanticipated results. Public awareness of keyissues of religion, nationalism, cultural identity, and the meanings of spiritual and sacred icons, was achieved in a range of powerful ways. Using material from the conferences and workshops, **a new civic liturgy** was presented as part of a special service at Manchester

Cathedral shortly after St George’s Day 2011 (delayed because of the timing of Easter). This incorporated giant puppets of St George and the Dragon, designed by a Catalan group, and constructed by people from the Booth Centre and the Mustard Tree, two of Manchester’s largest homeless shelters. Publicity was widespread with reports in the media, including *Radio 4’s ‘Today Programme’* (see References). The event was well attended and arousedcontroversy: the fact that St George was represented with dark skin (drawing on Mark

Cazalet’s 2001 reredos painting in the Cathedral) generated hostile responses from the

English Defence League and the British National Party, who sent hate-mail to the Cathedral and threatened to picket the Cathedral on the day of the service. This led to further coverage and debate in the national press (see References), on blogs and in sermons at Manchester Cathedral, to which the congregation responded supportively. *The Independent*’s report, for instance, was followed up by 217 comments, and the controversy was picked up by

Diarmaid MacCulloch in his 2012 BBC documentary ‘How God Made the English’.

The Liturgy strand led to several events**, enhancing cultural life:** (1) the collaborative work ‘Redcrosse’, devised by Fernie, Shapcott, Motion and Michael Roberts, with music by the composer of ‘Acoustic Triangle’, was premiered in St George’s Chapel at the Windsor Spring Festival in 2011; (2) a new musical work ‘The Faerie Queene Canticles’ based on the devised liturgical text was subsequently commissioned with music, again, from the composer of the trio Acoustic Triangle. This was performed and recorded before 360 people at Romsey Abbey (8 July 2011), accompanied by the Royal Holloway choir. This has been performed again since (at St George’s Bristol, 5 May 2012). Royal Holloway choir and Acoustic Triangle now collaborate regularly. (3) The ‘Redcrosse’ project was, moreover, taken up by the RSC for performance in Coventry at the Cathedral’s jubilee celebrations in 2012, directed by one of the RSC’s Assistant Directors. Not in the original plans, this illustrates how the research inspired new cultural forms.

This and the project’s other strand (Fable and Drama) were united for two distinct interdisciplinary events: first, a cross-sector conference reflecting on poetry and spirituality, hosted by Cumberland Lodge in January 2011 which in turn contributed to a closed performance at Shakespeare’s Globe (February 2011), and led to a second event, a ‘Poet in the City’ public arts day at Kings Place on 7 March 2011, with Fernie and Shapcott reading their work, and performances, readings and academic debate taking place. The project has thus contributed to **cultural life** by inspiring new work from a range of artists, spurring public performances of new and existing works of art.

The complex historico-religio-literary enquiry initiated by Fernie and Palfrey, helped by Shapcott and Motion, reached a wide and diverse range of cultural and critical constituencies. In mediated forms the project has come to the potential notice of the 350,000 regular *Guardian* readers, 200,000 *Independent* readers, and circa 1.4 million for a Radio 4 feature on the project on 14 May 2011. It has an afterlife in the repeated performances by the RSC and Tim Garland, and also in the liturgy being taken up in a

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number of churches, including St George’s in the East and St George’s Hanworth. Dr Rowan Williams described it as making ‘with immense imaginative energy and honesty… a unique contribution to what is often a pretty sterile discussion of who we are in these islands.’ (Endorsement printed on *Redcrosse*). It is having an influence on the way the Anglican Church perceives its liturgical tradition (see Shanks) and how it engages with academia and literature: a ‘Literature and Liturgy’ project at Regents Park College, Oxford, inspired by the project as a whole, will be commissioning creative work with a liturgy based around *A Midsummer Night’s Dream*. Its impact is ongoing and it is providing a model for further experiments in such interdisciplinary forms (around the 400th anniversary of Shakespeare’s birth, for instance, in 2016 – see source 4.

**5. Sources to corroborate the impact** (indicative maximum of 10 references)

**Evidence of Public debate concerning the deployment of St George:**

1. *The Guardian*, 24 January 2011:‘Poets enlist for Quest to Pull St George from theJaws of the Far Right’, <http://www.theguardian.com/books/2011/jan/24/poets-enlist-st-george-liturgy>
2. *The Independent*,22 April 2011: ‘Saint George, the Canon and a Flood of Right WingHate’, followed by 217 comments. <http://www.independent.co.uk/news/uk/home-news/saint-george-the-canon-and-a-flood-of-rightwing-hate-2271982.html>
3. *Manchester Evening News,* May 7 and 9, 2011:<http://www.manchestereveningnews.co.uk/news/greater-manchester-news/manchester-cathedral-event-depicting-st-860164> <http://www.manchestereveningnews.co.uk/news/greater-manchester-news/video-manchester-cathedral-event-depicting-860198>

**Impact on project partners beyond the academy (eg. Manchester Cathedral, artistic performers):**

1. Account of hate mail sent to Manchester Cathedral’s Canon Theologian: ‘A Desire for the Impossible’ in *Redcrosse*, ed. Ewan Fernie (Bloomsbury: 2013), especially pp. 66-77.
2. The composer of the trio Acoustic Triangle can provide details of impact on work of musical performers, <http://www.audio-b.com/acoustictriangle>
3. The RSC Assistant Director can provide details of the Impact on theatrical work, see [http://www.britishtheatreguide.info/news/rsc-sent-to-coventry-for-poeti-900,](http://www.britishtheatreguide.info/news/rsc-sent-to-coventry-for-poeti-900) 7. Testimonials and reviews on *Redcrosse* showing impact on Church of England and other partners: <http://www.bloomsbury.com/uk/redcrosse-remaking-religious-poetry-for-todays-world-9781441138996/>
4. The Programme Director can provide details of Impact on *St George’s House* *and* *Chapel, Windsor Castle*
5. The Chief executive of Poet in the City can provide details of the impact of events at *Poet in the City*, also see:<http://www.poetinthecity.co.uk/events/95/audio>

**News of follow-up event which will draw on the project:**

10. <http://www.theguardian.com/culture/2013/jan/05/shakespeare-euro-laureate>

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**Impact case study (REF3b)**

**Institution: Royal Holloway, University of English**

**Unit of Assessment: English**

**Title of case study: Reforming English Literature through Literary Theory**

**1. Summary of the impact** (indicative maximum 100 words)

The impacts of Professor Eaglestone’s research fall into two main areas:

1. Education. Underpinned by his research into literary theory, ethics, and contemporary literature, and their place in the teaching of English, he has, by assisting Examination Boards, Subject Associations, and Parliamentary Bodies, brought significant and enduring changes to the A-level syllabi, benefitting teachers and students alike.
2. Economic prosperity and cultural life. Eaglestone’s publishers have profited from his internationally best-selling *Doing English* and his general editorship of the *Routledge* *Critical Thinkers* Series. This is enabled in part by his visibility as a public intellectual,by which he also contributes to cultural life.

**2. Underpinning research** (indicative maximum 500 words)

Eaglestone’s first book *Ethical Criticism* (1997), alongside a series of related articles, argued that the institution of ‘criticism’, especially as it is researched and taught through the discipline of English Literature, has had a complex and indeed pivotal engagement with questions of ethics. He argued that controversies over ‘theory’ during the 1970s to the 1990s were, at their heart, controversies over ethics. By turning to the contrasting and influential philosophies of Martha Nussbaum and of Emmanuel Levinas (arguably the major influence on Derrida and therefore on the approach known as deconstruction), he analysed the deep philosophical structure of theory and its intersections with the ‘ethical’ aspects of English Literature. He suggested that this illuminated the nature of criticism and theory, and, importantly, the institutions and discipline of English, and the way English is taught. It meant that many of the ideas described as ‘literary theory’ had been misunderstood by both the opponents and, crucially, the advocates of theory. Central to this research was the question of how literary theory is, or should be, taught and disseminated.

These areas of abstract debate assumed concrete ramifications in the teaching and study of English Literature, especially at secondary level. This became clear in his second book *Doing English* (2000), which, while it declares itself to be a guide for students, cannot beclassified as a textbook. Eaglestone draws out a polemical argument from his insights into theory; he develops an original position about the place of theory in educational institutions, and the need to fill the gap between English HE and A-level.

Further focus was brought to these issues in his subsequent research into representations of the Holocaust. His research here, especially *The Holocaust and the* *Postmodern* (2004) explored the relationship between literature, theory and history andconsidered how theoretical questions could be brought to bear upon historical events. These works of literary theory aimed to expand, clarify, or complicate, a range of topics central to the study of literature (eg. ethics; authorship; the relationship between literary texts and context; the nature of criticism as institutional practice). These topics have also been the subject of many of his research articles from 1997 to the present. One of his arguments is that representations of the Holocaust and other acts of genocide should be sourced not only in historical texts but also in literature. Only by including literary sources can such representations form a significant aspect of the memories of genocidal traumas. Literature, Eaglestone argues, is as important for grasping historical events, as history itself; in short, literatures provides culture with a crucial purchase on political and cultural context. This fundamental insight guides Eaglestone’s many public engagements and has underpinned

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his impacts on curriculum review.

**3. References to the research** (indicative maximum of six references)

Robert Eaglestone, *Ethical Criticism* (OUP: 1997)

Robert Eaglestone, *Doing English* (Routledge, 2000; 3rd revised edition 2009) Robert Eaglestone, *Postmodernism and Holocaust Denial* (Cambridge, 2001) Robert Eaglestone, *Teaching Holocaust Literature and Film* (2008)

**4. Details of the impact** (indicative maximum 750 words)

The beneficiaries of Eaglestone’s research can be grouped according to the two areas of impact outlined above: 1) Education; and 2) Economic and Cultural benefits.

1) Through long-standing engagement with curriculum reviews, Eaglestone has become a leading advisor about matters concerning the **English Literature A-level,** and transition to University. As his research has developed within numerous publications, so the number of advisory roles has increased. The beneficiaries of his work include:

* Government/public bodies: the Qualifications and Curriculum Authority (QCA); OfQual and the Department of Education;
* Exam Boards (the Oxford, Cambridge and RSA exam board (OCR) and the Assessment and Qualifications Alliance (AQA)
* Charitable Educational Organisations: the National Association for Teachers of English (NATE), the English and Media Centre (the EMC), and the English Association (EA).
* Teachers and students of A-Level English Literature

Eaglestone’s research on theory and its place in the Academy, crystallised in *Doing English*: ‘the first substantial engagement with the relationship between A Level and University English’ which ‘led to a resurgence of discussion about transition between A Level and HE English’ (see References - NATE). His earlier research had led to an invitation to join the English Reform Group, which fed into Dearing’s ‘Curriculum Review 2000’ and subsequently to the invitation in 2005 to advise the QCA/QCDA which was refining Curriculum 2000 for implementation in **2008**. In this advisory role Eaglestone helped to review existing specifications and syllabi, and to design a new set of specifications and assessment objectives. He played a major role in establishing, against some resistance, two of these new specifications. First, he argued successfully that there needed to be one set literary text dated post 1990. This position was based on his research into the mutually illuminating evolution of both Literature and Literary Theory. Secondly he argued, again successfully, that there should be an increase (from 8 to 12) in the number of texts studied, to diversify available methods of interpretation. Here Eaglestone promoted both theoretical and contextual approaches, reflecting his research into the dynamic relationship between literature, history and trauma. He also advised on reform of the Assessment Objectives to better reflect the kind of theorized work practised in Higher Education, especially AO3 and

AO4. Direct impacts of Eaglestone’s work are to have introduced critical theory and contemporary literature into the A-Level specifications. This has helped bridge the gap between A-Level and HE English Literature. It has also encouraged and facilitated the teaching of contemporary literature in Universities, a noticeable trend in recent years. Eaglestone, put simply, is at the forefront of transforming the subject of English Literature – in Secondary Schools and at University.

Responding to the new specifications, Examination Boards developed new syllabi. Eaglestone’s expertise was here critical and both the OCR and the AQA consulted him and have continued to do so: he is advising both AQA and OCR in Autumn 2013 on their A-Level

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Literature specifications. In 2010, after the QCA was disolved, Eaglestone was consulted by Ofqual, the Department of Education, and AQA and OCR for advice on A-Level reform. It is a measure of the significance of Eaglestone’s impacts that his earlier recommendations are being maintained by these Exam Boards under the new A-Level structure.

Eaglestone has also frequently been consulted about HE education by three leading charitable organisations for the teaching of Literature – NATE, the EMC and the EA. Two NATE reports in 2005 (see References), which drew extensively on Eaglestone’s work were submitted to the QCA. Addressing the NATE annual conference in 2013 and now a member of the HE Committee of the EA, Eaglestone advises these groups who provide inputs to Ofqual and the DfE, thus ensuring further strong policy impacts.

Eaglestone’s work has, of course, affected the c.50,000 students taking English Literature A-Level each year since 2008 (making a total of c.300,000). It affects the content of the A-Level, but also teaching practice, evidenced by teacher testimonials about his work in the third (revised) edition of *Doing English*. The book’s influence is not just national: it has been translated into Japanese and Arabic and has been excerpted in Australian and American texts books. An edition is being prepared for the US market.

2) Eaglestone’s research leads to economic and cultural benefits. These are by no means negligible impacts, especially to his publishers Routledge, who have benefitted from the high sales of *Doing English* (current total 23,150) and his General Editorship of the Routledge Critical Thinkers (a series that has sold in total upward of 140,000 books). Eaglestone appears at about 2 Literary Festivals a year, addressing audiences of between 50 and 100 and thus contributes to the Festival Industry, and to cultural life.

**5. Sources to corroborate the impact** (indicative maximum of 10 references)

**Corroboration of Consultation by Exam Boards and Public Bodies:**

1. OCR

*Qualifications Team Manager – English*

1. AQA Author
2. Head of Citizenship, PSHE and RE Team for The Department for Education / Ofqual A-level reform team

**Examples of corroborative evidence of Professor Eaglestone’s impacts on the Discipline of English at A-level, from Subject Associations:**

4. National Association of Teachers of English Consultant

**Books for A-Level Teachers influenced by Eaglestone’s work:**

1. Barlow, Adrian (ed.) *World and Time: Teaching Literature in Context* (CUP: Cambridge UP, 2009).
2. Carol Atherton, Andrew Green and Gary Snapper, *Teaching English Literature 16-19* (London: Routledge, 2013)

**For evidence of the impacts on a range of people outside academia, especially teachers,** see the testimonials provided in*Doing English*available at the Taylor and Franciswebsite (go to page 3). 7.[http://www.ewidgetsonline.net/dxreader/Reader.aspx?token=saGz7IzTkUZ3u2iaOEa6sA%](http://www.ewidgetsonline.net/dxreader/Reader.aspx?token=saGz7IzTkUZ3u2iaOEa6sA%3d%3d&rand=1398499510&buyNowLink=&page=&chapter) [3d%3d&rand=1398499510&buyNowLink=&page=&chapter](http://www.ewidgetsonline.net/dxreader/Reader.aspx?token=saGz7IzTkUZ3u2iaOEa6sA%3d%3d&rand=1398499510&buyNowLink=&page=&chapter)=

**Professor Eaglestone’s Publisher can confirm impact of sales related to his publications:**

8: Publisher from Routledge (Taylor and Francis)

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**Impact case study (REF3b)**

**Institution: Royal Holloway, University of London**

**Unit of Assessment: English**

**Title of case study: Literature in Public Life: Professor Sir Andrew Motion.**

**1. Summary of the impact** (indicative maximum 100 words)

Professor Sir Andrew Motion works at the heart of the poetry sector in the UK and speaks for it at all levels of public discourse. His research into poetry through criticism and practice, and his tireless public engagement, lead to impacts on a wide range of users in cultural life and education, civil society, public discourses and public services. These are achieved through such positions as

* Director and Co-Founder of *The Poetry Archive* (since 2003)
* Chair of Arts Council Review Group (2009)
* Director of *Poetry by Heart* (from 2012).

Widespread benefits are felt through

* + the creation and identification of cultural capital
  + influence on education and public policy (2008-13).

1. **Underpinning research** (indicative maximum 500 words)

Professor Motion was appointed Professor of Creative Writing (0.5 FTE) in the English Department at Royal Holloway in 2003. He was already established in the Laureateship, occupying this high office in public life to serve Queen and Commonwealth, engaged in revitalizing the traditions of the role established by such figures as Wordsworth, Tennyson, Betjeman and Hughes. His writing continued to mark not simply Royal occasions, but also encompassed many commissions from Charities seeking his voice to promote their causes in verse. Beyond his work as poet and novelist, he is an influential biographer, editor, and literary critic, specializing in Romantic, twentieth-century and contemporary literature. These are all areas of activity which he has maintained since his appointment at Royal Holloway and since stepping down as Laureate (2009).

Motion’s primary research occurs through the composition of lyric poetry, and as an editor and critic. Its key insights concern the nature of lyric poetry, its tradition in English, its preservation, enrichment and renewal. Through the three collections of his own verse published in the period under review, he demonstrates the complexity of the form and its urgent place in our culture. This creative output is supported by four critical editions of poetry and poets’ work. Two novels and an autobiography published over the same span, bring, by association, his own poetry, writings, and indeed the larger sphere of English literature into greater public prominence, attesting to the vitality of literary history, heritage and tradition.

Poetry, for Motion, provides alternatives to functionalist attitudes: lyric poetry, as Motion understands it (via Keats) ‘does not have a design on us’. Its meaning is in its form. The insights of the processes that produce poetry are embodied implicitly in it. While his poetic practice is not carried out with specific social ends, his public role connected with his writing undoubtedly is. And, paradoxically, that practice, while being private, ensures that his public role has an impact; the privacy is, indeed, the necessary condition of the public power. The belief in poetry that fuels his compositional practice is not separable from his public activities.

Poetry ‘provides us’, as he argued in his 2011 Romanes lecture, ‘with the paradoxes that we depend on for the realisation and fulfilment of ourselves as human beings. … They are the means by which we learn to live more deeply as ourselves, but they are also the echo-chambers in which we begin to understand what it means to live in history.’ In expressing personal, sometimes painful and intimate memories, poetry is key in providing social groups and individuals with a language of commemoration. While these insights relate to established conceptions of poetry in a Wordsworthian tradition, Motion’s creative practice responds to a continuous need to express those conceptions in new forms, revitalising and

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re-presenting them. The effects of these insights are aimed at the field of public discourse in general. The poems embody a commitment to poetry, which then issues forth in diverse and powerful public activities.

**3. References to the research** (indicative maximum of six references)

**Poetry:**

Andrew Motion, *The Cinder Path* (Faber and Faber, 2009). Short-listed for the Ted Hughes Award for New Work in Poetry; “beautiful, tender, maternal… He has a gift for allowing conversation to evolve into lyricism without any transitional awkwardness…” Kate Kellaway <http://www.guardian.co.uk/books/2009/apr/26/andrew-motion-cinder-path>

Andrew Motion, *The Customs House* (Faber and Faber, 2012). “Lucid, brilliant, melancholic poetry collection... *The Customs House* is a strong, searing and sad book… As with the line of English poets – Thomas Hardy, Edward Thomas, Keith Douglas, Philip Larkin – the mature subjectivity of tone is of course a never-to-be-realised happiness, a restlessness of feeling, a scarred understanding that yields fine, heart-rending language and the grace and pressure of precise memory.” David Morley <http://www.guardian.co.uk/books/2012/dec/14/customs-house-andrew-motion-review>

“We need to renew the language of remembrance. Motion aims to discover how humanely self-conscious language can endure amid the shock and grief in those slaughterhouses.”

Boyd Tonkin, *The Independent*.

**Collections and Criticism:**

Andrew Motion (ed.), *First World War Poems* (Faber and Faber, 2003). “Challengingly,

Motion includes a sequence of late twentieth-century WW1 poems by Philip Larkin, Ted

Hughes, Michael Longley, and others, which shows that the long march of that war’s poetry continues with new poems as well as new anthologies.” Hugh Haughton, ‘Anthologizing War’ in *The Oxford Handbook of British and Irish War Poetry*.

Andrew Motion, *Ways of Life: On Places, Painters and Poets* (Faber and Faber, 2008).

“Pastiche has seldom been put to a more serious end… vivid and localized… full of pleasures.” Philip Hensher <http://www.telegraph.co.uk/culture/books/non_fictionreviews/3560976/Review-Ways-of-Life-by-Andrew-Motion.html>

**Autobiography:** Andrew Motion,*In the Blood*(Faber and Faber, 2006). “The openingchapter is brilliantly written,” Frank Kermode; “vivid and poignant”, John Mullan; “filled with the eloquence of the detail... disturbingly powerful accounts of disaster, grief, denial and realization.” Adam Nicolson.

Andrew Motion was **knighted** for services to poetry in 2009.

*The Poetry Archive* has received grants and benefactions from dozens of sources includingThe Gulbenkian Foundation, Nesta, the Paul Hamlyn Foundation, Department of Culture, Media and Sport, Department of Education. A full list can be seen here: <http://www.poetryarchive.org/poetryarchive/benefactors.do>

**4. Details of the impact** (indicative maximum 750 words)

Those who feel the impact of Motion’s research include the audiences, supporters and funders of contemporary poetry; writers themselves, policy makers, educationalists, teachers at all levels, and, above all, school children and young people. This range reflects his multiple and varied activities, in particular the co-foundation and Directorship of [**The Poetry**](http://www.poetryarchive.org/)

[**Archive**,](http://www.poetryarchive.org/) **an** ever-expanding web resource of recorded poetry launched in 2003**.** His ongoingguiding work for the Archive springs from his creative investigations into both the sounds of poetry and its life-enhancing roles in public discourse. His concern with the renewal of the tradition of English lyric poetry is reflected here in the generation of a living tradition of spoken poetry. As Chair of its selection committee, Motion has gathered recordings of over 250 British poets reading their work. Under his direction, the project has become international, now working with the Poetry Foundation of America, the Commonwealth Foundation and other partners. It now includes some 150 poets from the USA, and 25 poets each from Australia and New Zealand. Motion has established other partnerships overseas to include recordings by poets from Canada, India, South Africa and the Caribbean.

Usage of this vital resource is enormous, international and increasing: for the year ending 31 March 2013, there were 2,206,404 unique visitors (an increase of 13% on the previous year) who made 9,386,255 page views. There is a rich range of testimony from assorted users of its impacts: it is ‘a treasure trove’ (*The Guardian*); ‘an extraordinary achievement, based on a remarkable and generous vision. I am utterly bowled over’ (George Szirtes, poet); ‘an oasis at the end of the day’, ‘fantastic – it’s education, entertainment, joy, support, discovery, challenge and comfort all at once’ (public users). Transformational for the poetry sector in general, hailed as ‘a monumental achievement’ by Stephen Page, CEO of Faber, it ‘broadens spectacularly the access people have [and] could change the ways in which [poetry] is taught, learned and loved’ (editorial, *PN Review*).

*The Poetry Archive* developed from Motion’s long-standing programme of taking his workinto schools. In so doing, he developed insights into school-childrens’ relations to poetry, and into the training of teachers. The Arts Council, recognizing this, commissioned Motion for a report. The result was ‘***The Motion Report:*** [***Young People and Poetry*’**](http://www.booktrust.org.uk/books/children/poetry/poetry-and-young-people/) (2010). Containing several recommendations about teaching poetry, this led to a major investment in 2012 (£500,000) from the Department of Education to develop poetry provision for young people within and outside school. At its heart was the initiative, also directed by Motion: [**Poetry by Heart**.](http://www.poetrybyheart.org.uk/) **This** annual national competition for the recitation of poetry, launched inDecember 2012, aims to inspire the teaching of poetry in schools and motivate pupils and teachers to explore the rich heritage of English poetry. 768 schools registered for the scheme in its first year; regional competitions took place in over 50 cities and towns across England, and the final championship took place in the National Portrait Gallery in April 2013 at which forty-one finalists were accompanied by their teachers. It has received national media coverage. One programme of Poetry Please on BBC Radio 4 comprised entirely of recordings made at the finals. In its first full year the impacts of this project are still emerging and will be ongoing. The reach across the country is already extensive. The DfE tender has been extended for the next two years, meaning that its profound significance will be long-lasting and sustainable.

Motion’s high cultural status assists the effectiveness and the impacts of his work while his advocacy for poetry contributes intellectually and economically to the buoyancy of the poetry sector. His appearances to promote poetry at festivals and related events number an average of two engagements per week throughout each year under review. Publishers benefit financially from the high sales, relative to the field of contemporary poetry, of his books*.* Responses in reviews or comment pages to his books and, increasingly, to his public pronouncements (about the Booker Prize, for example, or culture more generally as he addressed it in his Romanes lecture, or about English Heritage), are widespread.

Recent examples of positions of responsibility include: Chair of the T. S. Eliot Prize

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**Impact case study (REF3b)**

(2009); Chair of the Man Booker Prize (2010) and, since 2011, Trustee of the Man Booker Foundation; Chair for the Forward Poetry Prize (2011) and the Montreal Poetry Prize (2011); Chair of the Museums, Libraries and Archives Council (since 2008); member of the Council of the Advertising Standards Authority (since 2008); President, Campaign to Protect Rural England (since 2012). He is also a committee member of UK Literary Heritage, which he established in order to address the retention of contemporary literary manuscripts in the UK. Overseeing two large conferences at the British Library - ‘Manuscripts Matter’ (2009) and ‘Manuscripts Still Matter’ (2012) – Motion contributed to its goals.

**5. Sources to corroborate the impact** (indicative maximum of 10 references)

**For general corroboration of Motion’s impact on Cultural Policy**

1. Former Secretary of State for Culture, and Chair of the London Cultural Consortium

**For corroboration of the impact of ‘The Motion Report’ commissioned by the Arts**

**Council:**

2. Literature Director, Arts Council for England

**For corroboration of the impact (usage statistics, press response) of *The Poetry* *Archive:***

3. Joint Founder/Director of *The Poetry Archive*

**For corroboration of the impact (usage statistics, press response) of *Poetry by* *Heart*:**

4. Education Director, *Poetry by Heart*

**For corroboration of sales figures detailed in section 4:**

5. Andrew Motion’s agent.

**For illustration of impact on cultural public funding choices:**

6. Government’s announcement about Poetry by Heart, [https://www.gov.uk/government/news/pioneering-national-poetry-competition-to-inspire-teens.](https://www.gov.uk/government/news/pioneering-national-poetry-competition-to-inspire-teens)

**Press responses to ‘Bonfire of the Humanities’ lecture:**

8 and 9.

June 2011. h[ttp://www.independent.co.uk/news/uk/politics/andrew-motion-delivers-fiery-bonfire-of-the-humanities-lecture-2292289.html](http://www.independent.co.uk/news/uk/politics/andrew-motion-delivers-fiery-bonfire-of-the-humanities-lecture-2292289.html)

and <http://www.theguardian.com/culture/culture-cuts-blog/2011/jun/03/arts-funding-andrewmotion>



**Institution: Royal Holloway, University of London**

**Unit of Assessment: English**

**Title of case study: Science Fiction: Genre Fiction and Cultural Value**

**1. Summary of the impact** (indicative maximum 100 words)

Professor Adam Roberts is a specialist in the literature and culture of science fiction (SF), and a creative writer: the author of 13 full-length novels, nine novella-length fictions, and dozens of short stories in the SF idiom. His research-led creative practice leads to three kinds of impact: first, in **cultural life,** Roberts influences and enriches public perceptions of SF, bringing a new critical self-consciousness to the form; secondly, he supports the SF sector by providing it with **cultural capital,** enhanced by his reconfiguration of its value; thirdly, sales of his works contribute **economic capital** to the publishing and SF industries.

**2. Underpinning research** (indicative maximum 500 words)

Adam Roberts has been a prolific researcher in literary history and creative practice since his appointment to Royal Holloway in 1991. His work demonstrates that while SF is seriously valued as genre fiction, it is not commensurately valued as literature. Roberts argues that there needs to be a reincorporation into SF of irony, parody, and satire, embracing a strand within its own history and acknowledging older models (as provided by Swift, Voltaire, Verne et al). This pushes back the limiting boundaries of SF as genre fiction, limits that SF writers themselves have previously enforced by taking their own genre too seriously.

His research in SF began in 1999 when he published his first science fiction novel, written concomitantly with his study *Science Fiction* (revised second edition 2005). In this and subsequent critical work, he is alert to trends in critical theory (including deployments of irony, parody, allusion and intertextuality) which nourish his fictional work. His *Palgrave* *History of SF* (2006), for example, locates the origins of the genre in the ProtestantReformation, and elaborates a divergent tradition of Sublime, or sense-of-wonder literary enchantment, via Protestant SF and Catholic ‘Fantasy’ traditions. It also develops a thesis about how important metaphor is to the genre (for example, the future is a metaphor for the present; another planet is a metaphor for our planet).

Roberts’ fiction affords concrete and creative reflections on these arguments. Through a creative-critical endeavour, a speciality of English at Royal Holloway, he generates a new kind of science fiction: formally more experimental than has been typical of the genre, conceptually more audacious, more self-reflexive and openly allusive to its own traditions.

*Swiftly*, for example,rewires Swift’s *Gulliver’s Travels* and Voltaire’s *Micromégas,* –key textsin the early history of SF, dramatising the fascination with scale, with the vast and the tiny, that is characteristic of SF more generally, and investigated critically by Roberts in the

*Palgrave History of SF*. *Splinter* is a 21st-century updating of Jules Verne’s *Hector Servadac*,interrogating the coherence of Verne’s ideas of identity. Roberts includes his own translation of Verne’s novel as an appendix to *Splinter,* foregrounding the intertextuality of his practice and its challenge to the marginal status of SF within traditional ideas of canonical authority and value. His argument for the metaphorical mode of expression in SF is evident in the ‘alien invasion’ novel, *Yellow Blue Tibia.* This deploys a 1980s Soviet setting to dramatise and satirise common tropes within SF of mass destruction, UFOs, and parallel realities. Through each of these, Roberts engages metaphorically with contemporary cultural

**Impact case study (REF3b)**

anxieties. This practice is predicated upon the belief that SF, of all the major modes of literary art today, is best suited to this sort of project, being most hospitable to this fusion of criticism and creative practice. Through its success, there is an erosion of traditional distinctions between genre fiction and the ‘literary’. The many accolades and positive reviews, as illustrated below, acknowledge this and other benefits of his research.

**3. References to the research** (indicative maximum of six references)

Critical work

1. *The Palgrave History of Science Fiction* (Palgrave Macmillan, 2006)
2. *Science Fiction* (Routledge 2000; 2nded, extensively revised, 2005).
3. Editor and contributor, *The Routledge Companion to Science Fiction*. (Routledge, 2009)

Creative writing

1. *Jack Glass* (Gollancz, 2012)
2. *New Model Army* (Gollancz, 2010)
3. *By Light Alone* (Gollancz, 2008)

Author Page

7. <http://www.adamroberts.com/page/2/>

Prizes

*The Palgrave History of SF* (2006) was shortlisted for the BSFA non-fiction award; the novel *Gradisil* (2006) was shortlisted for the Arthur C. Clarke, Philip K Dick and Prometheusawards; *Swiftly* (2008) was shortlisted for the Sideways; *Yellow Blue Tibia* (2009) was shortlisted for Clarke, the BSFA and the Campbell awards, and widely listed amongst ‘book of the year’ choices; *New Model Army* (2010) was shortlisted for Campbell award; and *By* *Light Alone* was shortlisted for the BSFA Best Novel award (2012). *Jack Glass* won theBSFA award (2013) and the Campbell award (2013). Various posts on his blog *Punkadiddle* have been shortlisted for the BSFA non-fiction award and several of his short stories have won prizes.

**4. Details of the impact** (indicative maximum 750 words)

The impacts of Roberts’ research since 2008 can be felt (1) in the field of cultural life, as attested by widespread, positive and dynamising responses from critics and day-to-day readers, and also in his influence on recent SF novels. (2) A tireless promoter of the SF sector through his diverse forms of output and communication, he contributes to the growth of what is a significant element within the culture industries. (3) His impact is also evident in contributions to the economic prosperity of the cultural sector, notably publishing, but also events.

(1). Through critical interpretation and the creation of cultural capital, Roberts, as reviews show, extends the perceptual range and enriches the imagination of the many individuals and groups who form the SF community. *Yellow Blue Tibia* (2006), as the first example of

‘Soviet Noir’, has spawned a new genre, claimed to have been taken up by Higgins’

*Wolfhound Century* (2013) (see below, source 7). Many reviews indicate how he is raising

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**Impact case study (REF3b)**

the status of the genre in the context of ‘literary’ fiction: *The Scotsman* wrote of *By Light* *Alone* (2008): “Two years ago, Kim Stanley Robinson declared that Adam Roberts ought tohave won that year's Man Booker Prize for *Yellow Blue Tibia*. Roberts exists in that weird hinterland between literary and genre fiction. *By Light Alone* is both more interesting in terms of its ideas and more memorable in terms of the actual, sentence-by-sentence writing on the page than much of what passes as serious fiction. … Maybe it's time for a new prize: not for "literary fiction" or "good reads" but for novels that actually challenge.” With *New* *Model Army* (2009) his influence over the field was acknowledged as revitalising; *The Zone*,an SF website, declared that it “is a book that has the potential to **reinvigorate science** **fiction** as a literature **central to the cultural and political life** of the 20th Century .... [it]attempts to forge a new way of looking at human events. A mode that seems well suited to this particular time and this particular place and, as a result, the novel has the potential to change things.” The same novel produced the following in *SFX Magazine*: “when Gollancz calls Roberts one of the **most important writers of his generation**, it’s something of an understatement: this man puts art at the heart of our genre,” demonstrating his agency in fashioning new conceptions of Science Fiction for a widening readership. *Jack Glass* (2013), was described by the administrators of the British Science Fiction Award, decided through the votes of readers, as “an amazing book, which successfully blends crime and science fiction … highly intelligent and skillful storytelling… one of the finest writers we currently have working in the English language. Roberts… has acquired a reputation for writing novels that specifically set out to ‘mess with’ some aspect of genre history”. The artist Heman Chong was inspired by Roberts’ work to produce two original artworks (2012).

(2). This reputation makes him a prolific and sought-after communicator about the values of SF. He engages with a rich variety of audiences beyond HEIs through books, newspapers, magazines, television and radio, blogs, twitter, internet magazines, and other fora. His frequent broadcast appearances include BBC4, Channel 4, the History Channel,

BBC2 (‘Newsnight’), Radio 2, Radio 3 (‘Night Waves’), Radio 4 (‘Open Book’, ‘Today’, ‘Front Row’ and others), BBC World Service, BBC London and other local stations. As a public educator about SF, he has brought to light new conceptions, forms and histories of the genre, provoking and inspiring that community, while reaching beyond it and attracting new audiences. On goodreads.com his novels have attracted (since 2008) 882 readers’ reviews with c. 5,500 individual ratings. He reaches large audiences through reviewing SF books for the *Guardian*, on the blog *The Valve* [(http://bit.ly/kIUuPG,](http://bit.ly/kIUuPG) regular audience of about 30-40,000) and *Punkadiddle* (viewed by 235,000 people), provoking lively debate (see

‘references’). All of this creates significant support for the SF industry. His impact as a popular author has fed back into research: in April 2013 there was a conference devoted to his work at Lincoln University, attended by academics but also non-academics.

(3). With this extensive and growing readership, Roberts’ books achieve high sales.

Publishers and booksellers have invested in this work, and the sales result in rich rewards for their industry. Roberts’ novels sell c.10-25,000 copies in the UK with many more overseas. They are also translated into French, German, Italian, Spanish, Polish, Czech,

Greek, Swedish, Finnish, Russian, Korean and Chinese. The total number of Roberts’ books sold by Gollancz stands at 496,000 copies. *The Soddit* alone, his parody of Tolkien’s *The Hobbit*, sold 150,000 copies, bringing considerable profits to Gollancz. In addition thereare foreign rights and film advances and option revenue.

**5. Sources to corroborate the impact** (indicative maximum of 10 references)

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**Impact case study (REF3b)**

**For corroboration of sales and prizes, contact:**

1. Professor Roberts’ Publisher.

**The following selection of reviews and blog posts serves to indicate the impacts of Roberts’s work on the field of Science Fiction:**

2. 2008, November, *The Scotsman* review of *By Light Alone* <http://www.scotsman.com/news/book-reviews-new-model-army-kraken-the-resoration-game-1-476750>

1. August 2010, blog review of *New Model Army* <http://ruthlessculture.com/2012/12/17/jack-glass-2012-apply-story-to-end-confusion/>
2. September 2010, *The Zone* review of *New Model Army*

<http://www.zone-sf.com/wordworks/nwadamro.html>

5. August 2011, SFX Magazine.

<http://www.sfx.co.uk/2011/08/19/by-light-alone-by-adam-roberts-book-review/>

1. Feb 2013, *The Guardian* review of *Jack Glass* <http://www.theguardian.com/books/booksblog/2013/feb/15/adam-roberts-last-sci-fi-writer>
2. March 2013, Blog review describing Roberts’s influence <http://www.readerling.com/2013/03/wolfhound-century-by-peter-higgins.html>
3. 2013 British Science Fiction Awards

<http://www.bsfa.co.uk/category/bsfa-awards/>

**For evidence of Roberts’s impact on original artwork, see:**

9. The artist Heman Chong has designed book covers based on Roberts’ novels *Land of the* *Headless* and *Snow* <http://www.rossirossi.com/contemporary/artists/heman-chong#slide-series-0213.land-of-the-headlessadam-roberts>

and <http://www.rossirossi.com/contemporary/artists/heman-chong#slide-series-0215.the-snowadam-roberts>

(go to numbers 20 and 22).

10. The band ‘Cave’ wrote a song ‘Adam Roberts’ on their album *Neverendless*. A recording can be sourced on youtube: http://www.youtube.com/watch?v=78WqmtpSQQs