

# **SENIOR RESEARCH ASSOCIATE**

**School of Literature, Drama and  
Creative Writing, Faculty of Arts  
and Humanities**

**RA2392**

**CANDIDATE BROCHURE**



# CONTENTS

- 3 What makes UEA so special?
- 5 The Role
- 7 The Person
- 9 Further Information including How to Apply
- 10 About the Project
- 18 About the School
- 19 About the Faculty
- 20 Our Values
- 22 Research at UEA
- 23 Other Accolades
- 24 A Sustainable University
- 25 Our Campus
- 26 Norwich - City of Stories
- 27 Location



# WHAT MAKES UEA SO SPECIAL?

The University of East Anglia is a publicly funded major UK research and teaching university. It was built to embody a radical new vision for higher education, where interdisciplinarity is crucial and excellence in both research and teaching is valued. UEA consistently ranks within the top quarter of universities in the UK for the quality of research and teaching.

As a major regional employer and cultural centre, we take our regional civic responsibilities very seriously and have kept our sights on the people and place we call home. In fact, we launched our University Civic Charter in October 2023; created from in-depth community engagement, renewing our commitment to the region as part of our 60th anniversary.

There are many things which make UEA special, not least of which is the community of staff and students that work and study here. UEA includes three Nobel prize winners, including Sir Paul Nurse and Sir Michael Houghton, and many fellows of the Royal Society and British Academy amongst our alumni and current staff.

Our campus is home to Sir Denys Lasdun's iconic brutalist architecture set in hundreds of acres of beautiful country park that includes a large broad (lake). In the spirit of Lasdun's ambition to inspire an anatomy of ideas, today, UEA is tackling some of the key challenges of the changing

world. UEA's research combines disciplines and breaks new boundaries across its priority research themes of climate, creative and health.

UEA is the place where global warming was first documented. Since the 1970s, UEA's Climatic Research Unit, and more recently Tyndall Centre for Climate Change (Headquarters hosted at UEA), have played a pivotal role in developing temperature records and climate models, contributing to the understanding of climate change, and informing global policy. Many UEA scientists have played significant roles in the Intergovernmental Panel for Climate Change (IPCC), which was jointly awarded the 2007 Nobel Peace Prize for its efforts to increase public knowledge of anthropogenic climate change. Environmental Science and Global Studies at UEA continue to be a major powerhouse for research and teaching.

UEA is widely regarded as a pioneer in creative writing, having established the UK's first Creative Writing Masters programme in 1970. This renowned programme has since attracted and produced numerous successful writers, including Booker Prize winners such as Ian McEwan and Anne Enright, and Nobel Prize Winner Sir Kazuo Ishiguro. In recent years, UEA academics have played a pivotal role in the discovery and presentation of the Gloucester Royal shipwreck (Norfolk's Mary Rose).



Our iconic Sainsbury Centre for Visual Arts is a major museum and arts research facility. Health research at UEA not only embraces the Faculty of Medicine and Health but draws in research from both social and natural sciences. Research under this theme has made major contributions in the fields of healthy ageing, epidemiology and involving citizens (via our innovative Citizens' Academy) in improving health care outcomes. This theme benefits from close association with the other major research institutes on the Norwich Research Park; notably the Norfolk and Norwich University Hospital and the Quadram Institute. The Norwich Cancer Research Network, and Norfolk Institute for Healthy Ageing, are examples of key mechanisms for delivery of real impact from health research at UEA.

UEA has been a major success over the last 60 years and looks forward with confidence to the next 60 years.

**For an informal discussion about the post, please contact Dr Thomas Karshan, Associate Professor in Literature via [T.Karshan@uea.ac.uk](mailto:T.Karshan@uea.ac.uk).**

## UEA is part of the Norwich Research Park

Norwich Research Park (NRP) membership locates UEA in one of the largest concentrations of research institutes in the whole of Europe – four independent internationally-renowned research institutes: John Innes Centre, Quadram Institute, Earlham Institute and The Sainsbury Laboratory; with the University of East Anglia and Norfolk and Norwich University Hospitals NHS Foundation Trust, supported and funded by The John Innes Foundation, The Gatsby Foundation, and UKRI Biotechnology and Biological Sciences Research Council.

The NRP provides an ideal environment for collaborative use of infrastructure and facilities, with a single portal for academics and businesses to access the specialist facilities across the Park.

The Enterprise Centre is a regional business, knowledge and innovation hub, with workspace provision and supports over 80 businesses working alongside UEA staff and students in a dynamic and vibrant entrepreneurial community. On the wider NRP, there are dedicated laboratory and office spaces in the Innovation Centre and Centrum hosting over 600 staff within a total of 115 businesses and spinouts.



# THE ROLE

Role holders at this level will be experienced, professional researchers and subject specialists, drawing upon knowledge gained from postgraduate research and/or working within a Grade 6 Research Associate role. They will be line managed by a more experienced member of the School, normally the Principal Investigator (PI).

They will be associated with a particular project (or projects) and will contribute ideas, and/or enhancement of techniques or methodologies. They will be expected to do some writing for dissemination as appropriate to the role. While working under supervision, they will also be expected to plan and manage their own research activity in collaboration with others and take significant initiatives in their work, consulting with the Principal Investigator over the details of the project.

They may contribute to the School's teaching, through supervision of projects, overseeing practical classes, or taking small group tutorial classes. They may work within teams and should contribute to the academic life of the School through participation in research seminars and contribution to appropriate School meetings.

They will be provided with academic and pastoral support within the School (including guidance on realistic career opportunities) and training and development activities will be available. These will be designed to develop their competencies and ability to take on a wider range of responsibilities.

## KEY RESPONSIBILITIES

- Contribute ideas, including enhancements to the technical or methodological aspects of the study, to the research project, thus providing substantial 'added value'.
- Determine and deploy appropriate methodologies for research, with advice

and support.

- Assess research findings in relation to the need/scope for further investigations.
- Write up their own research work for publication, with appropriate support, in respected journals or equivalent and/or contribute as a team member to more significant/important publications.
- Present research findings, either at conferences or seminars appropriate to the discipline.
- Contribute to grant applications submitted by others, or as Co-Investigator.
- May (consonant with the terms of their funding) contribute to the teaching of students in the School, usually within their own field of expertise and knowledge of research methods.
- May be involved in the supervision, with guidance, of final year undergraduate/taught postgraduate research projects as well as the day-to-day supervision of PHD students.
- May be responsible for the supervision of Grade 6 Researchers, or technical staff.
- May (consonant with the terms of their funding) identify personal research objectives, develop a plan for personal research and initiate research that leads to the development of knowledge and theoretical understanding.
- Begin to write, with appropriate support, bids for individual research funding.
- May begin to referee for external bodies.
- Participate effectively in activities to achieve engagement with research, and/or impact beyond academia.
- Where the research topic permits, begin to develop entrepreneurial or collaborative links either with external organisations or with in-house companies.

# THE ROLE

- Where appropriate, and with support from RIN, register patents to protect intellectual property.
- Actively develop their own research network with researchers in other institutions, nationally and internationally.
- Communicate with users of, and communities relevant to, the research and, as appropriate, the subjects of their research.
- Undertake additional or alternative duties commensurate with the grade as deemed appropriate by the PI.
- Contribute to the continuous development of the School.
- Act in accordance with the University's Values, in all aspects of work.
- Abide by all University Regulations and Policies relevant to the role.
- Observe the strict rules of confidentiality applicable to work within the School.

# THE PERSON

## EDUCATION, EXPERIENCE AND ACHIEVEMENTS

- A PhD in English Literature, Creative Writing, Education, or a related field (E)
- Experience of independent research (E)
- A developing research profile, with publications or equivalent outputs (E)
- Experience in teaching in Higher or Secondary education (E)
- Demonstrable interest in one or more of the following (E):
  - Literary pedagogy
  - Creative-critical writing and / or teaching
  - The relationship between creative writing and criticism
  - Curriculum and assessment in English studies
- Experience of digital humanities/online resource development (D)
- Experience of creative-critical teaching (D)
- Experience of collaborative project work and conference organisation (D)
- Experience of teaching in both higher and secondary education (D)

## SKILLS AND KNOWLEDGE

- Ability to work in a proactive and results driven manner (E)
- Practical skills capable of leading to independent, original contributions to the subject area (E)
- Strong organisational skills; ability to plan and manage own workload, meeting deadlines (E)
- Demonstrable administrative and prioritisation skills with the ability to manage a varied workload in a high paced environment (E)
- Ability to use initiative and apply creativity to solve problems (E)
- Meticulous with strong attention to detail (E)
- Excellent communication skills, with the ability to engage academic, educational, and public audiences (E)
- Strong verbal and written communication skills, with the ability to communicate complex information clearly (E)
- Competent user of Microsoft Outlook, Word, Excel and Powerpoint (E)
- Ability to interpret results (E)
- Ability to work collaboratively with colleagues (E)
- Awareness of ethical issues involved in research (E)
- Analytical skills (E)
- Ability to stimulate and encourage commitment to learn in others (E)
- Detailed subject knowledge and skills in the research area, with the capability of leading to independent contributions to the research area (E)
- Report writing and presentation skills (E)
- Good time management skills (E)
- Advanced skills directly related to research project (D)
- Familiarity with classroom-based or practice-based research methods (D)

# THE PERSON

## PERSONAL ATTRIBUTES

- Demonstrate UEA's Values and behaviours in day-to-day work and support a team culture that reflects them (E)
- Willingness to change and develop work practices (E)
- Proactive and self-motivated and willing to take ownership of tasks without close supervision (E)
- Confident, articulate and credible (E)
- Able to maintain confidentiality (E)

## SPECIAL CIRCUMSTANCES

- This post is exempt from the Rehabilitation of Offenders Act 1974. Appointment will be subject to a criminal record check at Enhanced level from the Disclosure and Barring Service, including a check of the Child Barred List. It is an offence to apply for this role if you are barred from engaging in regulated activity relevant to children (E)

**Essential Requirements (E)** are those, without which, a candidate would not be able to do the job.

**Desirable Requirements (D)** are those which would be useful for the post holder to possess and will be considered when more than one applicant meets the essential requirements.

# FURTHER INFORMATION

The post is available from 1 September 2026 on a full-time basis for a fixed term period of 32 months until 30 April 2029.

Salary will be £38,784 to £46,049 per annum on Grade 7 on the single salary spine.

**Place of Work** - The University is strongly committed to providing an excellent student experience and research environment, and it is expected that all staff will be available on campus to carry out their duties during their working week in support of these goals. We have a hybrid-working policy which supports a mix of at home and on campus 'hybrid' working for many roles. For the majority of hybrid roles, the expectation is a minimum of 60% of working time will be spent physically present in the workplace.

The flexibility of the hybrid-working policy allows the possibility of some remote working, but it is the expectation that all appointments will be UK based, with any overseas working agreed in advance by exception only.

If successful you will be asked to show evidence of right to work in the UK prior to any formal offer being made. Non-British and non-Irish nationals entering the UK to undertake employment or who are currently in the UK will have to meet eligibility criteria under the points-based immigration system. The University may be able to provide sponsorship under the Skilled Worker route if relevant criteria are met. Please note, due to the complexities of the immigration system, Skilled Worker visa sponsorship is not guaranteed for every role. If you would like further information about whether this role is eligible for visa sponsorship, please contact [staff.visacompliance@uea.ac.uk](mailto:staff.visacompliance@uea.ac.uk)

The post is superannuable under the Universities Superannuation Scheme and there is an annual holiday entitlement of 30 days plus statutory (8 days) and customary (6 days) holidays. The University is committed to creating an environment where the health, welfare and safety of all students and staff is of paramount importance.

The University's Safeguarding Policy addresses both child protection and safeguarding children, young people and vulnerable adults within the work of the University. Appointment will be subject to satisfactory pre-employment checks, which may include an Occupational Health assessment and a criminal record check at Enhanced level from the Disclosure and Barring Service (which you will be required to pay for). For roles based within an Educational setting, Enhanced checks will be carried out every 3 years at the cost of the University. It is an offence to apply for the role if you are barred from engaging in regulated activity relevant to children.

Information on the benefits of working at UEA can be found at <https://www.uea.ac.uk/about/working-at-uea>.

If you require the information contained within this candidate brochure in a different format please email [staff.recruitment@uea.ac.uk](mailto:staff.recruitment@uea.ac.uk).

## HOW TO APPLY

To apply for this vacancy, please follow the online instructions at: <https://vacancies.uea.ac.uk>

The closing date for this role is 11:59pm on **25 May 2026**.

Please note that the application form contains an Equal Opportunities section which must be completed. The Equal Opportunities information will not be made available to the selection panel and will not form any part of either the short-listing or decision making process.

It is anticipated that interviews will take place in person on **10 June 2026** and we will inform you of the outcome of your application prior to this date.

Candidates should note that travel and incidental expenses incurred in attending an in-person interview will not be reimbursed.

# ABOUT THE PROJECT

This project description, based on the grant proposal, is intended to help candidates for the role of the Senior Research Associate understand the project so as to write a cover letter articulating how they are qualified for the position and how they propose to contribute to the project, and to prepare for interview if necessary. This document outlines the structure and aims of the project as funded. Candidates are not expected to reproduce this approach exactly, and are encouraged to propose how their own research interests and expertise might develop, extend, or reframe aspects of the project.

## 1. ABSTRACT

## 2. VISION

## 3. APPROACH

## 4. TEAM

## 5. ETHICS

### 1. ABSTRACT

Beyond the Essay aims to reinvigorate English studies in schools and universities by researching, facilitating, and championing 'creative-critical' teaching. The distinction between the creative and the critical, now being re-considered across the discipline worldwide, emerged only in the late nineteenth century, alongside the pedagogical essay. The essay has since come to seem inevitable, as if we

could only learn, and even think, in essays. Yet students once studied literature not by writing essays about it, but by writing and enacting it, in practices which were, in complex ways, both creative and critical: imitation; transposition across style and genre; impersonation; paraphrase; play with and composition in fixed forms; and oration. By reimagining these practices, we aim to reintegrate the two sides of English studies, and to rethink the discipline from its pedagogical base upwards, making criticism more creative, and creative writing more critical.

The project addresses a crisis in English studies, marked by disciplinary uncertainty and a precipitous decline in recruitment internationally. From 2013 to 2025 numbers taking A-Level English Literature fell from 83,000 to 34,920, a decline widely attributed to successive changes in the National Curriculum, especially since 2014. Total numbers at degree level fell from 42,285 in 2019 to 37,355 in 2022. However, undergraduate Creative Writing rose from 2,745 in 2003 to 10,180 in 2022, indicating an ever-growing appetite. Yet creative-critical pedagogies, which thrived in British schools in the 1970s and 1980s, have mostly retreated to the private sector, despite evidence of their power to inspire and enable students of a wide range of backgrounds and levels of attainment. Teachers and exam boards voice frustration at the dominance of the formulaic, exam-driven essay, yet alternatives remain underdeveloped and under-researched.



# ABOUT THE PROJECT

Drawing together UEA's expertise in the creative-critical with the Institute of Education's tradition of classroom research, the project will create the resources and evidence for policymakers, academics, educationists, teachers, and examiners to reconsider teaching and assessment at all levels, seizing the openings afforded by the ongoing Francis Review of Curriculum and Assessment at school level, and the rethinking now under way across English departments worldwide.

It will, first, bring together world-leading scholars to produce the first-ever book on the teaching of literature from antiquity to the present, focused on the relationships between what we now call creative writing and criticism. This book will make a seminal contribution to the emerging sub-field of pedagogic literary studies, which explores how criticism, scholarship, and literature are in all eras shaped by how literature is taught, and sees the classroom as a site of creativity, criticism, and research. Second, drawing on this scholarship, the project will conduct classroom research on creative-critical teaching practices from Key Stage 3 up to MA, asking how they can raise engagement and achievement across a wide range of students and be integrated with the essay. Third, these intertwined strands will feed into a handbook on creative-critical teaching in schools and universities, together with extensive web resources, both created in association with the English and Media Centre (EMC), Britain's leading provider of resources for English teachers.

Fourth, working with England's four exam boards, the project will develop robust creative-critical assessment practices. And fifth, working with the English Association, NATE, and University English, it will create a cross-sector, international network to carry this work forward into the coming decades.

## 2. VISION

We envision a renewal of English studies in schools and universities, where creation and criticism, teaching and research, and secondary and higher education are rejoined in a single, dynamic continuum. We aim to create a space where scholars, teachers, and examiners learn from one another, drawing on historical and classroom research. The last twenty years have seen challenges to late twentieth-century norms of critical writing by movements such as 'post-criticism' (Felski 2015), and 'creative criticism' (Benson and Connors 2014), while a post-1945 model of creative writing ('write what you know'; 'find your voice') detached from the critical study of literature, has come under scrutiny (McGurl 2009). The essay's pedagogical dominance has been questioned: on the grounds that its fixed structure, inherited from the early modern theme, makes it an inflexible tool for expressing an understanding of literature (Womack 1993; Andrews 2003; Karshan 2024); or that its demand for a putatively impersonal voice alienates students (English 2011; Bomford 2022). Yet only recently have such disciplinary questions

been illuminated by attention to pedagogical history, notably in Knights's *Pedagogic Criticism* (2017) and in *The Teaching Archive* (2020), whose authors, Buurma and Heffernan, warn of the damage inflicted on teaching, research, and creativity by our 'collective amnesia' about the history of literary pedagogy. We will produce the first-ever account of the teaching of literature from antiquity to the present, composed of case studies written by the leading figures in the field, building on the research and pedagogical work of the PL, co-editor of *On Essays* (2020) and founder of the *creativecritical.net* website and event series. This comparative trans-historical research will allow us to ask how older practices and ideas can help us reimagine the study of literature in the future.

Existing research on creative-critical classroom teaching is either small-scale or forms part of a broader discussion (English 2011; McCallum 2021; Bomford 2022). We will produce the first historically informed study devoted solely to creative-critical practices, observing and analysing teaching materials and preparation, student writing, classroom dynamics, and teacher and student experience, at three ethnically and socially varied partner schools at KS 3-5, and at UEA. The essay has long dominated student writing largely because it is believed to be the only objective mode of assessment (Andrews 2003; mode of assessment (Andrews 2003; Everett 2005; Bomford 2022). We will investigate this assumption and, working with exam boards, develop bespoke assessment protocols for creative critical student writing.

# ABOUT THE PROJECT

We will draw on this scholarly and classroom research, and the EMC's expertise, to produce the definitive handbook on creative-critical teaching, aimed simultaneously at school and university teachers. This will go beyond its nearest comparator, Rob Pope's *Textual Interventions* (1995), once influential, but limited to a narrower range of exercises and lacking the historical depth this project will provide. We will publish extensive free web resources on [creativecritical.net](http://creativecritical.net), including teaching plans and materials, accessible scholarship, author interviews, and an interactive forum for discussion.

This research will allow us to write a policy report, proposing to influential academics, teachers, exam boards and the DfE a fresh vision of teaching, learning and assessment in English. In doing so, we aim to transform the experience of the 35,000 A-Level and more than 600,000 GCSE students who take English Literature each year, as well as university students and scholars of English, encouraging renewed engagement and uptake of the subject.

## 3. APPROACH

### **1. Overview: Team; Landmarks; Research Questions; Outputs; Management.**

#### **Team:**

This is a 3-year project (August 2026–July 2029), led by PL Karshan at UEA and PCL Bomford at the Institute of Education, with lead project

partners McCallum and Bleiman at the EMC, and in partnership with the English Association; the National Association for the Teaching of English; University English; and England's four exam boards: AQA; Pearson; OCR; and WJEC/Eduqas. A full-time Senior Research Associate, based at UEA, will build the project website, make school visits, help organise conferences, and conduct research on creative-critical teaching, learning, and assessment at university level, developing a research programme under Karshan and Bomford's guidance.

#### **LANDMARKS:**

- 1) A conference at UEA in April 2027 on the history of the teaching of literature.
- 2) A workshop on creative-critical teaching at IoE/UCL in April 2028.
- 3) A policy symposium at IoE/UCL in July 2029.

#### **RESEARCH QUESTIONS:**

RQ1. How can studying pedagogical practices from antiquity to the present help us rethink our contemporary creative-critical distinction and the dominance of the pedagogical essay?

RQ2. How have pedagogy and assessment shaped how literature has been written, read, and studied, across history? And how might this understanding affect how we choose to teach literature today?

RQ3. How have pedagogical practices we now call creative promoted critical understanding, and critical practices embodied or enabled creativity?

RQ4. How might earlier forms of writing and speaking, reimagined for today's classroom, develop students' creative and critical capacities, including their essay writing?

RQ5. How can expanding the range of pedagogical practices and exercises beyond the essay increase inclusion, engagement, and attainment at all levels?

RQ6. How can we develop robust assessment practices, practicable at scale, for creative-critical teaching?

#### **OUTPUTS:**

1) *The Teaching of Literature: Creation and Criticism*, edited with an introduction and chapter by Karshan, and a chapter by McCallum and Bleiman. Intended to become a core resource for academic teachers of literature, educators of teachers at all levels, historians and theorists of literary education, and an influence on the reshaping of the discipline.

2) *Creative-Critical Teaching: A Handbook*, by project team, with historical introduction and notes by Karshan. To be used by teachers at all levels.

3) Web resources on creative-critical teaching, published on [creativecritical.net](http://creativecritical.net), based at UEA and guaranteed by UEA Humanities Faculty until at least 2039. Created by SRA with guidance from project team. To be used by teachers at all levels.

# ABOUT THE PROJECT

4) Creative-Critical Classroom Teaching. An edited collection of articles by Bomford, the SRA, and associate teachers, based on classroom research in secondary and higher education contexts.

5) Additional publications by the SRA, arising from both the project's research strands and their developing independent research programme..

6) An article, 'Beyond the Essay', summing up the project's findings. To shape international academic debate.

7) A policy report, including sample exam papers and assessment criteria, to be published on [creativecritical.net](http://creativecritical.net) and all project partner websites. Written with project partners for policymakers, examiners, influential academics, and educators of teachers.

## MANAGEMENT:

The project will be overseen by an executive committee meeting quarterly to monitor progress and advise on conceptual and practical matters, composed of Karshan, Bomford, SRA, and EMC, and 1) Jennifer Richards, President of the English Association and English (2001) Chair at Cambridge, currently leading the Leverhulme Bee-Ing Human project; 2) Catherine Richardson, Pro-Vice-Chancellor for Arts and Humanities, UEA, who led an AHRC project on writing and material culture 1560-1660; 3) Ben Knights, former Director of the HE Academy English

Subject Centre; and 4) Carol Atherton, Head of English at Spalding Grammar School, historian in *Defining Literary Criticism* (2005) of the emergence of the discipline 1880-1920, and author of *Reading Lessons* (2024).

A larger project committee will meet twice yearly to review reports and maximise impact: 1) Richards; 2) Richardson; 3) Knights; 4) Atherton; 5) McCallum; 6) Anthony Cockerill, Director of NATE; 7) Ben Davies, Chair of University English; 8) Professor Robert Eaglestone (RHUL), EA lead on cross-sector educational policy; 9) Chris Green, Chief Examiner of A-Level English at OCR Exam Board and editor of *The Use of English*; 10) Eva McManamon, Senior Strategy Manager in English, Pearson; 11) Stephanie Keenan, Head of Product, English, AQA.

A UEA administrator will support the project, organising conferences and arranging school and university visits.

## 2. The Teaching of Literature: Creation and Criticism. Conference at UEA, April 2027

Until recently there was relatively little research on the history of literary pedagogy (eg Baldwin 1944; Graff 1987; Michael 1987; Viswanathan 1989; Dolven 2007), as compared to (for example) the context of literature in book history. However, Pedagogic Criticism and The Teaching Archive have sparked interest in how teaching has shaped both literature and criticism (Desai (2023), Karshan (2024), Long and Hayward (2024)).

Karshan will bring scholars together to 1) write *The Teaching of Literature: Creation and Criticism*, c. 200,000 words, addressing RQs 1-3, which OUP has expressed interest in publishing; and 2) to unearth and reimagine pedagogical practices, which we will turn into teaching resources through the handbook and the website (RQ4).

The following have confirmed their participation: in ancient and medieval, Irene Garrison (Harvard), Irina Dumitrescu (Bonn), Rita Copeland (UPenn); in early modern, Jennifer Richards (Cambridge), Jeff Dolven (Princeton), Tom Roebuck (UEA); in 18th-19th c, Henry Power (Exeter), Gregory Leadbetter (BCU), Adhaar Desai (Bard); in 1900-1950, Karshan, Ewan Jones (Cambridge), Buurma (Swarthmore) and Heffernan (North Florida), Loren Glass (Iowa); in 1950-present, Jared Zimble (KCL), Matthew Hayward (Waikato) and Maebh Long (Otago), Peter Howarth (QMUL), Philip Terry (Essex), and Bleiman and McCallum (EMC). The book will conclude with two chapters reflecting on its findings: Robert Eaglestone (RHUL) and Oli Belas (Bedfordshire) via modern philosophy of education, and Amit Chaudhuri and Saikat Majumdar (Ashoka) through the future of creative-critical teaching in India.

Karshan will begin the work in August-December 2026 by researching and writing a first draft of the introduction, which will set out for all participants the history of the 'creative-critical' distinction in literary thought and pedagogy, and the questions raised to date in the existing research. This draft introduction will form the basis for an online workshop with all participants in December 2026.

# ABOUT THE PROJECT

participants in December 2026. First chapters will be workshopped over two days at UEA in April 2027, with an audience of educators, examiners, teachers, creative writers, and scholars.

Contributors will selectively review each other's drafts and offer contributions, which Karshan will edit twice, with final submission to the publisher in June 2028.

Like Karshan's *On Essays*, this book will use case studies to draw out transhistorical questions, feeding into RQs 1-3. For example: how have practices of imitation complemented or contradicted those of analysis? Garrison will address this via the balance between theory (*ars*), imitation (*imitatio*) and practice (*exercitatio*) in Quintilian and his Renaissance reception; Dumitrescu through the early medieval teaching of riddles, compilations, and grammars; and Karshan through the tension between the essay and imitation in early 20th-century British school-teaching. How do student writing and oral classroom practice shape one another? Copeland will deal with medieval rhetorical training; Richards with oral performance in the early modern classroom; Desai with the teaching of Shakespeare in early 19th-century Bengal; Zimble with Kamau Brathwaite's teaching of theatre in 1950s Ghana; and Hayward and Long with how writer-scholars at the University of the South Pacific developed a creative-critical classroom based on the spoken word. How does the literature of an era follow from its pedagogy? Dolven will explore how imitative pedagogy

inspired 16th-century poetry while enacting a conversation with past voices, and Power how tensions in the teaching of Homer gave rise to poems by Matthew Arnold and Elizabeth Barrett Browning. And how, in light of this, might we rethink our terminological and institutional distinction between the creative and the critical? Leadbetter will link Coleridge's own education to his influential picture of the faculties; Glass will treat the evolution of the creative-critical distinction in the first creative writing programme at Iowa; Bleiman and McCallum its fortunes in late 20th-century British school policy and practice; and Chaudhuri and Majumdar in 21st-century India.

### 3. Classroom Research and English Special Issues

The 1970s and 1980s saw an efflorescence of creative-critical pedagogy in British schools and universities, driven by EMC, NATE, the Associate Exam Board's alternative syllabus (1979), the Verbal Arts Association (1984), and the Dialogue for University English Teaching at UEA. Sometimes also called 'recreative writing', 'textual transformation', 'active reading', and 're-genring', such practices can be compared to ancient and early modern pedagogies, including 'writing-in-character' (akin to impersonation, or *ethiopoëia*), 'writing in style' (*imitatio*), and 'stylistic transformation' (parody and paraphrase). But with the 1991 rejection of the Cox Report and the introduction of the National Curriculum (Knights & Thurgar-Dawson, 2006), creative-critical school-

school-teaching mostly retreated to the private sector (McCallum, 2018). English (2011) and Bomford (2022) attest to the inherent inclusivity of creative-critical practice, which enables students to 'bring learning into their own realm of knowledge and to reflect and act on it' (McCallum, 2021).

Bomford will carry out classroom research in three secondary schools: Stoke Newington School, Elizabeth Garrett Anderson School and Central Foundation School, concentrating on RQs 4-6. These schools vary in composition but reflect socio-economically deprived, diverse communities. Bomford will focus on a different Key Stage in each school (CFS, autumn 2026, KS5; SNS, summer 2026, KS3; EGA, spring 2027, KS4) but will stay in contact with teacher-collaborators to record longer-term outcomes, benefitting from the three-year duration of the project and her focus on whole units of work.

Working with her teacher-collaborators, and drawing on the archive of techniques uncovered by the historical strand of the project and the EMC's expertise, Bomford will devise creative-critical tasks and activities in relation to literary texts canonical and non-canonical, in a variety of genres, tailored to students' needs and abilities. Implementing the well-respected IOE tradition of multi-modal analysis of classroom activity and dynamics (Kress et al, 2005; Yandell 2014) she will video-record lessons and analyse student writing to explore the impact of creative-critical approaches on inclusion, engagement and attainment. She will develop forms of assessment appropriate to creative-critical work. Taking an approach that understands teachers, and to

# ABOUT THE PROJECT

than passive recipients of, research (Eyers and Richmond 1982; Britton 1983; Yandell 2019), she will also analyse the attitudes and experiences of both through semi-structured interviews and questionnaires.

The SRA will participate in Bomford's classroom research in autumn 2026 and then develop similar or related methods to researching creative-critical modules at UEA, most concentratedly in the first half of 2027, but continuing through the project. Their research, like Bomford's, will benefit from their focus and immersion at UEA, but comparisons with creative-critical teaching at other universities across the UK (eg Sussex, RHUL, Lancaster, York, Nottingham Trent, Dundee, Belfast) will be developed through in-person visits, online interviews with academics, and reviews of teaching materials and student work. In the second and third years of the project they will undertake school visits across the UK, arranged via the networks of the EMC, EA, NATE, and our PGCE-lead collaborators, to deliver workshops in creative-critical practice, shaped by teachers' needs. The school and university visits will also build a network of teachers and academics, and allow for the sharing of ideas and resources for the website and teaching handbook.

## **4. Creative-Critical Resources and April 2028 Workshop at IoE/UCL**

In April 2028 we will invite a wide audience of secondary and tertiary teachers, educationists, scholars, and examiners to a two-day workshop

at IoE/UCL, organised and run by EMC in collaboration with NATE and UE. We will present a broad range of creative-critical pedagogies developed by EMC from the scholarly and classroom research of the project (RQs 4- 6), alongside select plenary talks by members of the executive and project committees. This will be a key moment to consolidate the project network. English PGCE leads committed to the project will bring students and colleagues. Those already committed, in addition to UEA and IoE, are: Snapper and Elliott (Oxford); Green (Brunel); Smith (Bristol); Holdstock (Canterbury); Pinnick (Sussex); Rawlinson-Mills and Binney (Cambridge).

The event will allow us to trial the exercises in Creative-Critical Teaching: A Handbook. Karshan will write the historical introduction, and notes, drawing on the research in The Teaching of Literature. The EMC will lead on writing the exercises, with input from Bomford, Karshan, and the SRA, and drawing on the historical and classroom research. The book will present such exercises as writing in the style of, parody, stylistic and formal transposition, writing in role, prequels and sequels, and many more reimagined from the project's historical research. Bloomsbury Academic have expressed enthusiasm for publishing this book, bringing together their education, literature, and academic divisions to ensure long-term durability and widespread use. The book will be linked to web materials, created by the SRA working with EMC and informed

by the SRA working with EMC and informed Karshan's and Bomford's research: 1) classroom activities and resources; 2) accessible historical and theoretical material, drawn from the scholarly research; 3) writings from practising school and university teachers, with an interactive function; 4) advice on integrating this material into current exam specifications, developed with our four partner examination boards. A highlight of 1) will be adaptations of Shakespeare, built into creative-critical lesson plans. For example, we have secured support from Penguin Random House's Hogarth Shakespeare series, whose authors Margaret Atwood, Howard Jacobson, Anne Tyler, Tracy Chevalier, and Edward St. Aubyn have agreed to provide excerpts and interviews for the website.

EMC will also set up a Creative Critics Competition, for secondary-school students, creating an impetus for developing teachers' understanding of the value of creative-critical practice and boosting its development in the secondary sector.

## **5. Assessment, Policy, Final Report and Summary Article. Policy Symposium at IoE/UCL, July 2029**

In 1918 Philip Hartog wrote: 'no educational reform which leaves our examination system as it is, will or can be a real reform.' We will develop robust assessment tools and marking criteria for a range of creative-critical forms, in the final 18 months of the project, working online with our four partner exam boards, and with UEA colleagues with long experience in creative-critical assessment protocols. Sample assessment criteria, exam papers, and

# ABOUT THE PROJECT

mark schemes for all contexts will be produced and published on [creativecritical.net](http://creativecritical.net).

These will form part of the final policy report, written by Karshan, Bomford, and the SRA, working closely with the project committee and our partner organisations. It will summarise the project's historical and classroom research in the context of present and past governmental policy, and be presented by the working group and the project committee at a symposium in July 2029 at the IOE, to heads of university English departments (through UE), representatives from the exam boards, influential teachers (through NATE) and policy-makers from the Department for Education (through EA). The report will then be published on [creativecritical.net](http://creativecritical.net), and on the EA, UE, EMC, and NATE webpages. In summary of the project, Karshan will write an article, 'Beyond the Essay', arguing for a re-conceptualisation of the disciplinary and pedagogical boundaries of the creative and the critical. We aim to publish this article in *Critical Inquiry*, one of the leading journals in literary theory, to maximise international impact.

## 4. TEAM

Thomas Karshan has developed a sustained body of work at the intersection of essay studies, the creative-critical, and pedagogy. His co-edited volume *On Essays: Montaigne to the Present* (OUP, 2020) brought together seventeen world-leading scholars into a coherent,

thematically interlinked volume, establishing the field of transhistorical essay studies, previously a scattering of author or period studies. This experience prepares him for the similarly large transhistorical editorial project of *The Teaching of Literature*. Among his other publications on the essay, his chapter "The Essay and the Theme" (*Cambridge History of the British Essay*, CUP 2024) traces the modern academic essay back to the humanist school-theme through a case study of Coleridge's classroom at Christ's Hospital, exemplifying the pedagogic-literary history that will make up *The Teaching of Literature*.

Karshan's interest in creative-critical pedagogy developed from his MA module *Ludic Literature*, awarded a University Teaching Fellowship for innovation. This module, which he created in 2013 and has since developed in dialogue with gifted students, draws together 20th century and early modern pedagogical modes of play, parody, imitation, and textual transformation to foster both creativity and criticism. It has inspired significant works of literature by former students, such as Morris's *Dubliners 100*, stories rewriting Joyce's *Dubliners*, Padamsee's *England is Mine*, a re-writing of Dostoevsky, and Brown's *Practice*, a response to Shakespeare's *Sonnets*.

Karshan has widely disseminated this pedagogy through lectures and workshops, and published it with students on [creativecritical.net](http://creativecritical.net) (founded 2021), which now serves as a hub for creative-critical work, publishing scholarly, creative,

Vladimir Nabokov and the *Art of Play* (OUP, 2011), his edition of Nabokov's *Collected Poems* (Penguin, 2012), and his co-translation of Nabokov's *The Tragedy of Mister Morn* (Penguin, 2012), foregrounded the questions of creative imitation, parody, and transformation that underpin this project.

Kate Bomford's PhD on Netherlandish friendship portraiture (resulting in two publications in 2003 and 2004) nurtured her abiding interest in the social and affective dimensions of pedagogy. Over two decades as an English teacher and teacher-educator, she has developed, deployed, and championed creative-critical pedagogies in multilingual, multicultural classrooms. Her article "Critical or Creative? The Creature Writes to Victor Frankenstein" (*Changing English*, 2022) challenges the dominance of the critical essay in schools and exam curricula. She maintains her focus on inclusion, recently undertaking (in collaboration with a departmental colleague) classroom research into KS3 students' experience of reading representative fiction (a novel by an author of colour with a protagonist of colour), funded by the IOE. She runs the *Shakespeare in Education* module for IoE's MA in English Education, which encourages a creative-critical approach to teaching Shakespeare.

Andrew McCallum, Director at the EMC since 2017, wrote *Creativity and Learning in Secondary English* (Routledge, 2011). His doctoral research examined the distribution of creativity in secondary classrooms relative to social class, showing that disadvantaged schools were least likely to support creative-critical work. Barbara Bleiman has been an advocate for

# ABOUT THE PROJECT

classroom creativity since 1979; her Activities for A-Level English (1991) has been recognised as seminal (Knights & Thurgar-Dawson, 2006). She has since published extensively on English teaching, culminating in What Matters in English Teaching (EMC, 2020). In 2019 she received NATE's Award for Outstanding Contribution to the Teaching of English.

## 5. ETHICS

We do not anticipate significant ethical issues to arise from the project's scholarly research, nor the conference, the teaching workshop, or policy symposium. No vulnerable adults will be involved. The main ethical considerations arise from Bomford's classroom research in schools and the SRA's research in university settings.

Both strands of research will be conducted in line with the British Educational Research Association (BERA) Ethical Guidelines (2024), and in compliance with UCL and UEA ethics procedures, including GDPR and data protection policies. The project also draws on the Institute of Education's established tradition of classroom video research, where such methods are well embedded in practice.

In schools, students will participate only with opt-in consent, supported by clearly worded information sheets. Consent will also be sought from parents or guardians, in line with school protocols. Teachers will advise on the selection of student participants for interviews. Students

and teachers will be able to withdraw at any stage without justification or prejudice, and will be free to step outside the camera's viewpoint or leave interviews if they wish. Interviews with students will be short and take place in familiar settings to safeguard their well-being.

In universities, students are adults and participation will be voluntary, with informed consent sought through clear information sheets and opt-in consent forms. University students will be assured that they can withdraw at any time, that their participation or non-participation will not affect their academic standing or assessment, and that they will not be identifiable in published outputs.

All data will be anonymised, with pseudonyms used where appropriate. Recordings and transcripts will be stored on encrypted hard drives accessible only to Bomford, the SRA, and the PL. Data will be retained securely for a maximum of ten years in current formats and then destroyed.

Safeguarding is a particular priority in the school context. All researchers visiting schools will hold enhanced DBS clearance and undertake safeguarding training. School safeguarding leads will be consulted throughout, and any disclosures will be reported in line with statutory guidance.

The research will also be conducted in a spirit of reciprocity. Teachers and students, at both school and university level, will be treated as active participants rather than passive subjects. Their

will be shared in accessible form. A plain-language feedback report will be provided to participating schools, and classroom resources created by the project will be made freely available online. In this way, the research will not only protect participants but also deliver clear benefits to them and to education.

# ABOUT THE SCHOOL

The School of Literature, Drama and Creative Writing has an international reputation for the excellence of its teaching and research in literature from medieval to contemporary times, in drama, in literary translation, and in creative writing. Faculty research interests cover the full historical range of literatures in English with real distinction and depth in archival research, the history of the book, the history and development of trans-national literatures, literary translation, and creative-critical practice. Creative Writing colleagues teach, write and research in poetry, fiction, creative non-fiction, scriptwriting, biography, and literary and cultural history. Drama has a developing research culture with existing strengths in directing, radio drama, and the drama industry. In the REF 2014 we came 10th among UK English departments with 82% of our research rated either 4\* (world leading) or 3\* (internationally excellent).

English Literature at UEA is renowned for providing a fresh and vibrant experience, constantly engaged with the moment. We are currently revitalising our teaching offer through our efforts to decolonise the curriculum and showing leadership in this area at both university and sector level.

Our recruitment of undergraduates has remained strong and our students come from a wide demographic. There is usually a healthy contingent of students visiting us from North America and Europe.

The School places a special emphasis on taught MA programmes, and they are offered in all the main subject areas of the School: Modern and Contemporary Literature; Creative Writing (Prose, Poetry, Scriptwriting, Crime Fiction and Biography and Creative Non-Fiction); Literary Translation; and Theatre Directing. There are a significant number of externally-funded international bursaries and scholarships, including the International Chair in Creative Writing and Global Voices programme.

Higher degrees by research (PhD and MPhil) are offered in all subjects of the School, and approximately 80 research students are currently working here.

The School hosts the British Centre for Literary Translation, where our expertise includes the translation of fiction and non-fiction from German, Swedish, Spanish, Italian, French and Japanese.



# ABOUT THE FACULTY

Our Faculty offers a vibrant and stimulating learning environment for staff and students alike. We play a vital role in the wider university through a distinctive agenda around research and teaching: we explore the very essence of life – the past and present condition of humanity, and its possible and probable futures. Through our cutting-edge interdisciplinary teaching and research, we aim to transform the lives of our students, and this work has a tangible cultural legacy which is internationally significant. The Faculty's global reputation helped make Norwich England's first UNESCO City of Literature and it attracts writers of all kinds from around the globe.

Our Faculty is a place that hones creative excellence – proud UEA graduate and Nobel Laureate Sir Kazuo Ishiguro is testament to that – but is also one that provides our graduates with the skills to prosper across many professions. Our drama and multi-media studios, historical archives and collections, translation centre, the Sainsbury Centre for Visual Art – these are the labs in which discoveries are made and careers launched.

We create opportunities for ground-breaking exploration, working closely with a wide range of colleagues in other Faculties across the world, and with our regional partners. We have specific thematic interests in global perspectives, digital creativity and creative health, gender and identity, creative and cultural industries and heritage, as well as global justice and social responsibility.

The Faculty is led by Pro-Vice-Chancellor Professor Catherine Richardson, who works closely with the Faculty Executive Team sharing responsibility for Research; Innovation and Engagement; Learning and Teaching and Student Experience; Postgraduate Research; Admissions and Internationalisation; and Employability. Our aim is always to offer a nurturing, transformative experience to our students, developing their creative and critical skills so that they excel academically and thrive personally. Together, we make our mark on a fast-changing world.

Information about the Faculty can be found here: <https://www.uea.ac.uk/about/faculties-and-schools/faculty-of-arts-and-humanities>.

We are committed to fostering an academic culture of dignity and respect. We are committed to ensuring that academic staff are supported at all stages of their careers with support for Early Career Researchers a particular priority. In research, we achieved outstanding results in REF2021, our collective performance being the 5th strongest among Arts and Humanities Faculties submitted to Panel D. You can discover more about our Faculty research here: <https://www.uea.ac.uk/about/faculties-and-schools/faculty-of-arts-and-humanities/research>.

More information on our facilities and archives can be found here: <https://www.uea.ac.uk/about/faculties-and-schools/faculty-of-arts-and-humanities/facilities-archives-collections>.





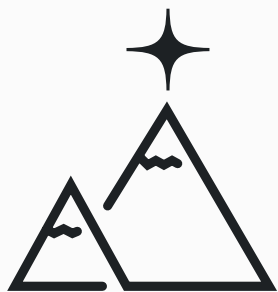
# OUR VALUES

Shaped by staff, our UEA values represent a core set of standards for how we behave as an employer, drive excellence in teaching, learning and research, and collaborate as an anchor institution in our local community.

From tackling global challenges, striving for student and staff success, and creating a vibrant inclusive environment, our values are what unite us.

- ✦ AMBITION
- ✦ COLLABORATION
- ✦ EMPOWERMENT
- ✦ RESPECT

## OUR VALUES (CONTINUED)



### AMBITION

**We are ambitious for our future success.**

We are forward-thinking and brave in our approach and decisions. We make space for innovation and creativity, seizing opportunities that are responsible and sustainable. We are ambitious for the advancement of education and research.



### COLLABORATION

**We are collaborative in our approach.**

We work together with shared purpose. We build connections, share ideas and develop new networks. We champion our regional, national and global relationships and demonstrate that together we can achieve greater goals and positively influence the world around us.



### EMPOWERMENT

**We empower ourselves and each other.**

We develop ourselves and others, trusting people to make decisions based on their expertise and knowledge. We continually improve systems and processes to support us in working in an agile and efficient way.



### RESPECT

**We respect each other.**

We treat everyone with respect and dignity. We value diversity and foster a community where people can express different thoughts and views. We are open to challenge, so we can learn and improve. We encourage a positive, inclusive environment where everyone has opportunities to fulfil their potential.

# RESEARCH AT UEA

REF21 results showed that 91% of our research is world leading or internationally excellent ([The University of East Anglia : Results and submissions : REF 2021](#)); and the Knowledge Exchange Framework (KEF) results show UEA as above average across most indicators in our Cluster-X grouping ([Knowledge exchange framework: Dashboard \(kef.ac.uk\)](#)).

UEA research is highly cited, the 6th most cited in the UK and 41st globally (THE Research Citations rankings 2022). Ten researchers associated with the Norwich Research park and seven researchers from UEA have been named in the annual [Clarivate Web of Science Group Highly Cited Researchers list for 2022](#).

UEA is listed in the World Top 100 for research citations (Times Higher Education World University Rankings 2023) and World Top 50 (Times Higher Education Impact Rankings 2022).

## REF21 Highlights – Top 20s

- 1st overall, 6th for outputs and 1st for impact – for (Anthropology and) Development Studies (8th for research power)
- 1st overall, 2nd for outputs and 1st for impact – for Agriculture, Food and Veterinary Sciences
- 3rd overall, 7th for outputs and 8th for impact – for History

- 4th overall, 14th for outputs and 5th for impact – for Earth Systems and Environmental Sciences (9th for research power)
- 4th overall, 9th for outputs and 1st for impact – for Social Work and Social Policy
- 5th overall, 8th for outputs and 7th for impact – for Area Studies

## UEA is home to several world-renowned Research Centres and Networks

- Climatic Research Unit (CRU) [Climatic Research Unit - Groups and Centres \(uea.ac.uk\)](#)
- Tyndall Centre [Homepage -Tyndall Centre for Climate Change Research](#)
- Norwich Institute for Healthy Ageing (NIHA) <https://healthyageingnorwich.com/>
- Centre for Japanese Studies & Sainsbury Institute for the Study of Japanese Art and Cultures <https://www.uea.ac.uk/groups-and-centres/centre-for-japanese-studies> <https://www.sainsbury-institute.org/>
- Biomedical Research Centre <https://www.uea.ac.uk/groups-and-centres/biomedical-research-centre>
- Centre for Competition Policy <https://www.uea.ac.uk/groups-and-centres/centre-for-competition-policy>

- Norwich Institute for Sustainable Development (NISD) [Home - The Norwich Institute for Sustainable Development \(nisd.ac.uk\)](#)
- Centre for Research on Children and Families (CCRF) <https://www.uea.ac.uk/groups-and-centres/centre-for-research-on-children-and-families>
- Water Security Research Centre (WSRC) [Water Security Research Centre - Groups and Centres \(uea.ac.uk\)](#)
- Productivity East <https://www.uea.ac.uk/groups-and-centres/productivity-east>

UEA houses the British Archive for Contemporary Writing (with material from renowned authors such as Doris Lessing and Lee Child), the nationally accredited East Anglian Film Archive, Sainsbury Centre for Visual Arts, Sainsbury Institute for the Study of Japanese Arts and Culture, and Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas.

# OTHER ACCOLADES

- Queen's Anniversary Prizes for Higher and Further Education have been awarded to UEA for international development studies (2009), creative writing (2011) and environmental sciences (2017). Notable alumni include Sir Paul Nurse (1973, Nobel Prize for Medicine 2001), Sir Kazuo Ishiguro (1980, Nobel Prize for Literature 2017), Sir Michael Houghton (1972, Nobel Prize for Medicine 2020) and Sarah Gilbert (1983) who led the Oxford University team to develop a COVID-19 vaccine, approved in 2020.
- Our Doctoral College, established in 2018, hosts six Doctoral Training Partnerships and integrates Faculty and School provision for 1600 Postgraduate Research Students (including those from across the Norwich Research Park), enabling collaboration and innovation.
- We recognise our global impact and were one of the first universities to declare a climate and biodiversity emergency in June 2019. Our sustainable campus, including over 50 acres of environmentally valuable parkland, is constantly evolving with ambitions to be 100% net zero by 2045 or sooner.
- UEA is a University of Sanctuary, an accreditation given to universities that show an ongoing commitment to creating a welcoming culture of inclusivity and awareness.
- UEA was awarded the Silver Athena SWAN Award in 2019, and all our Schools hold awards at Bronze or Silver.

**A vibrant place to study, learn and work, UEA is a very special place.**



# A SUSTAINABLE UNIVERSITY

At UEA, we are now working to create a university that will be even better in the future, and we are working to achieve net zero carbon by 2045 (or earlier). Our Sustainable Ways vision is one of a resilient university – where consumption is efficient and self-generated energy supports low carbon goals, supported by a vibrant community of world-leading researchers and inspired graduates.

At a basic level, our sustainable development means that we try to balance the 'three pillars' of environmental, economic and social elements.

We challenge our environmental impact through on-site energy generation and a district heating and cooling network, reducing our reliance on grid electricity and therefore fossil fuels. We promote and use recycled and 'eco' products such as biological cleaning materials. We champion local suppliers and ethical causes, including Fairtrade and vegan products. We seek to ensure value for money in a holistic, whole-life costing sense in our new buildings and procurement contracts.

## OUR INITIATIVES

Central campaigns, such as holiday shut-downs or awareness day events, support a whole-University approach to energy saving and other initiatives.

Follow us on X [@SustainableUEA](https://twitter.com/SustainableUEA)



# OUR CAMPUS

UEA is based on a campus that provides top quality academic, social and cultural facilities to over 17,000 students.

Although located in 320 acres of rolling parkland, virtually no part of the campus is more than a few minutes' walk from anywhere else, so everything is close at hand – the library, nursery, health centre, supermarket (incorporating a post office) and restaurants. Amongst the striking buildings is the UEA's Sainsbury Centre for Visual Arts, which contains the Robert and Lisa Sainsbury Collection – one of the greatest art collections formed in Europe during the 20th Century.

The University has invested in new learning and teaching and research spaces, including a celebrated new Enterprise Centre that underpins its commitment to promoting student enterprise and entrepreneurship.

Sport and Recreation plays a major part in the life of the University of East Anglia, centred around the major Sportspark facility which is one of the most successful community sport facilities in the UK. This accessible and affordable facility provides a diverse range of activities, and incorporates a 50m Olympic size swimming pool, indoor climbing wall, coaching resource centre and sports injury clinic.



# NORWICH

## A CITY OF STORIES

The city's motto is 'A fine city' and its strong cultural heritage has seen Norwich maintain the best of its historical character whilst developing to become one of the most vibrant and attractive cities in Europe. Norwich offers miles of riverside walks and cycle ways, and a unique collection of 1930s parks. The city is surrounded by beautiful countryside and within easy reach of the stunning Norfolk coast.

Norwich is a UNESCO World city of Literature, the first in the UK, as well as being one of the newly named Tech Cities recognising the growth of digital businesses in the region. The most prominent high-rise building, apart from the castle, is the magnificent 11th century cathedral, which still dominates the skyline. The city's medieval centre of cobbled streets remains largely intact, but there is still space for modern buildings such as the city's centrepiece, the Forum, which is a striking piece of contemporary architecture. The glass front overlooks the colourful open-air market (one of the largest in the country) and reflects the city in all its diversity.

The city is consistently rated as one of the top ten shopping venues in the UK. Norfolk and Suffolk attract thousands of visitors each summer. The famous Norfolk Broads are among the most important wetlands in Europe and a haven for rare plants, wildlife and insects. The Broads attract holidaymakers who come to navigate the intricate natural network of waterways formed by the Rivers Bure, Yare and Waveney and their tributaries.

For further information about UEA's excellent facilities, staff benefits, picturesque campus and the UEA working environment, please visit the 'Careers at UEA' microsite <https://www.uea.ac.uk/about/working-at-uea>. Additional information about living and working in the city of Norwich can be found at <https://www.workinnorwich.co.uk/>



*If there is another city in the United Kingdom with a school of painters named after it, a matchless modern art gallery, a university with a reputation for literary excellence which can boast Booker Prize-winning alumni, one of the grandest Romanesque cathedrals in the world, an extraordinary new state-of-the-art public library then I have yet to hear of it. Norwich is a fine city. None finer.*

**STEPHEN FRY**



# LOCATION

Some cities you've heard of, others you have to discover. Norwich is one of the most beautiful, modern historic cities in Britain. It's a city that celebrates the independent, stimulates creativity, promotes change and encourages diversity.

UEA is a campus university located 3 miles from the centre of Norwich. Situated in the heart of Norfolk, which means it's an ideal location to explore Norwich and beyond.

## BY RAIL

LONDON • 2 HOURS

CAMBRIDGE • 1 HR 15 MINS

BIRMINGHAM • 4 HOURS

Many European cities (including Paris and Amsterdam) easily accessible by train

## BY ROAD

KINGS LYNN • 1 HOUR

CROMER • 45 MINUTES

SOUTHWOLD • 1 HOUR

## BY AIR

NORWICH AIRPORT • 20 MINUTES

STANSTED AIRPORT • 2 HOURS

London is a major airline hub and all main international destinations are easily accessible



An internationally renowned university, UEA is ranked in the UK Top 25 (Complete University Guide 2025), UK Top 30 (The Mail 2025) and the World Top 100 (Times Higher Education Impact Rankings 2024), where it ranks in the UK Top 20 for research quality (Times Higher Education Rankings for the Research Excellence Framework 2021) and World Top 20 for Health and Wellbeing (QS World University Rankings for Sustainability 2024), reflecting the international excellence of its research environment. The University holds UK Teaching Excellence Framework Silver status.

## Equality, Diversity, Inclusion and Wellbeing

The University is committed to diversifying its workforce and to the wellbeing of all our staff. For example, we already hold an Athena Swan Silver Institutional Award in recognition of our advancement towards gender equality. Further details on our broader Equality, Diversity, Inclusion and Wellbeing work can be found on our [website](#).

