Hello everyone!

Well, it is that time of year again: exams, essays, dissertations and deadlines. We hope that whether you’re a postgraduate research or taught student, you are managing to find time to relax and de-stress in between revision and writing madness.

We are kicking off this summer term edition of the GradPost with an update from our KGSA President containing a reminder of how important it is to fill out your PRES and PTES forms from our Vice-President (Education), Jack Lay. Remember, you get a £10 Amazon voucher just for completing it! Following Vid’s update, there is a piece by Cathryn Andrews on the KGSA’s most recent trip to the sunny seaside town of Brighton, where 50 postgraduates enjoyed a relaxing day on the famous pier. There is also a reminder from Katie Cox, your Postgraduate Student Support Officer, that she will be running office hours throughout the summer, meaning that you can go to her for any support required.

Much of this edition of the GradPost contains articles relating to the fantastic opportunities the University of Kent has to offer its postgraduate students. For example, Kent’s 50th anniversary celebrations will be going on right across the summer, culminating in conferences and festivals that are not to be missed. Katja May’s piece on the upcoming ‘Environments: Landscapes and the Mind’ conference demonstrates that the University will support students in gaining experience that would look amazing on any CV and also enhance a skill-set necessary for an academic. Peter Ackins recounts a day of raising money for charity at the event ‘All Day Waves’, illustrating one of the University’s many philanthropic events, and Priya Patel encourages us to become a Student Caller in our regular ‘Get Involved’ feature.

On top of all of that, there is a great opinion piece from Ben Porter. We hope that these articles inspire you to ‘get involved’ with all that the University has to offer over the summer. You never know who you may meet or what it may lead to! As always, do not hesitate to get in touch, either by emailing or by visiting our Facebook group, and we hope that you have the best possible experience while studying at Kent.

The Editors
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KGSA
Kent Graduate Student Association
An update from your President

Hello,

For those of you that have had exams, I hope they went well, and for those of you with exams ahead, good luck!

For the first time in a long while, exams will not be taking place in Woolf College, and we hope to have more space for students to be able to use over the summer period. We aim to have this sorted by the end of the undergraduate summer term.

During the spring term, we have managed to organise a trip to Brighton, taking 50 students down to the coast and all in all they were graced with excellent weather. For more information, take a look at the article ‘KGSA goes to Brighton’ in this edition of the GradPost.

We will also try to hold more games nights and film nights as well as running other events over the summer term so that everyone will have the opportunity to relax and take a break from dissertation write-ups. Additionally, the Postgraduate Research Festival will be happening on Monday 22 June, so please do not miss out on this opportunity to network with your colleagues.

Planning is also underway for Welcome Week in September. Anyone who would like to get involved in the planning and execution of events can sign up to be a Welcome Helper, which is a great opportunity to get involved, volunteer and meet new postgraduates!

If you have not already done so, please do not forget to fill out your PTES and PRES surveys – you get a £10 Amazon voucher for completing it! Our Vice-President (Education) Jack Lay, who will also be our sabbatical officer in the 2015/16 academic year, has stressed how vital the PRES/PTES results are in terms of campaigning for an improved postgraduate experience:

‘As Vice-President (Education) of Kent Union, I would encourage you to fill in the PRES and PTES as it is incredibly important; it provides the University and Kent Union with key information about the areas of your education which you feel needs to be improved. Feedback from these surveys has resulted in Kent Union campaigning for better social and study spaces on campus for postgraduate students, and was important in achieving the agreement for examinations not to take place in Woolf College.’

As you can see, results have already been secured in light of the 2014/2015 PRES/PTES and we are relentlessly campaigning for further changes, such as improving the laundry facilities in Woolf College, so do not forget to have your say!

I wish you all the best with your exams and dissertations.

Vid Čalovski
KGSA President
PhD in Social Policy

PG Tips
Help us improve the postgraduate experience

We want to make sure that postgraduate students have the best possible experience while studying at Kent.

To help us improve the events and campaigns we run for postgraduate students, we would really appreciate it if you could take a moment to complete our Summer 2015 PG Tips Survey.

The survey will only take a few minutes of your time and you’ll have the option to enter into a prize draw to win £100 worth of Amazon vouchers!

The PG Tips Survey will be open between 9am Monday 22 June and 5pm Friday 17 July and can be completed online at www.kentunion.co.uk/ksa

Thank you in advance!

Kent Union and
The Kent Graduate Student Association
After several hours of dozing off and dreaming of the sea, we finally arrived at Brighton’s famous pier. As the bus pulled up, we were met with blue skies and aquamarine water, and left torn between the desire to explore the seaside or head into town to examine the restaurant options. A quick walk by the water was met with the discovery of a massive car show held as part of the annual Brighton Festival, which hosts a wide variety of entertainment and celebrations. The show consisted of miles of new and antique models, sorted by age and style, with something to attract anyone who has even the slightest interest in motor vehicles. After meandering among the crowds, taking in the sights of the show, it was time to head into town.

As part of the Festival, Brighton was decorated with flags and brimming with musicians around the many shops and the outdoor market. A wide array of vendors were present in the market, selling everything from fruit and vegetables to hand-stitched leather bags. Making several acquisitions, we moved on to have a lovely late brunch at one of the many local restaurants.

Exploring the town eventually brought us to the Royal Pavilion, a remarkably imposing royal palace and one-time seaside residence of George IV. We took the time to wander around the palace grounds, taking photographs and enjoying the pleasant weather. There were plenty of opportunities to poke around the gift shop or marvel freely at the spectacular architecture.

Eventually meandering back down to the sea, we purchased ice creams from one of the many dessert stalls and sat down to soak up the sun on the beach’s warm stones at the foot of the ferris wheel. The sound of the waves on the stony shore was enough to lull anyone to the brink of sleep. After a while, we began watching the fog slowly start to roll in, until the entire pier was engulfed and the air felt heavy and damp. Seeking shelter, we explored Brighton Pier’s impressive array of arcade games, trying our luck at penny slots and giving in to the temptation of further sweets vendors.

In the evening, as temperatures began to drop and the rain kicked in, the bus rolled up and collected a contented, drowsy group of students from the top of the Pier, to begin the long ride home to Canterbury.

Cathryn Andrews
MSc Marketing

We piled on the bus bright and early on 25 April, prepared for the long ride and whatever the coastal weather might throw at us. After stopping in Medway to pick up our fellow University of Kent students, we headed down the coast to Brighton.

The Global Skills Award update

Spring term
The 2014/15 Global Skills Award programme concluded with a presentation of contrasting cultures by its participants. This term, the Graduate School will be hosting an award ceremony on 8 June for all participants who successfully completed the programme.

The programme, which is held during the winter and spring terms, features lectures and workshops aimed specifically at improving the employability skills of participants. The workshops were offered at convenient times throughout the two terms and covered a wide range of areas, including presentations skills, networking, team working, how to write an excellent CV and covering letter, and career management. The workshop series provided the opportunity for postgraduate students of different nationalities and disciplines to meet and work in groups. The series of lectures was equally engaging, giving participants the opportunity to ask questions and contribute with constructive criticisms.

The Global Skills Award will be available to all taught postgraduate students joining the University of Kent in September 2015. Do check the Graduate School website for further information on how to apply: www.kent.ac.uk/graduateschool

Salaudeen Amao
MSc Networks and Security

A message from your Postgraduate Student Support Officer

Hi everyone! I just wanted to send out a quick message to all of you who will be staying on campus over the summer. My role as Student Support Officer is to provide support and advice to postgraduates residing on campus. I liaise with both the staff at Woolf reception and the Master’s Office, and deal with a number of issues, ranging from addressing noise complaints to helping resolve disagreements that may arise between flatmates. I will be holding office hours once again over the summer term and would encourage you to drop in during my office hours or, if you prefer, to contact me at my email woolfmastersoffice@kent.ac.uk should an issue arise. My office hours are as follows:

Monday: 12.00-14.00
Tuesday: 16.00-19.00
Wednesday: 10.00-14.00
Thursday: 10.00-13.00

Good luck with your exams and dissertations,

Katie Cox
Postgraduate Student Support Officer
Beginning in June, Kent will be hosting its second and third Interdisciplinary Research ‘Sandpits’, wherein the University’s academic colleagues will be coming together in cross-disciplinary workshops to discuss and test theoretical concepts, build understanding and challenge assumptions. This will help to bring the University back to its roots as a foundation for multidisciplinary study, unifying scholars and building community.

On 18 and 19 June, the University will be hosting a conference on Austerity, Gender and Household Finances as part of the ‘Radical Women: 50 Years of Feminism at Kent’ project, drawing scholars from across the country. The conference will aim to investigate the impact of the current financial crisis on the household, particularly the effects of austerity measures on the female members of families. This will be examined through three thematic streams, the first entitled, ‘Austerity, Debt and Credit’, the second, ‘Austerity and Financialisation: What Can We Learn From the Global South?’ and the third, ‘Austerity and Parenting’. As a continuation of the ‘Radical Women’ project, the University will also be hosting a lecture from a leading feminist activist as part of Kent’s Open Lecture series, and several feminist films will be screened at the Gulbenkian Theatre.

The anniversary celebrations will also extend to include a series of musical events. On 12 June, the University Chamber and Cecilian Choirs will be premiering new music that communicates the spirit of the county of Kent as told through the poetry of Patricia Debney from the School of English, set to a score composed by Matthew King.

Later in the summer, at the beginning of July, the Kent Wheel will be making its return to the Canterbury campus. This will allow anyone who missed taking a spin during the autumn term, the opportunity to witness the spectacular views from atop the wheel. Placed on the lawn between Eliot and Rutherford colleges, the wheel looks out over the city and Canterbury Cathedral.

As before, the wheel will support a good cause, with all proceeds going toward the Kent Opportunities Fund, providing support and scholarships for incoming students.

Rounding off the year of celebrations with a bang, the University will be holding the ‘50th Festival’ on 4-6 September. This will be a weekend filled with a variety of entertainment, ranging from musical groups, to sporting events and academic opportunities across the University’s many venues. As the dates draw near, be sure to check out what each of the colleges has to offer!

Cathryn Andrews
MSc Marketing

50th anniversary
Celebrating through music, research and festivity

As the University of Kent continues to celebrate its 50th anniversary year, the upcoming summer and autumn terms will play host to a wide variety of events, making the most of this landmark year.

The works were inspired by a set of photographs taken by Phil Ward, Deputy Director of Research Services. On 25 June, Colyer Fergusson Hall will also play host to Freddy Kempf, an honorary Kent graduate and internationally renowned pianist. Kempf will be performing a selection from Beethoven, Chopin and Tchaikovsky.

In addition to the Researcher Development Programme, a selection of workshops have been made available to postgraduate students as part of the Consortium of the Humanities and the Arts South-East England (CHASE) Doctoral Training Partnership. Earlier this year, CHASE launched the workshop series ‘Arts and Humanities in the Digital Age’, aimed at engaging doctoral humanities students in the various concepts and practices of digital humanities. The most recent event was a four-day workshop based at the Canterbury Cathedral Lodge and the University of Kent, focusing specifically on spatial thought and methods, and the use of Geographic Information Systems (GIS) across the humanities. Providing great insight into spatial concepts, the workshop was organised and led by Dr Benjamin Vis from the School of European Culture and Languages, and included sessions delivered by a number of specialist academics drawn from across the CHASE consortium.

Hannah Huxley
PhD in American Studies

Researcher Development Programme update

This term, the Researcher Development Programme continued with a series of workshops, aimed at boosting knowledge, critical thinking and research effectiveness. Forthcoming workshops for the summer term include sessions focused on writing skills, effective reading and principled negotiation. A two-day writing retreat is also available for research postgraduates, aimed at helping students preparing for conferences, writing for a journal submission or drafting a thesis chapter, to spend two consecutive days focused on achieving their writing target. All RDP workshops can be booked via the Graduate School online booking system – https://bloom.kent.ac.uk

Hannah Huxley
PhD in American Studies

4 theGradPost
PG events

Setting up Environments

A one-day CHASE postgraduate conference

‘Environments – Landscapes and the Mind’ is a one-day conference, organised by postgraduate students for postgraduates, that will take place in London on 19 June 2015. As University of Kent postgraduates within the School of English, we were given the fantastic opportunity to organise this joint conference with two partner universities from the Consortium of the Humanities and the Arts South-East England (CHASE).

The six of us, of which the majority are MA students, quickly agreed that we wanted the conference’s theme to be centred on environments of all different facets and the human relationships within them. Heightened academic interest in topics such as ecocriticism, animal studies, and psychogeography, as well as ever-current political issues relating to globalisation, promised to draw the attention of postgraduate researchers across the country.

Teams of students from the English departments of the University of Essex and Goldsmiths, University of London, then joined forces with us in December to make for a truly collaborative postgraduate conference that would reach a wide audience. With more organisers on board, this meant that there were also more skills to be utilised for marketing, budgeting and event planning. While being mentored by a PhD student from Kent with previous experience in organising such an event, we could also all rely on support from our respective schools.

Via Facebook and email, we were in constant contact with the co-organisers from each university and met in January at Goldsmiths to view the conference venue and to discuss any outstanding matters.

Throughout the organisation process, everyone was forthcoming in taking on different tasks, which they felt equipped to manage. People were more than happy to step in for each other at any point in time and to support others in their tasks. Nonetheless, with such a large group of organisers, it can at times be difficult to accept that some matters are not in your hands to be immediately taken care of, but that you have to be patient and rely on others. With the date of the conference drawing closer, we are now getting more and more excited as we see it all coming together: our very own academic conference created from scratch!

Katja May
MA in Critical Theory

All-day Waves

Charity, Canterbury and wandering with Woolf

On Thursday 26 March, the School of English held a day-long, collaborative reading of Virginia Woolf’s modernist masterpiece The Waves. Organised by Woolf specialist Dr Derek Ryan and fellow modernist scholar Dr Ariane Mildenberg, the event saw students and staff read the book aloud to audiences at various iconic locations around Canterbury. Sponsored by Oxford University Press, who provided fifty copies of the latest edition of the novel, the event was held in aid of The Book Bus, a charity that delivers books to remote schools in Zambia, Malawi and Ecuador.

Published in 1931, Woolf’s The Waves was conceived, in the author’s own words, as a ‘playpoem’. The text incorporates elements of poetry and drama within the framework of a novel and, unconventionally, the events of the narrative are spoken aloud by its characters rather than a narrator. Over the course of the day, these monologues were brought to life in the voices of undergraduate and postgraduate students from the School of English, with the poetic interludes that bookended the chapters read aloud by staff members in the faculty. The effect of hearing the book dramatically performed by a range of voices worked wonderfully, bringing out subtle nuances in the characters and their development over the course of their lifetimes. It was, as one member of staff pointed out, as if our approach was how Woolf had always intended the novel to be read.

The marathon reading commenced at 6am in the foyer of Woolf College on campus, with coffee and pastries for the bleary-eyed speakers and audience, after which the troupe of performers and audience members moved en masse down the hill and in the pouring rain to Mrs Jones’ Kitchen for the second reading. The morning’s subsequent reading took place in the atmospheric gloominess of the King’s School Lower Chapel. The final chapter was read aloud in the top bar of the Marlowe Theatre. Here, as the sun began to set behind the Cathedral, the final chapter was read aloud by students, staff and audience members alike, drawing the events of the day to a poignant close. More than 12 hours after the opening lines had been spoken, the final lines were spoken in unison, underlining the collaborative element to the day and echoing the novel’s own sentiments about friendship and time.

What’s more, with more than £900 raised for The Book Bus – enough to fully equip two schools with all the books they need – the day can be considered a resounding success on all fronts!

Peter Adkins
MA in English and American Literature
The Aphra and Lumley Building is named after two women, Aphra Behn and Joanna Lumley, who were both born in Kent. Behn was primarily a writer and dramatist, and Joanna Lumley is a model-turned-actress-turned-activist. Given the careers of Behn and Lumley, it is perhaps unsurprising that within the modest but modern exteriors of the building, there hides two theatres and studios for art and drama students. With several centuries separating these famous females, and given their illustrious lives, it would be unjust to divide these 750 words between them. In light of this and in true pedagogical fashion, The GradPost will address these wonderful women in alphabetical order, with the Joanna Lumley piece to follow in the next edition.

Aphra Behn was born near Canterbury in 1640 and, although the exact date of her birth is unknown, she was baptised on 14 December 1640. The mystery surrounding Behn did not remain restricted to her date of birth; on the contrary, there is limited knowledge surrounding her early years and her name does not appear in tax or church records. However, it is believed that in her youth, Behn travelled to Surinam, a Dutch plantation colony in the Guianas, where she met an African slave leader who inspired her seminal text, *Oroonoko*.

It has been debated that Behn’s enigmatic past was deliberately orchestrated, and as an ardent and outspoken monarchist, Behn was recruited by King Charles II to be a spy in Antwerp after the outbreak of the Second Anglo-Dutch War in 1665. Her code name is said to have been Astrea, relating to the Ancient Greek goddess of innocence and purity who was the last of the immortals to inhabit the earth. Behn adopted her code-name in later life, using it as a pseudonym. While in Antwerp, Behn’s chief role was to establish an intimacy with William Scot, son of Thomas Scot, who had been executed in 1660 for signing Charles I’s death warrant. It is alleged that William Scot was preparing to become a spy in the English service in order to report on the movements of the English exiles that were plotting against the King. Behn was deployed to turn William Scot into a double agent, but it is believed he betrayed her.

When Behn returned to England, she struggled with the cost of living, allegedly having not been paid by Charles II for her services. Fortune came with the reopening of theatres that had previously been closed under Oliver Cromwell and Behn produced three plays in quick succession: *The Forc’d Marriage* (1670), *The Amorous Prince* (1671) and *The Dutch Lover* (1673). Between 1670 and 1689, Behn wrote and staged 19 plays (with people heralding her as the successor to Sappho), four novels, five short stories and two collections of poetry, resulting in Behn becoming one of the most successful writers of her day and notably one of the few women who successfully worked independently as a writer.

Behn’s work frequently alluded to sexual desire, often adopting homoerotic themes or some, like the poem ‘The Disappointment’, male impotence. Behn was not afraid to break convention; her work detailed male-to-male relationships and explored her own sexual attraction to women (see ‘To the fair Clarinda, who made Love to me, imagin’d more than woman’).

In addition, Behn drew inspiration from her friends and prominent members of the Whig party so, although mentioned by initial only, notable members of the public were subjected to having their lives satirised by the gleeful Behn. Furthermore, *Oroonoko* is named after the black slave who, unusually given the time period, is the heroic protagonist. While Behn’s work is more apologist than abolitionary, the narrator greatly sympathises with Oroonoko’s plight. The ‘scandalous’ nature of her work was exacerbated by the fact that she was a woman; a detail Behn was keen to point out to her critics, claiming that the issue would not matter if her oeuvre had been written by a man.

Behn’s awareness of her own sexuality and her defiance in the face of her harshest critics clearly illustrates how she broke down the restrictive binaries of her time. Behn, a female writer, a drop of water in a male-dominated ocean, dared to go against the current and, in doing so, paved the way for future generations of women writers to persevere in the face of binaries and adversity. In the words of Virginia Woolf, ‘All women ought to let flowers fall upon the tomb of Aphra Behn which is, most scandalously but rather appropriately, in Westminster Abbey; for it is she who earned them the right to speak their minds.’ (*A Room of One’s Own*).

Frances Reading
PhD in English
Endless autopsy

Analysing the criticism of Kenneth Goldsmith’s ‘The Body of Michael Brown’

On 15 March 2015, Kenneth Goldsmith, conceptualist poet and labourer of internet speech, posted this response to criticism surrounding his reading of ‘The Body of Michael Brown’ on Facebook:

“’I indeed stated at the beginning of my reading that this was a poem called ‘The Body of Michael Brown’; I never stated, ‘I am going to read the autopsy report of Michael Brown.’ […] I always massage dry texts to transform them into literature, for that is what they are when I read them. That said, I didn’t add or alter a single word or sentiment that did not pre-exist in the original text, for to do so would be to go against my nearly three decades’ practice of conceptual writing’.1

This ‘massage of dry texts’ may not simply refer to Goldsmith’s aesthetic, but the criticism that surrounds his work as well. Following previous transcriptions of American tragedies, including the death of John F Kennedy and the destruction of the World Trade Center, Goldsmith effectively took the autopsy report of Michael Brown and transformed it into his own work. The criticism Goldsmith received, varying from conservative to death threats, exploded way beyond any literary analysis of the text that Goldsmith read. What the poet achieves, synonymous with today’s Twitter lens of pop culture, is a criticism of everything that wasn’t the art he produced (mass-produced may be more honest).

For one, the ‘poem’ is effectively non-existent – there remains no audio or visual record of Goldsmith’s reading that precipitated so much venom by poets and people online, nor is any of this venom regarding the text itself (three days after the reading, Goldsmith announced on his Facebook page: “I am requesting that Brown University not make public the recording of my reading: ‘I never stated, ‘I am going to read the autopsy-poem-kenneth-goldsmith-read-michael-brown_n_6880996.html’). Just as Goldsmith has always intended, we don’t need to know what the text was. The three decades of conceptual writing has followed one strict similarity:

“Originality is out the window. Writers don’t need to write anything more,” he says. “They just need to massage dry texts to transform them into literature.” (Rakhida Jones, 2008)2

What we are only left with in ‘The Body of Michael Brown’ is an almost endless thread of reaction. @cassandragilling’s tweet moments after the reading:

“’I want 2 organize large benefit reading… 10000 poets strong 4 the death of Kenneth Goldsmith we wil take donations of weapons not $’”3

This may seem the typical one-dimensional trolling that has become a customary practice of social media. Yet the controversy the reading created was nevertheless a key, if only, point made by many poets and academics online:

“Kenneth Goldsmith has reached new racist lows yet elite institutions continue to pay him guest speaker fees”. (Cathy Park Hong, poet)

“The audacity of reading an autopsy report and calling it poetry! I can’t even get frosty about this Kenneth Goldsmith thing. It’s tacky.” (Roxanne Gay)

“Kenneth Goldsmith brutally dismembered Michael Brown’s body with a photo of Brown projected towering above goldsmith’s white body.” (Solmaz Sharif)

“You know... It’s WILD how many poets get a pass on the blatant racism/misogyny in their work because of poetry’s relative obscurity.” (Saeed Jones)4

What we can gather from these responses is that ‘The Body of Michael Brown’ is racist. It is Goldsmith’s position as a white male author existing in the political safety net of poetry’s elitist ‘obscurity’ that affects not the quality of the text, but Goldsmith’s involvement with it. Jonathan Sturgeon tried to articulate this issue:

“One issue here is that the autopsy report is already, in many ways, a racist document. It is already an act of violence perpetrated by a racist state. (Or, if you like, it’s the product of an act of state violence.) So by shifting the language of the report to a new context, under a new title of his own creation, Goldsmith wasn’t revealing new dimensions of the text.”5

What I want to suggest from these responses – all from successful contemporary writers – is that the opinions that surrounded the death of Michael Brown Jr, an 18-year-old black student, from America’s left and right-wing news agendas seems a determinate factor in how poetry can respond to such a tragedy. The poem, if we are even able to call it a poem, is overshadowed by the poet’s presence as a white male author. It seems Goldsmith is even excluded from writing on Michael Brown – and in many ways, he doesn’t.

Reflecting from a literary analysis of Goldsmith’s work (which Goldsmith himself is guilty of) ‘The Body of Michael Brown’ has become negated to the same response as any controversial Twitter statement, generating reaction rather than understanding.

Interestingly, Jaqueline Valencia, a fellow conceptualist poet and friend of Goldsmith’s, attempted to analyse his ‘performance’, concluding similarly to Surgeon and other poets:

“This is a black body that Goldsmith is rendering in his reading. That alone is the reason that concerned me. As a mixed-race woman with a black father who has had his rights (and life) questioned because of the color of his skin, we both grew up subtly being told that our bodies belonged for appropriation.”6

I feel that Goldsmith, a poet who believes that ‘an artist is obliged to reflect the time in which they’re living’ and that ‘if the concept is put out before you, who cares what happens after that’, had an honest intention behind ‘The Body of Michael Brown’. In concept, the autopsy report bears a deep personality into the culture of contemporary America – an obsession with the body, the sheer nakedness of America’s impoverished, racially divided communities, the ever-apparent violence of America’s authorities on black civilians that, in theory, Michael Brown’s autopsy reveals. This, however, has not (and perhaps will not) be examined. There remains no in-depth discussion of Goldsmith’s ‘poem’; only threads of reactions on social media, serving to form a critical argument against it. And Goldsmith may indeed be proud of such an accomplishment:

“When the art world can produce something as compelling as Twitter, we’ll start paying attention to it again.”7

Ben Porter
MA in the Contemporary

1 www.facebook.com/kenneth.goldsmith.739/posts/354492771403205
2 www.bookforum.com/rprim015_022462
4 wwww.huffingtonpost.com/2015/03/17/kenneth-goldsmith-michael-brown_n_6880996.html
5 http://flavorwire.com/50999/1/kenneth-goldsmiths-the-body-of-michael-brown-how-a-poem-meant-to-illuminate-racism-ended-up-performing-it
6 www.inquisitr.com/1929367/death-threat-for-michael-brown-autopsy-poem-kenneth-goldsmith-
responds
7 www.theshinyny.co.uk/things-to-do-heads-up/kenneth-goldsmith-on-uncreative-writing
8 https://twitter.com/kg_ubu
Get Involved

Canterbury calling

Becoming a Student Caller

Do you need to earn some extra money? You can by joining the Kent Telephone campaign.

Every year, students have the opportunity to work as a student caller to raise vital funds for the Kent Opportunity Fund. The Kent Opportunity Fund helps provide postgraduate sponsorships, financial aid to students and funds to help support special projects. Last year, the Spring Campaign helped raise an impressive £68,000. The 2014 Autumn Campaign managed to break the record and raise over £70,000.

Students who get involved not only gain vital communication, persuasion and negotiation skills, but do so while earning some extra cash as well give something back to their university. The role is highly rewarding; you have the opportunity to interact with alumni, learn of their time here at Kent and possibly bond over shared experiences.

On my first day as a student caller, I spoke to a delightful woman and we connected over her job as a writer, which is one of my passions. We had a great chat and in the end she donated £200. Another student working on the campaign spoke to an alumnus who is now working at Sky UK Limited. Not only did they donate towards the campaign, but also offered to take all of those working on the telephone campaign on a trip to Sky studios. It goes to show that you never know what kind of opportunities will present themselves when you get involved.

As a student caller, you also find out more about what the University of Kent offers. For example, The Kent Opportunity Fund provides for postgraduate scholarships that allow talented students to pursue a PhD and dedicate their time to potentially world-changing research – work that they may not otherwise be able to pursue due to insufficient funding.

Sam Godfrey received a scholarship through the Fund to carry out research into treatments that effectively attack cancer cells while avoiding healthy ones, thereby bypassing the harmful effects of chemotherapy. His research investigated treatments for leukaemia, bone marrow transplants and gene therapy, and lead to an excellent job at Cancer Research UK. Without the scholarship, it is unlikely that Sam would have been able to dedicate the time needed to complete his work as, like many students, he may have needed to work part-time to pay for his fees and maintenance costs of doing a PhD – or not been able to pursue one at all.

Overall, working on the telephone campaign provides rewarding experiences, the opportunity to gain essential skills and employability points, all while getting paid and in aid of a good cause.

Priya Patel
MSc in Marketing

To find out more about the campaign visit: www.kent.ac.uk/giving/opportunityfund/appeal