A newsletter created by postgraduates for postgraduates
Hello everyone, and welcome to the Spring edition of The GradPost!

As soon as the daffodils are out, you know you have made it half-way through the academic year. So congratulations, not too long now until a much-needed break. Unfortunately, this also means that it is slowly starting to get serious for most of the students here at the University of Kent. With exams just around the corner, you might feel anxious, stressed and possibly a little overwhelmed. If any of this resonates with you, make sure to read our new ‘Positive Psychology Insights’ on page 4, where Vanessa Dias explains to you how to take a moment to reflect on your academic journey, an inspiring exercise, which will teach you how to focus on the positive.

Much of this edition of The GradPost contains articles relating to research being performed at your University. Marine Authier takes you with her, overseas, to the Pitt FRIT Conference at the University of Pittsburgh, USA, where she will be presenting a paper on Marcel Proust, May Ali Al Sahib teaches you a thing or two about the importance of literature in relation to her work on Egyptian literature and Daniel Scanlon will reveal to you just how important microscopic worms can be to researchers’ quest to unravel the mysteries of ageing. Finally, the Dean of the Graduate School, Professor Paul Allain, invites you to join him on a journey back to the early 90s, when he was doing a PhD, urging you to make the most of your experience as a postgraduate student with everything that is available to you at the University of Kent.

We have said it before, we’ll say it again, getting involved is important, and so Chris Mattinson asks you to share your experiences of teaching, studying, assessing and giving feedback for two separate projects Kent Union is undertaking. In her article, ‘Intercultural Learning Opportunities for Postgraduates’, Laura Cunliffe-Hall draws your attention to the Paris MA Conference and Festival beginning on Tuesday 30 May. Finally, on a more personal note, Claire Margerison has written a piece on the benefits of studying The Contemporary MA offered by the School of English.

Enjoy your read, and, as usual, don’t hesitate to get involved with The GradPost via gradpost-submissions@kent.ac.uk.

We are looking forward to hearing from you!

The Editors
Mylène Branco
PhD Comparative Literature
Lucy Farndale
MA International Social Policy

News and updates

Kent Union update

What does excellent teaching look like to you?

In the last issue, we introduced the Kent Union Education Strategy 2016-2020 with our five focuses on Teaching Excellence; Inconsistency of Academic Experiences; Student Representation and Engagement; A Modern Curriculum for Modern Students and Assessment and Feedback. We are making strong strides with our year one goals of the strategy, with our new online platform for feedback (Digital Rep) being used by your elected student representatives. We are gathering the student voice and discussing student feedback in real time with staff throughout the year, as opposed to retrospectively, once students have left.

This term, we are looking closely at ‘Teaching Excellence’, finding out specifically from students what they think excellent teaching looks like. Our goal by 2020 is to have ‘developed an understanding of what cutting-edge teaching looks like’ by working with student representatives and the student body. ‘Cutting-edge teaching’ is about what we call ‘blended learning’, looking at how technology can interact with teaching to enhance the learning experience. To develop this understanding, we are working closely with Information Services and other University departments to explore the use of technology to enhance learning, but we also want to find out from the student body what it is that you think excellent teaching means and what examples you have experienced of it here at Kent.

As postgraduates, you might have experienced teaching somewhere else other than Kent, or you might even be teaching yourself. This puts you in a unique position to help us with our research, and we would welcome ideas from you, both on what you feel excellent teaching looks like, and your own experiences of teaching and studying simultaneously. If you would like to get involved in our research, please email representation@kent.ac.uk and we will contact you further regarding how you can get involved.

We are also doing some research with The Student Engagement Partnership (TSEP) into Assessment and Feedback, thinking about the ways in which students are assessed and how the University can continue to develop in this area. Again, your postgraduate experience gives you a really wide scope on this, so do get in touch with us if you would like to get involved in our research in this area. It is really important to us that the postgraduate student voice is a central part of all of our work.

Chris Mattinson
Academic Policy and Representation Manager

Medway Postgraduate Student Association

The Medway Postgraduate Student Association was recently launched in the new Student Hub in Medway. This move was part of a commitment by GUK Unions to ensure postgraduate students on the Medway campus to discuss how their university experience can be improved and how the Medway postgraduate students located at the Medway campus to discuss how their university experience can be improved and how the Medway postgraduate students located at the Medway campus have a community which will represent their interests to the Universities, as well as creating a space for students to hold interdisciplinary events that are both academic and social. The launch of the Medway Postgraduate Student Association aims to replicate the outstanding successes of this year’s Kent Graduate Student Association based at the Canterbury campus, which has gone above and beyond in its efforts to engage with postgraduate students and provide an excellent postgraduate experience at the University of Kent.

The launch event provided an opportunity for postgraduate students located at the Medway campus to discuss how their university experience can be improved and how the Medway Postgraduate Student Association can play a leading role in changing the academic and social opportunities available to postgraduates.

Hold the date

Postgraduate Festival

The 2017 Postgraduate Festival is taking place on Tuesday 16 May in the Sibson building. Come and join us for a day of inspiring academic talks and panel sessions; you can give a research display or present an academic poster, enter the Three Minute Thesis (3MT®) competition or take part in our well-being sessions. More information and a full programme will be circulated soon.

The Editors
Mylène Branco
PhD Comparative Literature
Lucy Farndale
MA International Social Policy
Global Skills Award update

Intercultural learning opportunities for postgraduates

As part of my English and American Literature MA, I am spending the spring term studying at the Kent in Paris School of Arts and Culture in Montparnasse, while also participating in the Global Skills Awards (GSA) scheme. Living in a different country, particularly in an iconic capital city like Paris, is a unique experience that enables cultural immersion. My practical experience of intercultural learning as I negotiate everyday life in France is complemented by the informative GSA lectures. Viewings lectures streamed from Canterbury that allow me to engage with global issues including political debates, economic questions and scientific developments highlights how Kent’s claim that ‘We are International’ is no platitude but a statement of intent.

This term, GSA lectures tackle multi-disciplinary topics for students to consider, such as ‘Brexit: Where are We?’, ‘Flexible Working: The Way of the Future’, and ‘Walking, Talking, Solidarity: Calling for an End to Indefinite Detention’. Due to the different subject backgrounds of GSA participants, including Psychology, International Relations, and Logistics and Supply Chain Management, these sessions provoke fascinating and diverse discussion. Such discussion always has a global element as students taking part in the GSA come from all over the world, each bringing their own unique perspective to the fore. This was particularly evident in the ‘Exploring Global Cultures’ lecture that ended the winter term, as postgraduates from Zimbabwe, Mauritius, Pakistan, Guyana, Malaysia and Kenya celebrated and informed us about their nations and cultures.

Similarly, being a part of Kent in Paris has expanded my global understanding and world-mindedness. The Paris school’s partnership with Columbia Global Center, leading to Kent and Columbia students sharing a campus at Montparnasse’s Reid Hall, exemplifies the international focus of Kent’s postgraduate courses. Every week at Reid Hall, there are a series of events hosted and attended by academics and students from both Kent and Columbia, as well as the University of London Institute in Paris and the American University of Paris, alongside members of the public. This term, Kent has launched a Creative Writing Reading Series, featuring speakers such as French-Iranian novelist and political campaigner Fariba Hachtroudi and award-winning French author Laurent Binet. These events are interspersed with Politics of Translation Translating Cultures talks, showcasing the work of individuals like Anna Katharina Schaffner from Kent’s Comparative Literature department, as well as other academics and artists including the Ensemble Quintitus Wind Quintet, performing work composed in the aftermath of the November 2015 Paris terrorist attacks.

Postgraduate students in Paris are also responsible for organising the Paris MA Conference and Festival beginning on Tuesday 30 May, which invites Humanities MA communities in Paris, Canterbury and the other Kent campuses to contribute papers and partake in events relating to this year’s theme of ‘boundaries’. Following on from a year of political upheaval and rhetoric rejecting globalisation, Kent students intend to celebrate the positive and productive results of global interconnection. In examining the creation and dissolution of transnational, historical, physical and artistic boundaries, we can recognise the importance of global collaboration and understanding in higher education, sending out a strong message of international unity. Ultimately, initiatives like the GSA and Kent’s international campus activities reinforce the mutual benefits that result from intercultural learning.

Laura Cunliffe-Hall
MA English and American Literature

A message from the Dean

Carpe diem

I did a PhD in Drama at Goldsmiths College, University of London from 1989-1992. I was one of the first people in the department to do so, part pioneer, part guinea pig. I had not done a Master’s: it was not necessary then. No training was on offer, little guidance, and nothing was asked of me except to write regularly, thoughtfully and clearly. As I was researching contemporary Polish theatre and spending most of my time with a theatre company called Gartzieniec in rural south-east Poland I was not complaining – a light touch was in my interest. At the end of one supervisory session, though, my tutor indicated that my invisibility had been noted, and suggested that I should try to be a bit more present in college. After leaving her office I made sure to knock on as many doors as I could that day, walking noisily down the corridors, talking loudly. After all, I would not be back for another three months.

This was one of the very few times I was made aware of any institutional or departmental oversight of my research. I do not remember discussing my needs, that I might want to be part of a community, where to go if I needed help, that someone else might care how I was progressing, or anything else for that matter – everything centred on occasional (albeit helpful) contact with a single supervisor.

I am happy to report that, perhaps surprisingly, it all worked fine. I was, though, ready to move on, and was about to submit for an MPhil so that I could continue the professional theatre work that I had been doing alongside my research. This involved incorporating (literally) the Polish approaches I was researching into British rehearsal room practice, at the Royal Shakespeare Company and National Theatre amongst others, mainly trying to get stiff actors to loosen up, including (please forgive the name drop, but I cannot resist) Theatre Director Jude Law. Putting potential glamour temporarily on hold, thankfully my supervisor encouraged me to spend six more months writing another 20,000 words to get the PhD. I had no intention of following an academic career at that stage – the actual stage was calling me instead. Nevertheless, in part the vanity of calling myself ‘Doc’ swung it. But I was also facing up to the reality that theatre does not pay, that I would always be waiting for ‘that call’, but more importantly that academic work allowed me a freedom and independence that is really quite rare. Besides, I wanted to keep researching. Poland’s monumental changes were changing me. And here I am today.

Why the sentimental nostalgia trip? I think it is fair for me to say the following in response: I am new to this post and what I want to highlight is down to the hard work and vision of many others, not me. Just for a moment, though, please stop and consider everything available to you in the Graduate School and the wider university here at Kent, putting to one side your key task of studying, researching and writing up: training and development courses and workshops, career guidance, community activities, involvement in research centre events, lectures, travel opportunities, symposia, expert teaching and supervision from world-leading scholars... I could go on. How things have changed, and nearly all for the better. There are so many opportunities, so much support out there, that you would be a fool not to make the most of them. Enjoy your time at Kent, carpe diem! Who knows what the next 25 years might bring.

Professor Paul Allain
Dean of the Graduate School
Well done, you made it! You are half-way through the academic year. Can you believe it? Spring is here again and campus does well remind us of that! Have you stopped to look at the flowers on your way to a class or did you notice the vast green field behind Eliot College, from which you can even see the cathedral? Whether you have or not, grab a notepad and a pen, move yourself to somewhere peaceful, preferably outside, and let’s have a quick chat.

Are you ready and comfortable? Good! So make use of your notepad and write down the following question: ‘What have you academically achieved so far this year?’ That is it – take a deep breath, look back and review your path. You can either make a list, a mind map, or describe it in a couple of sentences. Do it as you feel like doing it. Note down everything that comes to your mind, both good and bad. If it pops up in your head, then it means that it was somehow important or meaningful to your postgraduate experience.

Let’s move on to the next question: ‘How are you feeling about your postgraduate experience?’ Once again, take a deep breath and connect with yourself. Put everything onto your piece of paper. How has your postgraduate experience made you feel and, more importantly, how are you feeling about it right now? Are you happy? Sad? Enthusiastic? Disappointed? Relaxed? Stressed?

Now try to relate your answers from both questions. Are they connected? Can you somehow explain the way you feel right now by reflecting upon your progress?

So now take another deep breath. Here comes the most important question: ‘Why did you start your postgraduate studies in the first place? What brought you to this experience?’ Create as many bullet points as you wish, in fact the more, the merrier, because that will inspire you to keep finding ways to feed your postgraduate experience. When you feel happy about your list, you may move on to the final question.

And the last question I would like to make you think about is this: ‘What is your future vision? Where do you see yourself after your postgraduate experience?’ Travel to the future and envision yourself for 60 seconds. ‘What are you doing? How are you feeling? Who are you with? How do your surroundings look? How are you empowering yourself and others?’

Add as much detail as you like. Make it vivid. Take that image out of your head and put it into words or pictures; draw pictures if you like, even if you are not a Picasso. The most important is that you can feel an uplifting sensation from it, which we can call hope and motivation.

Look at your notepad – good job! You now have a map tracing where you came from, where you are right now, and where you are heading. Whatever we do in life, it is good sometimes to make a pause and challenge ourselves with these questions. It is a way to clear our mind by getting rid of what makes it foggy (eg worries) and to connect with our heart, the true source of our motivation. So hold on to the reasons why you started this journey, rise up and stretch yourself! Uplift your chest towards the sky and feel the power you have to keep making your postgraduate experience worth it, because after this cleaning, you are ready to blossom!

Vanessa Dias
PhD Psychology
Programme insight

Studying the contemporary at Kent

When looking to apply for a Master of Arts, I knew there were certain things that I wanted to get out of it: first, I wanted to study somewhere new, and second, I wanted to study something different. Having studied a BA in English at the University of Lincoln, a mere eighty miles from my sunny home in Yorkshire, I decided to follow in the footsteps of Dick Whittington and head where the streets are paved with gold: The South.

I must admit, one of the biggest things that drew me to the University of Kent was its close proximity to London. The ability to hop on a train for 50 minutes or so and be in the big smoke was appealing to say the least. That and the beauty of Canterbury made the University of Kent a prime choice for me.

It is difficult to decide what you want to study after completing such a diverse and enriching BA. At Lincoln we studied literature from the 16th century to as recent as 2012, giving me an in-depth but broad survey of literature written in English. If you had asked me in my first year, fresh-eyed and bushy-tailed, what I would choose to study at MA level, it would definitely have been Shakespeare. I loved Shakespeare; I devoured Shakespeare in all forms – and still do to this day. By final year my interests had changed and developed, and so had I. I had an intense interest in all things contemporary: how our recent past and our immediate present shape what we talk about, how we write and who we are as individuals.

Questions of identity, belonging and communications continuously came up in my degree. However, I wanted more. I wanted to look at how our music, our culture, our films, our literature and our media shape us. And furthermore, how our own identities and cultures intersect with, speak to and speak against other peoples’ cultures and identities.

The fact that The Contemporary MA offered by the School of English at the University of Kent ticks all these boxes made it an immediate first choice. Convened by Dr Juha Virtanen, the course comprises one compulsory module in the autumn term, Reading the Contemporary, and three other optional modules from History of Art and the School of English, among others.

Reading the Contemporary looks at several aspects of contemporary culture and society such as the question of surveillance and censorship, how we define ‘the contemporary’, contemporary experiences of illness, citizen journalism and a detailed insight into the running of and curatorial roles at the Institute of Contemporary Arts (ICA) in London.

The opportunity to share study space between the usual seminars set up at the Kent campus, and to study at the ICA, on The Mall in the centre of London, was a privilege. To study for two hours with amazing curators, employees and my peers in such a beautiful building with so much history, and then to walk out into the centre of London created such a different dynamic to the studying process.

Working closely with Astrid Korporaal, we not only learned a lot about what it means to be a curator in contemporary society, but also about how artists were reflecting on the condition of the contemporary and reacting to present politics, culture and society. I particularly enjoyed our final session, led by the ICA’s current Associate Poet Belinda Zhawi, which allowed us the opportunity to write some of our own poetry. Since we are such a diverse group, coming from creative writing, literature and even fine art backgrounds, it was an enlightening experience to hear some of the poetry that my peers had written, and allowed us to try something new.

The chance to look at things differently, to look at new materials and to study in a completely different space is what makes The Contemporary MA so very different. I ended up writing my essay on an artist, a poet and a graphic novel – not something I would ever have considered doing at undergraduate level. The Contemporary MA allows you to push boundaries and to study a variety of texts, discourses and disciplines that all lead to a deep and diverse understanding of contemporary culture and really pushes you to look at what it means to be a human being today.

Claire Margerison
MA The Contemporary
Research spotlight

Who wants to live for ever?

Ageing is a process that affects every single one of us. For that reason, I knew early on during my undergraduate degree that ageing research was an area I wanted to become involved in. Completing my undergraduate degree at Kent, I often got to hear about research being conducted here at the Canterbury campus, which is how I got to where I am now, researching mechanisms which result in the ageing of organisms at the molecular level. In my project, I am working with organisms that you might find unusual: microscopic worms.

“What do worms have to do with us?” I hear you ask. This is a fair question, and is one that I hear often, both inside and outside of the School of Biosciences. The answer is surprisingly straightforward: the species I work with, Caenorhabditis elegans, shares several molecular pathways with us, and the structures of the biochemical molecules in these pathways can differ by considerable amounts, but they often perform similar tasks, using similar strategies. This leads to the second part of my answer: because similar blueprints are used in nature by both C. elegans and us. As they age, they display similar characteristics to those seen in some age-related diseases in humans; they develop tumours, and neurological and reproductive health diminishes over time. As such, this opens the door to avenues of research considering how these afflictions affect the worms, and whether those same processes can be found happening in humans who suffer from cancer, dementias, or infertility.

Now that I have hopefully justified the worth of these tiny worms to you, I can tell you about some of our lab’s research, happening right here at the University of Kent! My project involves examination of a key molecular energy sensor, which, when absent, can significantly reduce lifespan in long-lived worms. Interestingly, this molecular sensor in humans is closely linked with what happens to our metabolism when we exercise, an activity which has obvious benefits for human health.

How this enzyme (a biological catalyst) carries out its effect relies on its ability to sense decreasing stores of energy in each cell. When this ability to sense energy is disrupted in the worms, they appear to gain some benefits of exercise without the need to fast — they can have their cake and eat it!

So, suddenly my interest in this field of research might not seem so altruistic! But my saving grace in this regard is that the field of ageing research is still relatively young, and we are only just getting started in terms of finding the pieces of this massive jigsaw puzzle; researchers have managed to put a few of the pieces together. As such, this research may not result in the elusive anti-ageing pill in our lifetime, but researchers here at the University of Kent are among those taking the first steps towards unmasking the mysteries of ageing.

Daniel Scanlon
MSc Genetics

The image in pieces

The movable mosaic in Marcel Proust’s À la recherche du temps perdu

Marcel Proust’s work has temporally and stylistically oscillated between the 19th and the 20th centuries. He appeared on the literary field which he started writing in 1895 and Les Plaisirs et les jours (Pleasures and Days) published in 1896. It is not until later, in 1913, that Proust writes his mature and major novel À la recherche du temps perdu (In Search of Lost Time). That is mainly why Antoine Compagnon in Proust entre deux siècles (Proust between two centuries) considers him as a writer of the ‘in-between’. However, it is interesting to notice that in the light of the fragment and the mosaic, À la recherche fully belongs to the 20th century. Indeed, Jean-Pierre Richard argues that there is a 20th century ‘modus operandi […] de la déliaison, du fragmentaire, de la mosaique’. He adds that “Sans doute ne suffit-il pas de caractériser l’art du XIXe siècle par le renoncement de la totalité. […] S’imposent alors certains schèmes, certaines matricies telles que le miroir, le puzzle, la mosaique”.

These last two images – puzzle and mosaic – are often used to describe Marcel Proust’s fragmented composition. For instance, in his tribute to Proust, Walter Berry explains that the author’s proofs ‘souvent, ressemblaient à un puzzle éparsillé’. The image of the puzzle suggests a unity a posteriori. Once all the pieces are gathered, the image is a complete whole. This idea is supported by Jean-Pierre Richard who argues that À la recherche du temps perdu is a ‘puzzle où chaque unité, sans perdre de sa singularité qualitative, vient formellement s’imbriquer dans ses voisines’. For him, each piece can find its place in the late and general assemblage. For instance, in À la recherche, the Narrator refers to Wagner in order to explain that a retrospective unity can be found in all the different bits and pieces: ‘Non facicile, peut-être même plus réelle d’être ultérieure, d’être née d’un moment d’enthousiasme où elle est découverte entre des morceaux qui n’ont pas dans le même puzzle, qui n’appartiennent pas à une unité même perdue’. Instead, he argues that ‘la force de mettre des morceaux dans les morceaux, Proust trouve le moyen de nous les faire penser tous, mais sans référence à une unité dont ils dériveraient, ou qui en dériverait elle-même’. Deleuze’s description echoes the image of the mosaic, which is more relevant to characterise Proust’s novel. In fact, À la recherche appears to be a complex assemblage of diverse, heterogeneous and independent fragments, some of which were previously written for the Comte Sainte-Beuve or were taken from Jean Santeuil to be rewritten. But the mosaic is not just relevant to characterise À la recherche’s composition, as in the novel the Narrator also slowly accumulates fragments and
Why do we still study literature?

I occasionally get quite humorous and unconsciously develop a smirk (that does not necessarily indicate contentment), when I reflect on the number of times I have been asked the ‘Why do you study literature?’ question. Well, OK, let us initially put the mere fact of pleasure on the side here, with regards to discussing the importance of studying literature. Let us stop for a moment and envisage a world without literature, and by literature, I mean fiction and non-fiction, whatever form or shape it has been written in.

The maturity and subdivisions of the political, cultural, economic and intellectual features of a community during a given historical period are reflected in its artistic and literary productions. Ascertaining the political and social consciousness of individuals in a community-based organisation depends on the apprehension of the literature and art of that particular era. Thus, there is a close parallel and arbitrary relationship between these entities, just as economic and social events have a tremendous impact on the paradigms and stylistic arrangements of literature; it is essential to stress that literature itself has an equal impact on the course of these economic and social events.

Literature depicts stories of stereotypes and individuals, of cities transformed, of history altered and it goes even further into providing a utopian, romanticised, and idealistic depiction of life.

Ascertaining the political and social consciousness of individuals in a community-based organisation depends on the apprehension of the literature and art of that particular era. Thus, there is a close parallel and arbitrary relationship between these entities, just as economic and social events have a tremendous impact on the paradigms and stylistic arrangements of literature; it is essential to stress that literature itself has an equal impact on the course of these economic and social events.

Even if it may not reflect the exact characterisation of an era due to a biased view or a concealed reason by the author, however it may be, it is the mere imaginative literary structure that provokes diverse recipient responses.

A common misconception is that literature, in most cases, provokes idealistic and perfectionist viewpoints. Through satire, blunt cynicism or simple realism, all these literary technicalities provoke sensible humanistic adjudications. They are lessons that many choose to ignore, and by saying many, I do not necessarily mean individuals, in fact, I include in my previously mentioned oblique reference, organisational structures and institutions.

Being of Arabic descent, I have always believed that Arabic literature has always been mostly involved with, and many have mainly illustrated, the socio-political and ideological structures of either its original country of publication or the generic nation. My main focus on postcolonial literature in general, and Egyptian in particular, has amplified my critical perception on the underlying projects of the Middle Eastern agenda. Most of the Arabic literary production, the contemporary at least, is written in a rather fragmented state depicting in this matter political or social predicaments. During the Arab Spring, it is quite interesting to trace the development of how Egyptian writers are using to depict a sense of collectiveness and portray a notion of being in a welded group, in an attempt to show solidarity. The individual sense has been replaced with the communal, and the personal is now the public and the political.

I would like to end my article here with a brief quotation from the Egyptian writer and cultural commentator Radwa Ashour. This particular extract, I believe, projects light on the essentiality of literary endeavours, however, from an author’s perspective. She writes, ‘I write because I love writing, I mean, I love it to an extent that makes the question “why?” sound bizarre and incomprehensible. Regardless, I am scared of death in the corner. By death, I do not mean the actual physical death, but death with its various masks, at the corners and angles, at the house, street or school, I mean, the act of infanticide and murdering the actual possibility.’ (The Capturers of Memory).

Hence, words like these alter my downcast eyes and sarcastic smirk into a proud, fully satisfied face. Literature is a possibility and an act of enabling. It is the power that unlocks doors rather than shutting them. It is an attempt to build and rebuild rather than deconstruct. It preserves ethics and passes it on. Repeatedly.

May Ali Al Sahib
PhD in Postcolonial Literature

Marine Authier
PhD in French
What’s on

Got spare time or need a break? The GradPost team recommends these events...

Home Front Britain: 1914-18
15 Oct 2016 – 30 Apr 2017
The Beaney House of Art & Knowledge, Canterbury
Cartoon artwork by William Haselden depicting life during World War I.

Claude Cahun: Beneath This Mask at Sidney Cooper Gallery
28 Feb – 6 May 2017
Sidney Cooper Gallery, Canterbury
Exhibition of Claude Cahun’s photographic journey, raising questions of gender construction and identity.

A Tale of Two Cities
28 Mar – 1 Apr 2017
Playhouse Theatre, Whitstable
If you enjoy reading Dickens, this might just be the thing for you!

Medieval & More Craft Market
1 Apr 2017
Conquest House Gallery, Canterbury
Immerse yourself in medieval charm.

The Importance of Being Ernest
3-8 Apr 2017
Herne Bay Little Theatre
“A handbag?”

A Celebration of Youth
8 Apr 2017
Colyer-Fergusson Building, Canterbury
Young musicians presenting a programme of modern and classical music.

J S Bach, Mass in B Minor
9 Apr 2017
Colyer-Fergusson Building, Canterbury
There is no denying that Bach has shaped our musical heritage, come see for yourself!

What the Butler Saw
13-15 Apr 2017
Playhouse Theatre, Whitstable
Joe Orton’s play is set in a psychiatric clinic – bizarre, yet hilarious.

Easter Sunday
16 Apr 2017
Canterbury Cathedral
Church Service for all those who spend Easter far from home.

Landscape and Place Workshop
22 Apr 2017
Conquest House Gallery, Canterbury
Learn how to hone your painting skills with this workshop.

Life Drawing day class with Roy Eastland
25 Apr 2017
Sidney Cooper Gallery, Canterbury
Drawing exercises for beginners and experienced artists.

RSC Live: Julius Caesar
26 Apr 2017
Gulbenkian Cinema, Canterbury
Shakespeare’s political tragedy live from the Royal Shakespeare Company.

The Red Shoes
25-29 Apr 2017
The Marlowe Theatre, Canterbury
A fairy-tale that comes to life through dance.

The Addams Family
23-27 May 2017
The Marlowe Theatre, Canterbury
Who doesn’t love the Addams Family?! A musical and UK premiere.

Jools Holland and His Rhythm & Blues Orchestra
10-11 May 2017
The Marlowe Theatre, Canterbury
Entertainment guaranteed.