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MAs in Art History
www.sussex.ac.uk/arthistory
Welcome to Art History

The Art History department at Sussex has an international reputation for pioneering work and a radical approach to the subject. For fifty years, we have been at the forefront of the discussion and analysis of works of art and their wider cultural contexts. MA teaching draws on our world-leading research, ensuring our students are the first to be exposed to ideas that will change understandings of Art History in the future.

The department provides a dynamic and stimulating environment for postgraduate study. You will be able to choose from a wealth of modules spanning from classical to contemporary, and explore works of art produced in a wide variety of media. As a department we have particular strengths in Byzantine art, Renaissance art and society, Eighteenth-century art and culture; modern and contemporary art and visual culture; photography, feminist art history, and curating. In particular, Sussex has played an important role in the development of feminist art history and was among the first UK departments to study photography, an area in which we continue to thrive. We also pioneered the study of fine art’s relationship to visual and material culture.

As a Sussex student, you will have regular and direct contact with a wide variety of artists, curators and academics. Every week, leading figures give talks, screenings and master-classes, providing our students with vital opportunities to stay in close touch with events and discussions unfolding in the art world.

Our students also profit from the department’s exceptional links with museums, galleries and collections. Our research regularly informs exhibitions at institutions such as Tate, the Barbican, the National Portrait Gallery and the Science Museum.

The location of the University of Sussex allows easy access to the many museums and galleries on the south coast and in London. We regularly organise behind-the-scenes study trips to leading collections and institutions: the Victoria and Albert Museum, Tate Britain, Tate Modern, the National Gallery, the National Portrait Gallery, the British Museum, the National Maritime Museum and National Trust properties.

The University of Sussex MA programme in Art History is a year-long course built around a core module and choices from a range of options; it offers study in the art and culture of Europe, America and the Byzantine Empire, with strong clusters of research in early modern European art, and modern and post-modern European and American art, including photography.

Research is strongly focused on the object and its relationship to key issues in the discipline. Within this approach, works of art are considered within their historical and material contexts against a study of methodological approaches and critical theory. While MA options vary year to year, they encompass a diversity of periods; focus on questions concerning a variety of media, including painting, prints, architecture, ceramics, furniture, textiles and photography; and address a range of sites from New York to Tahiti. Students benefit from a research skills module and participate in regular research seminars that address current debates in the field.

In the summer term, students identify a research question and carry out research under individual supervision; over the summer they complete a dissertation.

MA in Art History

Full time: 1 year
Part time: 2 years

The University of Sussex MA programme in Art History is a year-long course built around a core module and choices from a range of options; it offers study in the art and culture of Europe, America and the Byzantine Empire, with strong clusters of research in early modern European art, and modern and post-modern European and American art, including photography.

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In the summer term, students identify a research question and carry out research under individual supervision; over the summer they complete a dissertation.

Term Module title
Autumn Autumn core module: Theories and Methods in Art History One option module drawn from the array offered each year (see below)
Spring Two option modules drawn from the array offered each year (see below)
Summer Dissertation
What modules do I take?

Core MA module:

**Theories and Methods in Art History**

This module covers the central topics and methods of current art historical practice as applied to a wide range of geographic and historical contexts. Engaging with some of art history’s historiographical and methodological approaches, the module encourages the evaluation of diverse interpretative approaches, such as feminism, iconology, agency-of-the-image, and postcolonialism. The module develops the ability to interpret, critique and apply a range of methodological positions to the study of art objects and it highlights the position of art history as a discipline both responding to and acting upon problems of understanding cultural practices. The module material may be contradictory or even explicitly oppositional, and students are expected to engage with it constructively and reflect critically on it.

**Art and the Interior**

This module covers the central topics and methods of current art historical practice as applied to a wide range of geographic and historical contexts. Engaging with some of art history’s historiographical and methodological approaches, the module encourages the evaluation of diverse interpretative approaches, such as feminism, iconology, agency-of-the-image, and postcolonialism. The module develops the ability to interpret, critique and apply a range of methodological positions to the study of art objects and it highlights the position of art history as a discipline both responding to and acting upon problems of understanding cultural practices. The module material may be contradictory or even explicitly oppositional, and students are expected to engage with it constructively and reflect critically on it.

**What modules do I take?**

The module will look at buildings, paintings, prints, maps, sculpture, and the decorative and applied arts.

**Instrumental Aesthetics: Contemporary Art, Politics and Visual Culture**

When politics is increasingly conducted at the level of the image, and arts seek social effects beyond the confines of the gallery, where do we draw the line between fine and applied art? This module will explore the tensions and possibilities involved in such a dialogue by placing politicised modes of contemporary art practice in the context of a wider image culture. Focusing on the period from 2001–the present, we will consider the complex ways in which images act both to subvert and reinforce aspects of neoliberal capitalism, through a series of key questions: What part did the online circulation of images play in revolutions in the Arab World, and how have artists responded to this? How does the artistic manufacture of experimental social relations figure in relation to recent modes of performative protest? What roles have images played in the ‘war on terror’? Does a creative engagement with the memories of European socialism reinforce a historical remove, or provide the means for rehabilitation? Is it possible to use art to critique the political and economic operations of globalisation, when structural aspects of the art world reinforce them? Can images ever work against the logic of ‘the spectacle’?

**Modernity in Europe and North America**

This module will consider modernity in the context of the nineteenth and early twentieth centuries. We will consider visual culture in the context of this period of rapid change and explore interactions across cultures in Europe and North America, and imperial spaces beyond Europe. The module will consider the new institutions and mass media
What modules do I take? (continued)

Photography and 20th Century Visual Culture
This module is based on seminar analysis of material examples – photographic prints, albums and publications – from across a range of formats. They have been drawn from the collection of the Archive of Modern Conflict (AMC), London, and the module is a joint project in development between the University of Sussex and the AMC to encourage a first-hand critical engagement with photography at a post-graduate level. Our seminars take the form of discussions supplemented by short presentations and explications, the topics to be jointly negotiated and agreed, but considering issues around producers, contexts and methods; and strategies of picture making in relation to social function, for example, the question of the relationship between anthropology and documentary.

The Power of Images in Byzantium
Politics has always been conducted through images but in the pre-modern world, it was a question of who could get those images made and what they could do with them. In this module, by focusing on art from Byzantium, one of the power-houses of the Middle Ages, we will look at questions about how art was manipulated as a political tool. It was not simply a question of style and iconography (what it looked like and what it was a picture of) but where it was, what it was made of and how it was used that made art important. In this context, we will also engage with the most emotive force in the medieval world, religious faith, and the ways in which religious images were always images of power, earthly and heavenly.

Renaissance Painting and the Workshop Tradition
This module will examine a central issue in Renaissance painting: the tension between the creation of works of art in workshops and our understanding of originality. The corporate approach to making paintings was recognised by clients in the period and is the subject of monographs today, but as art historians, curators and critics, we persist in making distinctions between works by the master painter and works that we characterise as evincing ‘workshop intervention’. The problems that this language masks will be a key concern for the module. We will look at Renaissance texts addressing art, at economics and at issues of politics and social life to evaluate some of the pressures on production, and we will use scientific data to examine methods of production. Themes of the module will concern the significance of the workshop for the identity of the painter and the creation and understanding of quality in the period.

The Dissertation
Each student researches in depth an issue of his or her own choice.
The year-long MA in Museum Curating aims to position graduating students for a career working in museums and other public art institutions. Designed in consultation with curatorial professionals in national and local public institutions, the MA addresses a fundamental need in the field for scholars with sound academic credentials who can also deal intelligently and creatively with the complex and challenging issues that face museums today.

The two Curating modules of this MA define these skills as a form of critical practice, and deliver teaching and training in a range of areas, including museums and their histories, collections care, exhibition and gallery design, ethical frameworks for curatorial practice, debates about cultural diplomacy and technical art history, and writing skills for museums and galleries. Sessions take place on campus and in many local and national collections, often led by senior curators, conservators, and educators alongside your Sussex tutors. These studies are undertaken alongside two modules in Art History. Students investigate theories and methods of the discipline and study in areas drawn from the department’s option modules in Art History, which vary from year to year; please see the list above.

The skills students develop in the MA in Art History and Museum Curating modules are consolidated through individual work placements in museums and galleries. Over the summer, students complete a dissertation and a learning journal that, along with their other assessments, form a portfolio of work that can be presented to prospective employers.

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<thead>
<tr>
<th>Term</th>
<th>Module title</th>
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<tbody>
<tr>
<td>Autumn</td>
<td>Museum Skills I: Objects</td>
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<tr>
<td></td>
<td>Theories and Methods in Art History</td>
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<tr>
<td>Spring</td>
<td>Museum Skills II: Collections</td>
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<td></td>
<td>One option module (see list under MA in Art History)</td>
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<tr>
<td>Summer</td>
<td>Placement and Dissertation</td>
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Core MA modules:

Theories and Methods in Art History
This module covers the central topics and methods of current art historical practice as applied to a wide range of specific geographic and historical contexts. Engaging with some of art history’s historiographical and methodological approaches, the module encourages the evaluation of diverse interpretive approaches, such as feminism, iconology, agency, gift giving, and post colonialism. The module develops the ability to interpret, critique and apply a range of methodological positions to the study of art objects and it highlights the position of art history as a discipline both responding to and acting upon problems of understanding cultural practices. The module material may be contradictory or even explicitly oppositional, and students are expected and encouraged to develop an independent position on it.

Museum Skills 1: Objects
This module sets out to equip students with a range of core skills necessary for dealing with objects in the museum environment. Students are taught how to think about objects and their place in a collection, how to look at and handle them in this context and how to describe and interpret them for different audiences. Students are encouraged to examine texts such as labels and catalogue entries to understand them as different constructs of knowledge, shaped by institutional histories, curatorial research methodologies and learning theories. Students will also engage with a range of ethical debates that surround accessioning and de-accessioning, the relationship between museum and public and museum and art market, conservation, repatriation and restitution.

Museum Skills 2: Collections and Displays
This module builds on the first by deepening students’ understanding of research and narratives in museum displays, ranging from permanent collections to temporary exhibitions and including websites and digital materials. Site visits will encourage students to apply their knowledge and skills to the analysis of different displays. They will observe audience responses and investigate the role of audience research, especially in gallery development. Students will also be encouraged to consider broad questions of the public roles and responsibilities of museums, and to prepare for their individual placements.

Both Museum Skills modules involve visits to a range of galleries and museums to explore issues in context, with Sussex tutors and museum professionals who are experts in their field. Toward the end of the course guidance and training in applying for museum positions and internships, as well as in interview techniques, is offered.

MA option in Art History
In the Spring term, students will choose a module from the array offered each year (see the list of modules under MA in Art History, above).

The Placement
The placement offers the student the chance to put the practical and conceptual skills learnt throughout the autumn and spring terms into practice. Students will be assigned, in discussion with their tutors, a placement at a museum or gallery, where they will work for a minimum of 120 hours.

The Dissertation
The dissertation offers each student the opportunity to pursue in depth a focussed research question that has arisen from the teaching or placement.
The MA in Museum Curating with Photography offers a pathway through the MA in Museum Curating that focuses on the study of the photograph as an art object, as well as on its collection, preservation and presentation in public collections. Developed with parallel aims and interests to the MA in Art History and Museum Curating, the MA with Photography evaluates methodology, investigates current scholarly and museological debates and embeds core curating skills. A central resource of the MA is the privately owned Archive of Modern Conflict, on loan to Sussex specifically for teaching and research.

### Part time: 2 years

The skills students develop in the MA in Art History and Museum Curating with Photography are embedded through work placements, which are offered at a variety of museums and galleries located in and around London and Brighton. Over the summer, students complete a dissertation and a learning journal that, along with their other assessments, form a portfolio of work that can be presented to prospective employers. Site visits will encourage students to apply their knowledge and skills to the analysis of different displays. They will observe audience responses and investigate the role of audience research, especially in gallery development. Students will also be encouraged to consider broad questions of the public roles and responsibilities of museums, and to prepare for their individual placements.

Both Museum Skills modules involve visits to a range of galleries and museums to explore issues in context, with Sussex tutors and museum professionals who are experts in their field. Toward the end of the course guidance and training in applying for museum positions and internships, as well as in interview techniques, is offered.

### Core MA modules

#### Theories and Methods in Art History

This module covers the central topics and methods of current art historical practice as applied to a wide range of specific geographic and historical contexts. Engaging with some of art history’s historiographical and methodological approaches, the module encourages the evaluation of diverse interpretive approaches, such as feminism, iconology, agency, gift giving, and post colonialism. The module develops the ability to interpret, critique and apply a range of methodological positions to the study of art objects and it highlights the position of art history as a discipline both responding to and acting upon problems of understanding cultural practices. The module material may be contradictory or even explicitly oppositional, and students are expected and encouraged to develop an independent position on it.

**Museum Skills 1: Objects**

This module sets out to equip students with a range of core skills necessary for dealing with objects in the museum environment. Students are taught how to think about objects and their place in a collection, how to look at and handle them in this context and how to describe and interpret them for different audiences. Students are encouraged to examine texts such as labels and catalogue entries to understand them as different constructs of knowledge, shaped by institutional histories, curatorial research methodologies and learning theories. Students will also engage with a range of ethical debates that surround accessioning and de-accessioning, the relationship between museum and public and museum and art market, conservation, spoliation and repratriation.

**Museum Skills 2: Collections and Displays**

This module builds on the first by deepening students’ understanding of research and narratives in museum displays, ranging from permanent collections to temporary exhibitions and including websites and digital materials. Site visits will encourage students to apply their knowledge and skills to the analysis of different displays. They will observe audience responses and investigate the role of audience research, especially in gallery development. Students will also be encouraged to consider broad questions of the public roles and responsibilities of museums, and to prepare for their individual placements.

Both Museum Skills modules involve visits to a range of galleries and museums to explore issues in context, with Sussex tutors and museum professionals who are experts in their field. Toward the end of the course guidance and training in applying for museum positions and internships, as well as in interview techniques, is offered.

### Photography and 20th Century Visual Culture

This module is based on seminar analysis of material examples – photographic prints, albums and publications – from across a range of formats. They have been drawn from the collection of The Archive of Modern Conflict (AMC), London, and the module is a joint project in development between the University of Sussex and the AMC to encourage a first-hand critical engagement with photography at a post-graduate level. Our seminars take the form of discussions supplemented by short presentations and explications, the topics to be jointly negotiated and agreed, but considering issues around producers, contexts and methods; and strategies of picture making in relation to social function, for example, the question of the relationship between anthropology and documentary.

**The Placement**

The placement offers the student the chance to put the practical and conceptual skills learnt throughout the autumn and spring terms into practice. Students will be assigned, in discussion with their tutors, a placement at a museum or gallery, where they will work for a minimum of 120 hours.

**The Dissertation**

The dissertation offers each student the opportunity to pursue in depth a focussed research question that has arisen from the teaching or placement.

<table>
<thead>
<tr>
<th>Term</th>
<th>Module title</th>
<th>What modules do I take?</th>
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<tbody>
<tr>
<td>Autumn</td>
<td>Core modules:</td>
<td>Core MA modules</td>
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<td>Museum Skills 1</td>
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<td>Theories and Methods in Art History</td>
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<tr>
<td>Spring</td>
<td>Museum Skills 2</td>
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<tr>
<td></td>
<td>Photography and Twentieth Century Visual Culture</td>
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<td>Summer</td>
<td>Dissertation</td>
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The Art History Slide Library provides a vital study and research space where undergraduate and postgraduate Art History students work. An essential part of the research culture of the Art History department, it fosters an atmosphere conducive to individual as well as group research in the heart of the department.

The Art History Slide Library holds a database of digital images specifically related to courses and modules taught at Sussex. The University subscription to ARTstor provides students and faculty with thousands of additional images. The Slide Library is fitted with computers and scanners for students and staff to research images, manipulate their own images, plan presentations, and integrate images into their written work. The Slide Library also holds a wide-ranging collection of art history reference books, faculty publications, and catalogues that directly relate to taught modules. A dedicated Slide Librarian provides training in digital image research and presentation.

The Slide Library and the research it fosters is at the heart of the Art History department. The Slide Library is a hub of focused research activity and a centre for mutual student support. It contributes significantly to the student experience in the department.

Art History faculty research interests

Dr Ben Burbridge
Particularly interested in photography and its relationship to contemporary art and politics. He is one of the founders of the online photography-based research project Either/And. He was the curator of the Brighton Photo Biennial 2012 and is currently curating the exhibition Revelations at the National Media Museum, located in the Science Museum.

Dr Meaghan Clarke
Specialises in 19th and early 20th century art. She is interested in modernity, gender, transnationalism, collecting and interdisciplinary approaches to visual culture. She collaborates with the National Portrait Gallery, Royal Pavilion, National Trust and Charleston Trust on AHRC doctoral projects, and has worked on exhibitions of historical and contemporary art at the National Gallery of Canada and regional museums.

Dr Flora Dennis
Works on 15th and 16th century Italian visual and material culture, focusing on relationships between sound, music, images and objects, and is currently working on questions of music in the Renaissance domestic interior. She co-curated the V&A exhibition At Home in Renaissance Italy (2006) and has held fellowships at the Harvard University Centre for Renaissance Studies, Villa I Tatti (Florence), and at the Italian Academy, Columbia University (New York).

Professor Liz James
A Byzantine art historian whose interests spread across the whole range of the Byzantine Empire. She curated the exhibition Perceptions of Byzantium at the V&A (1999) and has advised on most of the recent exhibitions on Byzantine art, including Byzantium 330-1453 at the Royal Academy of Arts. She has worked on questions around the sensory perception of art, including light and colour, and is currently engaged on a research project exploring Byzantine mosaics (Leverhulme Foundation). She is also interested in the role of women in Byzantium and has written extensively about Byzantine empresses.

Professor Maurice Howard
President of the Society of Architectural Historians of Great Britain and was President of the Society of Antiquaries of London (2010-14). He has worked on several permanent displays and exhibitions at the V&A, most recently Treasures of the Royal Courts: Tudors, Stuart and the Russian Tsars (2013-14). He is primarily a historian of building with several books on 16th and 17th century British architecture. His most recent focus is on publications for the Making Art in Tudor Britain project at the National Portrait Gallery, which use technical examination to ask fundamental questions about painting and interiors, trade and materials in early modern Britain.

Professor David Alan Mellor
Specialises in aspects of 20th century art, photography and film. He is interested in ways in which visual culture is related to broader cultural histories and questions of modernisation, particularly in Britain. His curatorial experience is wide. He has recently curated, for Tate Modern: The Archive of Modern Conflict (2014); for The Hayward Gallery, with the sculptor Richard Wentworth, the first part of Britain Can Make It, 1945-55, (2015). With The British Council and Arts Council England, No Such Thing as Society (2007); for the Barbican Art Gallery: Cecil Beaton (1986); Paradise Lost; Neo-Romantic Art and Culture in Britain, 1935-1955 (1987); and The Sixties Art Scene in Britain (1993). Internationally, he has curated exhibitions for the Institute of Contemporary Photography, New York, and The Van Gogh Institute, Arles.
Professor Michelle O’Malley
Specialises in Italian Renaissance painting, especially as an aspect of material culture. Her research focuses on questions of value, price, production and quality. She is currently examining the balance between the input of the master painter and that of his workshop members across the range of outputs of a Renaissance workshop. She is also interested in issues of Renaissance dress. Before joining the department at Sussex, she was Head of Education for Exhibitions at the Royal Academy of Arts, Chief Curator at the Memphis Brooks Museum, and a Curatorial Assistant at the Museum of Fine Arts, Boston.

Professor Geoff Quilley
Specialises in British art, primarily of the eighteenth century, with particular reference to the relation of art and visual culture to the development of empire and colonialism, and to travel and exploration. Before his appointment at Sussex, he was Senior Curator at the National Maritime Museum and curator of the exhibitions William Hodges 1744-1797: The Art of Exploration and Art for the Nation: The Oil Painting Collections of the National Maritime Museum.

Carolyn Sargentson
Has curatorial expertise in ancient regime French decorative arts. Her research focuses on Parisian workshop organisation and practices, the way that furniture articulated and performed particular activities in elite households, and the material culture of early modern secrecy and security. Before joining the University of Sussex she was Head of Research at the Victoria & Albert Museum where she retains a Senior Fellowship; she is currently completing a multi-volume catalogue of the Museum’s French furniture 1640-1800. She is also a Fellow of the Royal College of Art.

Dr Francesco Ventrella
Works on modernity and visual culture and is especially interested in feminist and queer interventions in art history. He is the Leverhulme Early Career Fellow in Art History (2013-2016), exploring the import of physiological aesthetics in the experimental practice of connoisseurship. His research also focuses on queer theory and cultural histories, aesthetics, and the relationship between art and feminism in the 1960s and 1970s. He has been the co-editor of the cultural theory journal Parallax.
Welcome to History

Over the past five decades the University of Sussex has established itself as one of the leading research universities in the humanities. History was ranked 15th overall in REF 2014 and first for the quality of our research publications.

From its origins in the early 1960s Sussex was the pioneer of interdisciplinary studies in Britain. It has subsequently been the most resolutely interdisciplinary of all UK universities. Taking full advantage of constantly developing faculty strengths and interests, the Department seeks to promote innovative topics in research and teaching across disciplines. We offer a stimulating social and physical environment for students and faculty.

The department offers two flagship taught MA degrees: the MA in Contemporary History and the MA in Intellectual History. The History Department runs a weekly work-in-progress seminar throughout the academic year, to which visiting speakers, research students and faculty contribute. It has become internationally known for promoting historical innovation and conceptual discussion, and all history research and MA students are expected to attend.

In addition, History graduate students organise and participate in more specialist research events and workshops in addition to attending training sessions on specific academic issues and skills relevant to both MA and Doctoral work. In October 2014 graduate students organised a conference on the ‘Fall of France’ which brought specialists in the field into dialogue with the graduate community in the department and there is a weekly graduate led seminar; here the Post-Graduate Committee is a key focal point, working with the Post-Graduate Convener, Dr Iain McDaniel, allows History postgraduate students to define their own needs and research agenda. In terms of future careers, sitting on this Post-Graduate Committee provides postgraduate students with vital experience in research administration and leadership.

History students play an active role within the buoyant interdisciplinary research centres that exist at Sussex. These include the Centre for German-Jewish Studies, the Sussex Centre for Intellectual History, the Centre for the History of War and Society, and the Centre for World Environmental History. During the course of the academic year 2014-15 two further regional interdisciplinary centres, reflecting the new research expertise in the department, have been created which focus upon firstly Asia and, secondly, the Middle East and North Africa. Central to both centres is the creation of a vibrant post-graduate community in these areas.

MA in Contemporary History

Full time: 1 year
Part time: 2 years

The University of Sussex has a long-established reputation for cutting edge historical research in contemporary history. The MA in Contemporary History is different in scope from those available in other universities. Its distinctiveness lies in the emphasis on social, economic and cultural as well as political history, and in its global reach.

Contemporary historians at Sussex are experts in the histories of Britain, Europe, North America, Asia, and North Africa and the Middle East. Many of us work across national boundaries and within the methodological frameworks of global history.

The MA aims to provide you with the deep knowledge, understanding and conceptual, intellectual and subject-specific skills to analyse problems of importance in the contemporary world historically, i.e. in their long-run context as distinct to the necessarily shorter focus.

The MA in Contemporary History makes considerable use of the extensive archival collections available to Sussex historians both digitally and locally. Sussex historians have helped to create digital archives of international excellence including Old Bailey Online, The Newton Project and Observing the Eighties.

The Keep – a new archive for Sussex – is close by and houses the world famous Mass Observation Archive. Sussex faculty are leading experts in the use of this collection and our students are schooled in its value to contemporary historians in the core course Historical Skills and Methods and the option The People’s Century. The Keep also houses the new Resistance Archive which comprises of oral testimonies of resistance, part of a major departmental initiative that focuses upon the global histories of resistance.
Human Rights in History

Interest in human rights has exploded in recent years and has emerged as one of the most prominent international trends following the end of the Cold War. The early 1990s sparked renewed debate about the role and mission of the United Nations as a global mediating force in matters of war and peace, and human rights became for many a new yardstick with which to assess post-Cold War international politics and proper state formation. Yet this idea of what Hannah Arendt has called ‘the right to have rights’ is a relatively recent historical development. This module endeavours to trace the origins of human rights as a modern political ideology from the French Revolution to the present day. It explores the extent to which the idea of human rights underwent radical transformation over the 19th and especially 20th centuries, entangled as it was in shifting notions of civilisation, empire, sovereignty, decolonisation, minority protections and international justice. It focusses on how human rights fundamentally arose as a direct response to the legacy of mass death associated with World War I and World War II, and in particular to the Third Reich’s genocidal politics and destruction of unprotected civilians. The module pays particular attention to how these new norms of justice were addressed, as is the very status of ‘experience’. The module requires each student to produce a portfolio consisting of a written report on a group research project, an individual research proposal (which may form the basis of the dissertation which is written in the summer), and a short reflective essay.

One option from:

The People’s Century, Britain 1900-2000

This module is concerned with the development of Britain across the twentieth century. It looks at the lives and experiences of ordinary people with a particular emphasis upon ways of accessing and understanding experience across the century. Questions around the use of Oral History, Auto/biography and Mass Observation writing are addressed, as is the very status of ‘experience’. The module is taught through a combination of lectures, seminar discussions and workshops focused on the analysis and evaluation of life history evidence.

Historical Skills and Methods

This module is taught to the entire MA cohort in Contemporary History. Students taking the module are required to design, execute, present and evaluate group research projects in such a way as to familiarise themselves with the range of skills used by practicing historians including archival research, critical analysis and presentation of findings. The module requires each student to produce a portfolio of a written report on a group research project, an individual research proposal (which may form the basis of the dissertation which is written in the summer), and a short reflective essay.

One option from:

Genocide in Comparative Perspective

Genocide as a phenomenon may not be new, but genocide research as an academic discipline is. In this module we examine whether the traditional scepticism towards a genetic concept such as genocide is justified, indeed to resolve such different incidents like the uprising in the Vendée, the Holocaust, or the counterinsurgency warfare in Guatemala.

How can historians utilise this analytical approach and what is it that we can offer to an endeavour which from its conception was an inter- and multidisciplinary one? Starting with the Holocaust, the module then combines an in-depth analysis of three or four case studies with conceptual questions that are pivotal in terms of a legal understanding of genocide, and how it can prove to be dysfunctional as analytical tools for historians, e.g. the tendency to concentrate on one victim group, an essentialist group definition, and the strict framing of intent.

What modules do I take?

Autumn term

Human Rights in History

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One option from:

The People’s Century, Britain 1900-2000

This module is concerned with the development of Britain across the twentieth century. It looks at the lives and experiences of ordinary people with a particular emphasis upon ways of accessing and understanding experience across the century. Questions around the use of Oral History, Auto/biography and Mass Observation writing are addressed, as is the very status of ‘experience’. The module is taught through a combination of lectures, seminar discussions and workshops focused on the analysis and evaluation of life history evidence.

Historical Skills and Methods

This module is taught to the entire MA cohort in Contemporary History. Students taking the module are required to design, execute, present and evaluate group research projects in such a way as to familiarise themselves with the range of skills used by practicing historians including archival research, critical analysis and presentation of findings. The module requires each student to produce a portfolio of a written report on a group research project, an individual research proposal (which may form the basis of the dissertation which is written in the summer), and a short reflective essay.

One option from:

Genocide in Comparative Perspective

Genocide as a phenomenon may not be new, but genocide research as an academic discipline is. In this module we examine whether the traditional scepticism towards a genetic concept such as genocide is justified, indeed to resolve such different incidents like the uprising in the Vendée, the Holocaust, or the counterinsurgency warfare in Guatemala.

How can historians utilise this analytical approach and what is it that we can offer to an endeavour which from its conception was an inter- and multidisciplinary one? Starting with the Holocaust, the module then combines an in-depth analysis of three or four case studies with conceptual questions that are pivotal in terms of a legal understanding of genocide, and how it can prove to be dysfunctional as analytical tools for historians, e.g. the tendency to concentrate on one victim group, an essentialist group definition, and the strict framing of intent.

Spring term

Two options from:

Germany, France and the Making of 20th Century Europe

This module explores modern German and French history in an expressly integrated and comparative framework, addressing the ways in which these long-time historical enemies have understood and interacted with each other since the late 19th century. The module begins with the Franco-Prussian War of 1870-71, moves through to discuss both the Great War and World War II, and ends with the seismic shift of 1989 and the subsequent remaking of a new Franco-German conception of Europe as a ‘civilian power’ to counterbalance American unilateralism. How once chauvinistic and hostile visions of national identity and continental order were transformed into a durable European partnership of common interests and a half-century of relatively generous relations is the main issue of study.

Race, Religion and Modern America

Religious-irrefected debates have played a formative role in the tortuous progress of racial relations in the United States since the founding of the American republic. This module probes the origins and discourses of those debates, to enhance awareness of the impact that contested religious ideas about the place of black people in America society have had on intellectual discourses, political rhetoric, and southern/national identity. It focuses on three critical moments of religious or political shifts in the status of African Americans: contests over (1) slavery, religion and the definition of freedom (2) the Civil War, Reconstruction and the development of racial segregation (3) the 20th-century civil rights movement, while paying attention to integration and the contested religious meanings of these separate movements.

Empire, Science and the Environment

This option examines the importance of scientific ideas and technology in the expansion and consolidation of European empires. Historians have long recognized that scientific knowledge (about unfamiliar environments), scientific instrumentation and engineering prowess have played a key role in colonial expansion. This module explores the spread of scientific ideas on race, environment and gender with a specific focus on institutions such as botanical gardens, key individuals, and objects of scientific innovation.
What modules do I take? (continued)

Summer term
During the summer term students work under supervision on a dissertation of up to 20,000 words on a topic they choose and agree with their supervisor. Part-time students are expected to begin background reading for the dissertation in their first summer term.
Please note that modules may be subject to change or withdrawal.
See our website for up to date information:
www.sussex.ac.uk/history

Associated Faculty
Anne-Marie Angelo
Hester Barron
Robert Cook
Vinita Damodaran
Tom Adam Davies
Jim Endersby
Martin Evans
Richard Follett
Martin Francis
Ian Gazley
Tim Hitchcock
Robert Iliffe
Hilary Kalmbach
Claire Langhamer
Maurizio Marinelli
Iain McDaniel
Jacob Norris
Gabriele Roscher
Katerina Rietzler
Lucy Robinson
Darrow Schecter
Gerhard Wolf

Please refer to ‘History faculty research interests’ for details on faculty members on pages 25-26.

MA in Intellectual History

Full time: 1 year
Part time: 2 years

What are the origins of contemporary notions of literature, science and religion? How has the relationship between democracy, war and empire been understood in the past? What is the relationship between intellectuals and revolutionary movements, both in ideas and in politics? Is there a tradition of Western cosmopolitanism that can and ought to be defended? Such questions are addressed by the MA in Intellectual History, providing a grounding in Western intellectual history from early modern to modern times.

The University of Sussex is a renowned international centre for the study of intellectual history with a long tradition in the subject. Sussex is one of the few British institutions that encourage undergraduate and postgraduate students to specialise in intellectual history, in the broad sense of the ideas and ideological movements that engaged thinkers in the past.

The MA in Intellectual History is recognised internationally as a leading programme in its field. The programme is both international in scope and comparative in method. Each module includes the study of ideas across national boundaries, and offers comparisons with continents beyond Europe. The programme aims to prepare you for more advanced study, and specifically for doctoral-level research.

The MA is housed in the Centre for Intellectual History, which organises a programme of public lectures and regular symposia on the latest research in intellectual history. The Centre is also home to significant research projects and editorial projects (including ‘The Newton Project’).
What modules do I take?

**Autumn term**

**Religion and Enlightenment**
This module examines the relationship between religion and enlightenment across the Catholic, Lutheran, Calvinist, and radical Protestant worlds, in addition to scrutinising the relationship between enlightenment and Judaism, Islam, and the forms of religious practice in the Orthodox world. Traditional perspectives on the relationship between enlightenment and atheistic or antireligious beliefs, with also been examined.

**Toleration and Persecution**
The main aim of this module is to provide students with sound knowledge of the most important turning points in early-modern controversies about the nature of toleration and persecution. The module will survey key texts in their historical context, and examine themes that organise our understanding of toleration and persecution from the fall of Rome to this day.

**Spring term**

**War and Empire**
This module seeks to provide students with foundational knowledge of modern political thought, by recovering some of the most influential debates between canonical and lesser-known figures, with the aim of listening to past voices and understanding them in their own terms. The focus of the module is the gradual superiority of early modern Europeans and more especially its intellectual life. The module commences with study of the first Renaissance to the Cold War.

**Democracy and Human Rights**
The module commences with study of the first attempts to establish political systems based upon rights, and the very different contemporary criticisms and justifications of democracy. While democracy was often seen to be a source of internal division, a dangerous motor of extremism and unnecessary innovation, and a cause of international instability because of the usual support of the people for external wars, democracy could also be described as a form of government both just and wise, sustaining a polity whose patriotic populace were devoted to the public good. The module goes on to study authors who saw democracy and rights as mutually sustaining, from Condorcet and Thomas Paine onwards, and how such authors addressed the issues of necessity in politics, and strove to secure national unity, commercial success and national defence.

**Summer term**

**Associated faculty**
Robert Iliffe
Maurizio Marinelli
Ian McDaniell
Gideon Reuveni

Please refer to “faculty research interests” for details on faculty members.

Visit the Centre for Intellectual History’s website for up-to-date information on modules, research and events:

www.sussex.ac.uk/CIH

History faculty research interests

**Anna Marie Angelo**
The United States in transnational perspective, with a particular interest in social movements.

**Katerina Rietzler**
Modern Jewish history; modern European history; the history of Palestine in the 19th and 20th centuries and its connection with global history.

**Iain McDaniel**
European political thought and intellectual history in the 18th and 19th centuries, the Scottish Enlightenment.

**Martin Evans**
The United States in transnational perspective, with a particular interest in social movements.

**Tom Adam Davies**
American 19th-century history, in particular race and black activism.

**Claire Langhamer**
British economic and social history in the late 19th and 20th centuries.

**Robert Iliffe**
The history of science 1550–1800, Isaac Newton, techno-scientific and other roots of the current environmental crisis; historical interactions between science and religion.

**Hilary Kalmbach**
Modern Jewish history; modern European history; the history of Palestine in the 19th and 20th centuries; and memory studies.

**Robert Cook**
American Jewish history, with a focus on Judaism in the modern Middle East.

**Maurizio Marinelli**
Modern Jewish history; modern European history; the history of Palestine in the 19th and 20th centuries; and memory studies.

**Gideon Reuveni**
Contemporary Chinese cultural, intellectual and urban history, with a particular interest in the port city of Tianjin.

**Richard Pollett**
Modern Jewish history; modern European history; Germany and material culture.

**Tim Hitchcock**
The history of science 1550–1800, Isaac Newton, techno-scientific and other roots of the current environmental crisis; historical interactions between science and religion.

**Hester Barron**
The history of science 1550–1800, Isaac Newton, techno-scientific and other roots of the current environmental crisis; historical interactions between science and religion.

**Hilary Kalmbach**
Modern Jewish history; modern European history; the history of Palestine in the 19th and 20th centuries; and memory studies.

**Vinita Damodaran**
Modern India and the environmental history of South Asia.

**Claire Langhamer**
British economic and social history in the late 19th and 20th centuries.

**Tom Endersby**
History of science, particularly the impact of empire on 19th-century Britain, and the reception and influence of Darwinism.

**Iain McDaniel**
European political thought and intellectual history in the 18th and 19th centuries, the Scottish Enlightenment.

**Jacob Norris**
The history of Palestine in the 19th and 20th centuries and its connection with global history.

**Richard Pollett**
Slavery in the American South, the Caribbean and Latin America, race and labour in 19th-century America.

**Gideon Reuveni**
Modern Jewish history; modern European history; Germany and material culture.

**Hester Barron**
The history of science 1550–1800, Isaac Newton, techno-scientific and other roots of the current environmental crisis; historical interactions between science and religion.

**Hilary Kalmbach**
Modern Jewish history; modern European history; the history of Palestine in the 19th and 20th centuries; and memory studies.

**Vinita Damodaran**
Modern India and the environmental history of South Asia.

**Claire Langhamer**
British economic and social history in the late 19th and 20th centuries.
History faculty research interests

Lucy Robinson
History of sexuality, identity politics and the Left throughout the twentieth century, history of youth and youth culture (particularly counter-culture).

Darrow Schecter
Social and critical theory, including legality/legitimacy relations, libertarian socialism, post-structuralist philosophy, Marxism, and the history of modernism.

Gerardo Sema
Colonial and post-colonial Africa; the intellectual history of totalitarian regimes, travel writing and historiography.

Claudia Siebrecht
Modern Germany, transnational history of concentration camps, gender and cultural history.

David Tal
Modern Israel Studies with a particular interest in political and diplomatic history.

Christopher Warne
Contemporary French history, with a particular focus on the evolution of popular, material and everyday cultures since 1945.

Clive Webb
Race and ethnicity in Britain and the United States, Anglo-American relations.

Gerhard Wolf
Modern German history, particularly National Socialism, the Holocaust, and German-Jewish history.

MAs in Philosophy
www.sussex.ac.uk/philosophy
Welcome to Philosophy

The Philosophy department has a vibrant and diverse intellectual culture, which is reflected in its postgraduate provision and thriving graduate community. Many of our graduates work in different areas of Analytic and Continental Philosophy, the History of Philosophy, and Aesthetics.

Members of the faculty at Sussex are at the forefront of their research areas, whilst also being dedicated to and enthusiastic about teaching. We have strong intellectual links with those working elsewhere in the University, for instance, in cognitive science, intellectual history, literature, and in social and political thought.

The weekly Philosophy Society is the focus for all graduate students, as well as faculty and undergraduates. We have internal speakers as well visiting speakers from other UK universities and abroad. It regularly attracts large audiences and always gives rise to intense discussion. We also regularly host international conferences and other research events. Postgraduate students are encouraged to organise their own reading groups and form a lively philosophical community in their own right.

MA in Philosophy

Full time: 1 year
Part time: 2 years

The Philosophy MA at Sussex offers an advanced rounding in Philosophy that can be pursued for its own sake, as a basis for further study and also for the sake of transferable skills with which it equips students for the job market.

Sussex has a broad range of modules in Analytic Philosophy, Continental Philosophy, Aesthetics and the History of Philosophy, reflecting the diverse interests of members of faculty.

See the philosophy department web site for details: www.sussex.ac.uk/philosophy/pgstudy

Philosophy at Sussex achieved a strong result in the 2014 Research Excellence Framework (REF), coming 16th in the country overall, and 9th in the UK for world-leading (4*) outputs.

This result builds on strong results in the earlier 2008 Research Assessment Exercise (RAE) where we were again one among only nine departments in the UK to have 100% of our outputs in the top categories of assessment. Our consistently strong research was recognised in our ranking 9th nationally in The 2016 Guardian University Guide.
Options include:

**Philosophical Topics**
This module introduces some central topics in analytic philosophy, such as: realism and idealism; the nature of perception; the possibility of knowledge; the nature of thought; freedom and determinism; the possibility of metaphysics; language and thought; moral truth. Two or three topics will be covered each year.

**Phenomenology**
This module looks at text in the phenomenological tradition, including Husserl, Heidegger, Merleau-Ponty, Sartre, Levinas and Derrida. Usually the readings will be focused around a specific theme. Central questions include: What is phenomenology? How do phenomenologists tackle issues of language, art and history?

**Analytic Aesthetics**
This course is designed to give the student a thorough grounding in certain central areas of aesthetics, approached from an ‘analytic’ perspective, and to foster independent critical thinking about issues raised in these areas. Issues covered may include: the objectivity or otherwise of aesthetic judgement; the relation between the aesthetic properties of an object and its ‘descriptive’ properties; what sort of thing an artwork is; definitions of art, both pre- and post-Wittgenstein; the relation between art and emotional expression; the relation between aesthetic and ethical value; the value of tragedy.

**Kant**
Kant’s metaphysics has shaped all later philosophy, in both the analytic and the continental traditions. His moral philosophy is of crucial importance to contemporary ethics, and to political philosophy from Hegel and Marx to Rawls.

**Language and Truth**
This module treats central issues on the relation between language and truth in the analytic tradition.

**Mind and Reality**
This module will examine questions which bear on the nature of the mind, the nature of the world, and the relation between the two. Central issues are likely to include: perception, knowledge, primary and secondary qualities, causation, realism and idealism.

**Political and Legal Philosophy**
This module addresses issues in contemporary political philosophy and philosophy of law. Topics possibly covered include: the nature and justification of the state, of concepts of democracy, justice, freedom, equality, natural law, global justice and cosmopolitanism. The focus is on contemporary writers but texts from the history of political and legal thought may also be used.

**Philosophy Reading Seminar**
Each week an article or chapter will be read together and discussed, with a view to developing and reinforcing skills in argument extraction, analysis, and critical thinking. This is a 0 credit module.

**Ethics**
The module examines contemporary ethical theories and concepts either from a Continental or an analytic perspective.

**The Frankfurt School and Critical Theory**
This module explores the origins, development and impact of the ideas of some of the major theorists of the Frankfurt School. The module begins by looking both at the early ideas of the Frankfurt School in 1950's that were influenced by Marx, and then proceeds to address the various ways in which the Frankfurt School theorists attempt to integrate various other aspects of thought in response to historical developments.

**Hegel and Marx**
The first half of the module examines Hegel’s social and political philosophy, and its place in his overall account of human consciousness, historical change, and the Absolute. The second half of the module examines Marx as an ethical and political thinker.

**Continental Aesthetics**
The questions treated in this module are: What is art, and how can we approach it? What is a work of art, and how is it different from an object or thing? What are the differences between fine art and literature? Does art bring us closer to the truth, or does it move us further away from it?
The MA in Literature and Philosophy provides an advanced module for those interested in questions that arise at the intersection of the two disciplines. The core module addresses explicitly the question of the relation between philosophy and literature in contemporary thought. Three further modules are chosen from a range of options, from Philosophy and from English, which reflect the strong interdisciplinary character of the module.

The module offers the opportunity to examine a variety of philosophical and literary traditions that are central to the study of both disciplines. The module enables students to approach their study with an open and independent frame of mind, to ask searching questions and shape their own research project, so that they can acquire the confidence, knowledge and skills required to pursue further research at a higher level or complement their professional development with valuable research abilities honed during the dissertation.

**Core module:**
Explorations in Philosophy and Literature
Addresses explicitly the question of the relation of the two disciplines through engagement with authors from different literary and philosophical traditions. Readings vary from year to year, the texts are available from the web-based learning environment used at Sussex: study direct. You are enrolled upon registration.

**Options include:**
- **Continental Aesthetics**
  Examines central questions in aesthetics from a 'continental' perspective including: what are the differences between art and literature? Does art bring us closer to the truth, or does it move us further away from it? Authors studied may include: Heidegger, Benjamin, Merleau-Ponty, or Blanchot.

- **Phenomenology**
  Focuses on the phenomenological tradition in philosophy; different authors from the German and the French phenomenological traditions are taught each year.

- **The Frankfurt School and Critical Theory**
  Explores the origins, development and impact of the ideas of the major theorists of the Frankfurt School, Horkheimer, Benjamin, Bloch, Lukács, Marcuse and Adorno.

**Indicative modules from English include:**
- **Modernist and Postmodernist Fiction**
  The module explores the terms modernism and postmodernism by reading a range of novels which engage with issues of artistic form, subjectivity, and modernity. How has the 20th and 21st century novel represented the attempt to delineate the shape of individual lives through "portraits"? What changes to the novel's terrain have been effected by contemporary history, war, or historical trauma? How do recent novels portray the aesthetic? What different ideas of temporality do we find in modernist and postmodernist writing?

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**What modules do I take?**

**Core modules:**
Explorations in Philosophy and Literature
Addresses explicitly the question of the relation of the two disciplines through engagement with authors from different literary and philosophical traditions. Readings vary from year to year, the texts are available from the web-based learning environment used at Sussex: study direct. You are enrolled upon registration.

**Options include:**
- **Continental Aesthetics**
  Examines central questions in aesthetics from a 'continental' perspective including: what are the differences between art and literature? Does art bring us closer to the truth, or does it move us further away from it? Authors studied may include: Heidegger, Benjamin, Merleau-Ponty, or Blanchot.

- **Phenomenology**
  Focuses on the phenomenological tradition in philosophy; different authors from the German and the French phenomenological traditions are taught each year.

- **The Frankfurt School and Critical Theory**
  Explores the origins, development and impact of the ideas of the major theorists of the Frankfurt School, Horkheimer, Benjamin, Bloch, Lukács, Marcuse and Adorno.

**Indicative modules from English include:**
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**Literature in the Institution**
We live, work, and study in the midst of the large-scale transformation of education at local, national, and international levels. As students and scholars of literature and culture, we may wonder how these two interrelated phenomena came into being and what exactly the study of literatures and cultures can contribute to their resolution. This module will consider the origins of the European research university and its connections to moral philosophy, the relatively recent development of the study of 'English' in the UK and its former colonies.

Theory in Practice: Readings in Contemporary Literature and Theory
What is 'theory'? Although it goes in and out of fashion with the speed of rising or plunging hemlines, the use of theory, literary theory, or literary criticism as a way to read literary texts is always useful. And contrary to popular opinion, it’s not the application of an arcane or secret language to garner a secret knowledge. Rather, it is a self-conscious and informed method of analysing the presuppositions behind the apparently natural way we read; indeed, sometimes it’s a method of reading in itself, derived from a philosophy or theory of language, as is the case with Bataille or Derrida.

Other options new for 2015-16 include:
- **Bearing Witness**
- **ImagiNation**
- **New Configurations in Critical Theory**
The MA in Social and Political Thought is an interdisciplinary programme that bridges the conventional divides between social theory, political philosophy, the history of social and political thought, and the study of political and social movements. The primary aim of the MA degree is to provide students with competence in the respective methods and styles of theorising, and the respective approaches to objects in both the social sciences and the humanities. Social and political thought is considered as a broad field in its own right, as well as in its relation to empirical research. The MA provides students with a variety of explanatory and normative frameworks that can inform philosophical, empirical sociological and political-scientific inquiry, as well as a good understanding of the major thinkers associated with those frameworks.

All students take the core modules, Text and Critique in Social and Political Thought and Theorizing the Social, in the Autumn Term. They then take two optional modules in the Spring Term. In the Summer Term students undertake supervised work towards a 15,000 word dissertation on a topic they choose and agree with their supervisor, which is submitted at the start of September. Part-time students take the MA over two years, taking one core module per term in the Autumn and one option in the Spring Term and working towards their dissertation over both their Summer Terms. Each module is taught by weekly small-group seminars. All modules are accompanied by e-learning using Study Direct.

### What modules do I take?

#### Autumn term

**Text and Critique in Social and Political Thought (core module)**
This module introduces students to a number of key figures in social and political thought from the early modern period to contemporary theorists. It is taught by a number of tutors from different disciplines and the approach taken in the individual sessions may vary, but all will focus on four central aspects of social and political thought: the nature of human association, the grounds of political legitimacy, the nature of political obligation, and conceptions of the self. The material is arranged chronologically, and as term progresses, we will increasingly look for the critical reception of earlier ideas by later writers. It is designed to provide a series of snapshots rather than a narrative.

**Theorizing the Social (core module)**
The module is a core SPT module. It introduces students to the major contemporary approaches to theorizing social and political reality and examines how they articulate explanatory and normative concerns. The topics covered concern some of the major contemporary debates on the idea of the social in social and political thought. Consideration is also given to how some of the classical conceptions of the social are challenged by recent developments.

#### Spring term

*(examples of options, subject to availability)*

- Capitalism and its Critics
- Hegel and Marx
- Political and Legal Philosophy
- Race Critical Theory
- Religion and Enlightenment
- The Frankfurt School and Critical Theory
- The Idea of Europe: Democracy & Human Rights
- War and Empire
- War, Terror, Violence and International Law
- Law, Security and the Global Public Good.

Each module is assessed by a term paper of approximately 5,000 words.

With the consent of the Programme Convenor, students may take modules from related MA programmes, for example the MA in Philosophy, the MA in Intellectual History, the MA in Critical Theory, the MA in International Relations, or the LLM in Law and International Security. Please note that the options offered can vary from year to year, depending on student demand and faculty availability.

Please visit the Centre for Social and Political Thought’s website for up to date information on modules, research and events at [www.sussex.ac.uk/cspt](http://www.sussex.ac.uk/cspt).
**Philosophy faculty research interests**

**Corine Besson**
Her research is in logic and in philosophy of language. In particular she works on contextualism, relativism and expressionism; tense and temporal expressions; foundational issues concerning logical truth and logical consequence; the epistemologies of logic and language and on the philosophy of Frege.

**Anthony Booth**
Research interests are in Applied Philosophy, Epistemology, Ethics and Philosophy of Mind. His publications, to date, have focused on the Ethics of Belief, specifically on how it is that we can be held responsible for our doxastic attitudes. With researchers from the Universities of Groningen and Cambridge, he has recently been awarded a grant by the Netherlands Institute for Scientific Research (NWO) to investigate epistemic responsibility and trust in the Netherlands banking sector (2013-2016).

**Andrew Chitty**
Research interests are in Fichte, Hegel, Marx, political philosophy and the philosophy of law. He is currently working on a book on Hegel.

**Paul Davies**
Interested in 19th- and 20th-century European philosophy, and in contrasting 'Continental' and 'Analytic' approaches to a whole range of issues, including language, interpretation, truth and art. He is currently finishing a book on Kant, poetry and metaphysics.

**Katerina Deligiorgi**
Major research interests are in Kant, Hegel, ethics, aesthetics and the history of philosophy. She has published on Kant’s moral and social philosophy, The Scope of Autonomy: Kant and the Morality of Freedom (2014) and Kant and the Culture of Enlightenment (2005). She is the editor of the Hegel Bulletin. She works on contemporary theories of autonomy, agency, bioethics, and the metaphysics of freedom.

**Gordon Elisiaen**
Specialises in modern German philosophy, and has research interests in social and political philosophy, ethics, the history of philosophy and the philosophy of art and culture. His recent writing has been on Adorno, Habermas and Frankfurt School critical theory. He is the author of Habermas: A Very Short Introduction (OUP 2006), and has written articles on Aristotle, Kant, Hegel and German idealism.

**Michael Evans**
Interests are in the philosophy of language, metaphysics, aesthetics, ethics, and ancient philosophy. He is the author of The Good and the True, which links together questions in metaphysics, ethics and the philosophy of mind to the Philosophy of Language (CLP 2006); and the Routledge Guide to Wittgenstein and the Tractatus (2006). He is currently working on a further book on the philosophy of language.

**Malon O’Brien**
Research focuses on 19th and 20th century European philosophy. His first book was on Heidegger and the question of authenticity (Heidegger and Authenticity: From Resoluteness to Releasement. London & New York: Continuum, 2012). His current research project offers a new approach to the Heidegger Controversy and, in particular, examines the notion of an authentic historical community in Heidegger’s thought (Heidegger, History and the Holocaust. Bloomsbury, 2016).

**Sarah Sawyer**
Sarah’s research interests lie in Philosophy of Mind, philosophy of language, epistemology and metaphysics. Her published work focuses primarily on the implications of anti-individualism and on empty singular terms. She has published numerous articles on internalism and externalism in epistemology and semantics.

**Kathleen Stock**
Specialising in Aesthetics and philosophy of mind from an analytic perspective, and is particularly interested in a range of problems relating to the nature of the imagination, and its relation to art and fiction. Her current research investigates the nature of imagination and its relation to belief, supposing, and fantasising; the nature of affective and conative attitudes towards fictional characters; and the motivational potential of imagination. She is working on a monograph about imagination and fiction.

**Tanja Staehler**
Main interests are Plato, Hegel, and phenomenology (especially Husserl, Heidegger and Levinas). She has written monographs on Plato, Levinas, and Hegel and has led a major editing project that makes texts in existential philosophy available in English. She is currently working on a project on pregnancy and birth from a phenomenological perspective.
Social and Political Thought (SPT) faculty research interests

Andrew Chitty
Research interests are in Fichte, Hegel, Marx, political philosophy and the philosophy of law. He is currently working on a book on Hegel.

Tarik Kochi (Law)
Tarik Kochi’s research draws upon legal and political theory to examine contemporary problems of war, terrorism, global security and international law. In 2010 his The Other’s War: Recognition and the Violence of Ethics (Birkbeck Law Press, 2009) was awarded the International Studies Association International Ethics Book Prize. He is currently working on a second monograph entitled Power, Property and International Law (Routledge).

Kenneth Veitch (Law)
Kenneth Veitch’s research interests include: Law, Politics and the Welfare State; Social Solidarity; Social Policy and Techniques of Governing; Neoliberalism; Social Theory; Sociology of Law; Critical and Theoretical Approaches to Health Care Law and Policy.

Professor Robert Iliffe (Intellectual History)
Rob Iliffe is Professor of Intellectual History and the History of Science in the Department of History at the University of Sussex. His main research interests include: the history of science 1550-1800; the role of science and technology in the “Rise of the West”; techno-scientific and other roots of the current environmental crisis; historical interactions between science and religion; the theological and scientific work of Isaac Newton; and the implications for academic work posed by the increasing digitisation of the scholarly infrastructure.

Dr Darrow Schecter (History)
Dr Schecter has a range of interests in social theory and such as critical theory, legal legitimacy relations, libertarian socialism, post-structuralism, philosophy (e.g. Foucault, Derrida, Guattari), Marxism (particularly Gramsci), twentieth century Italian, French, and German SPT, sociological theory (Giddens, Webber, Luhmann, Habermas, Luhmann), and the history and sociology of modernism in the arts.

Professor Gerard Delanty (Sociology)
Gerard Delanty is an interdisciplinary sociologist with an interest in social theory and the cultural analysis of social and political questions. He is especially interested in the comparative analysis of modernity in global perspective and in social change in Europe. Most of his work concerns in one way or another the implications of globalisation for the analysis of the social world.

Dr Alison Phipps (Sociology)
Alison has a BA in politics/modern history and an MA in political theory from the University of Manchester, and a PhD in the sociology of education from the University of Cambridge. She has previously lectured at the universities of Cambridge and Brighton, and has been at Sussex since October 2005. She is currently serving as Chair of the Feminist and Women’s Studies Association. She also sits on the Associate Editorial Board of Sociology and the Editorial Board of Gender and Education.

Dr Ben Fincham (Sociology)
Ben Fincham trained as an FE teacher at Cardiff University, where he subsequently completed a PhD (2001-4) and an ESRC postdoctoral fellowship (2004-5). He then worked as a research associate with Qualiti, a part of the ESRC National Centre for Research Methods. He lectured at Brighton University before joining University of Sussex in 2009. He has been involved with developing projects on ‘mobilities’ and also qualitative approaches to studying work in unstable employment environments – and is currently concentrating on the complex relationship between work and mental health. Alongside this he is working on gendered aspects of suicide and death.
To apply for any of the programmes in this booklet, please visit the online prospectus:
www.sussex.ac.uk/study/pg

If you cannot access the internet, or have any questions regarding the admissions process, please use the following contact details:
Student Recruitment Services,
Sussex House, University of Sussex,
Falmer, Brighton BN1 9RH, UK
T +44 (0)1273 876787
F +44 (0)1273 876677
E pg.enquiries@sussex.ac.uk

Further Information
The online prospectus will give you details such as tuition fees and admission requirements, as well as information on Open Days and how you can come and visit us.
The individual department websites also hold large amounts of information. You can find more details about the modules on offer within each programme, as well information on departmental events, ongoing research and faculty profiles. Please use the following links:
www.sussex.ac.uk/arthistory/pgstudy
www.sussex.ac.uk/history/pgstudy
www.sussex.ac.uk/philosophy/pgstudy

Our modules are subject to change, so please check the website for up to date information or contact us on the details below.

If you have questions or want to talk to a Postgraduate Convenor, please contact us on the details below:
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