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MAs in

Art History

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

The Art History department at Sussex is a dynamic and stimulating environment for postgraduate study, offering a rewarding intellectual experience and preparation for working in the arts or going on to further study in the discipline.

The faculty has an outstanding reputation for research and modules are taught by academics who are leaders in their fields. Areas of study at Sussex comprise European, Byzantine and American art and culture from the late antique period to the contemporary, as well as methodology and critical theory. The department is small and integrated and MA and research students are part of its strong research culture in which intellectual life and scholarly endeavour thrive.

The department offers MA degrees in Art History and in Art History and Museum Curating, including a pathway that focuses particularly on Photography. The location of the University of Sussex allows easy access to the many arts institutions on the south coast and to London; the MA courses take full advantage of this. Students and faculty regularly undertake research visits to:

- the Victoria and Albert Museum
- Tate Britain
- Tate Modern
- the National Gallery
- the National Portrait Gallery
- the British Museum
- the National Maritime Museum
- the National Trust properties
- the British Library.

We have research links with many of these national institutions, as well as with local collections in the region, including Brighton Museum, Royal Pavilion, Charleston House, Pallant House, and the De La Warr Pavilion in Bexhill.

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.

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 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.

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The location of the University of Sussex allows easy access to the many arts institutions on the south coast and to London; the MA courses take full advantage of this. Students and faculty regularly undertake research visits to:
Theorists and Methods in Art History

This module covers some of the central topics and methods of current art historical practice as applied in a wide range of specific geographic and historical contexts. Engaging with some of art history’s Historical, methodological and methodological approaches, the module encourages the evaluation of diverse interpretive approaches, such as feminism, postmodernism, 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. This material may be contradictory or even explicitly oppositional, and students are expected and encouraged to develop an independent position on it.

Core MA module:

Instrumental Aesthetics: Contemporary Art, Politics and Visual Culture

When politics is increasingly conducted at the level of the image, and artists seek social effects beyond the confines of the gallery, where do we draw the line between art and politics? This module explores the tensions and possibilities involved in a dialogue by placing politicised modes of image culture.

The Power of Images in Byzantium

This module examines the relationship between images and texts in Byzantium; problems concerning the use of language in discussing the visual arts, questions of interpretation and methodology, and the deciphering of the meanings, the sacred and the profane in images which no longer exist form the central concerns of the module. Themes include: how to describe a work of art in Byzantium and their significance, retelling word and image and the problems that arise when images are lost and only words survive.

Renaissance Painting and the Workshop Tradition

The module examines the existence and materiality of Surrealist paintings, collages and objects as they travelled beyond interwar Paris and were exhibited, reproduced, collected and responded to in contexts vastly different to those from which they emerged. It considers the reception of Surrealist production and practices in locations such as England, Cuba, Martinique, Mexico and North America, focusing on how they acquired new meanings and values in different places and were made germane to different traditions and beliefs. The module also explores the Surrealist appropriation of objects from non-Western cultures, from Oceania and the Pacific North West of America in particular, attending to the politics of collection and display of these ‘artefacts’ in metropolitan, colonial centres.

Creating the Court: England and France in the Sixteenth Century

The visual arts of sixteenth-century England and France have become something of a battleground between equally challenging and interesting viewpoints. The Royal Court, its spaces, visual art and ceremony has been the centre of these discussions. Is this the period of England’s ‘Post-Reformation’, responding to Italian, French and Northern Dutch art by fits and starts, lacking the underpinning of a critical discourse on the visual arts? Or is it a time where native traditions of art production and suspicion of continental art fuelled by the Reformation produced a hybridity that was inventive, active and deliberately non-derivative? Sixteenth-century documentation described objects for particular reasons; to construct production, to record as part of travel, to monitor as part of a growing sense of nationhood that was different from other countries. How does this ‘original’ language sit alongside our recent, twentieth-twenty-first century interest in the period, to do with art as power (public and private), with issues of gender, with issues of centre and periphery, London versus the regions? What role does the Court play in all this? The module will look at buildings, paintings, prints, maps, sculpture, and the decorative and applied arts.

What modules do I take?
The MA in Museum Curating develops both academic aptitude in the discipline of art history and practical skills vital for a career in a museum or gallery. Designed in consultation with curatorial staff in national and local public collections, the year-long MA addresses a fundamental requirement in the field for scholars with sound academic credentials who can also deal systematically and creatively with complex issues in museum curating.

The MA comprises two core modules that address key issues in researching, collecting, conserving, teaching and displaying objects. Several sessions are taught by professional curators, conservators, and museum educators; some meetings take place on campus, others are held in local and national collections. These studies in the practical and methodological underpinnings of museums are undertaken alongside focused work in art history. Students investigate theories and methods of the discipline and study an area of art history, which vary from year to year; please see the list above.

The skills of the MA in Art History and Museum Curating are embedded through work placements, arranged by the department at a variety of museums and galleries located in and around London and Brighton. In the summer term, students identify a research question, often related to their placement, and carry out research under individual supervision. Over the summer, students complete a dissertation.

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<th>Term</th>
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<td>Summer</td>
<td>Placement and Dissertation</td>
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Core MA modules:

Theories and Methods in Art History
This core module covers some of 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 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 museum skills, above all in familiarity with the objects of display: how to describe an object in various ways depending on audience, how to handle an object, how to look after an object. It deals with issues such as materials and visual appearance, the analysis of style and of iconography/subject matter, the techniques of describing an object or a building, the ways of preserving and conserving objects as well as institutional and national approaches to conservation. It also covers questions concerning the practical interpretation of objects in museums, such as how catalogue entries of different sorts are worded, what web materials enhance visitor experience and how labels and exhibition publications contribute to learning. Research also concerns ethical and procedural issues that are bound up with practices such as the accessioning and de-accessioning of objects within collections.

Museum Skills 2: Collections
This module builds on the work done in Museum Skills 1. It introduces a range of further skills and issues in museum practice, both through seminar teaching and site visits and discussion. Areas to be covered include the historical and political contexts of museums and how this affects display, how museums work on a practical level day to day, as well as how curators put together exhibitions. Students consider the role of an Education Department in disseminating different learning styles; and examine the museum as a research resource, considering topics such as collection databases, archives and stores, accessions and policies. Both Museum Skills modules involve visits to a range of galleries and museums to explore issues in context.

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 between the end of the spring term and the end of August.

The Dissertation
The dissertation offers each student the opportunity to research a question of his or her own choice, and often to consider in a case study some of the issues addressed in the module.
MA in Art History and Museum Curating with Photography

**Full time: 1 year**
**Part time: 2 years**

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 and presentation in public collections. Developed with the same aims and interests as the MA in Art History and Museum Curating, the MA with Photography evaluates photography and twentieth-century visual culture from a point on the relationship between anthropology and photography.

The MA comprises key modules devoted solely to museum issues and skills. MA module options in the art and themes of the discipline vary from year to year. They encompass diverse periods and places from the Byzantine to the contemporary, and include a module taught by a curator from the V&A and related to an exhibition, installation or publication of the Museum. The skills of the MA in 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.

### What modules do I take?

**Core MA modules**

- **Theories and Methods in Art History**
  - This core module covers some of 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 interpretative 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 and it highlights the position of art history as a discipline both responding 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**
  - This module sets out to equip students with a range of core museum skills, above all in familiarity with the objects of display: how to describe an object in various ways depending on audience, how to handle an object, how to look after an object. It deals with issues such as materials and visual appearance, the analysis of style and of iconography/subject matter, the techniques of describing an object or a building, the ways of preserving and conserving objects as well as institutional and national approaches to conservation. It also covers questions concerning the practical interpretation of objects in museums, such as how catalogue entries of different sorts are worded, what web materials enhance visitor experience, how labels and exhibition publications contribute to learning, as well as touching on the ethical and procedural issues that engage collection, such as the accessioning and de-accessioning of objects within collections.

- **Museum Skills 2**
  - This module builds on the work done in Museum Skills 1. It introduces a range of further skills and issues in museum practice, both through seminar teaching and site visits and discussion. Areas to be covered might include how curators put an exhibition together; the role of an Education Department in disseminating different learning styles; the historical and political contexts of museums and how this affects display; how museums work on a practical level; and the museum as a research resource, considering topics such as collection databases, archives and stores, accessions and policies.

**Part time: 2 years**

**Autumn**
- Core modules:
  - Museum Skills 1
  - Theories and Methods in Art History

**Spring**
- Museum Skills 2
- Photography and Twentieth Century Visual Culture

**Summer**
- Dissertation

**Core modules**

- **Photography and Twentieth 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) 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 explanations, 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.

**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 between the end of the spring term and the end of August.

**Dissertation**

- The dissertation offers each student the opportunity to research a question of his or her own choice, and often to consider in a case study some of the issues addressed in the course.
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 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. Dr Clarke collaborates with the National Portrait Gallery, Royal Pavilion, National Trust and Charleston Trust on AHRC doctoral projects. She 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. Professor James 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, Stuarts and the Russian Tsars (2013). 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 historical events, 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, Air 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.
### Art History faculty research interests

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<th>Faculty Name</th>
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<tbody>
<tr>
<td>Professor Michelle O’Malley</td>
<td>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, Professor O’Malley 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.</td>
</tr>
<tr>
<td>Dr Joanna Pawlik</td>
<td>Works on European and American modernism, with a particular emphasis on transnational approaches to Surrealism and the intersection between avant-gardism and political activism. She is an editor of <em>Papers of Surrealism</em> and a founder member of <em>SAVAnT</em> (Scholars of American Visual Arts and Text), a network that seeks to establish interdisciplinary and interdepartmental dialogues between Art History and American Studies.</td>
</tr>
<tr>
<td>Professor Geoff Quilley</td>
<td>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, Professor Quilley 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.</td>
</tr>
<tr>
<td>Carolyn Sargentson</td>
<td>Has curatorial expertise in ancien régime French decorative arts, especially the anatomy of furniture. Her research focuses on Parisian workshop organisation and practice, 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 &amp; Albert Museum where she retains a Senior Fellowship and is currently writing a four-volume catalogue of the Museum’s collection of French furniture 1640-1800.</td>
</tr>
<tr>
<td>Dr Francesco Ventrella</td>
<td>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 <em>Parallax</em>.</td>
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<td>Carolyn Sargentson</td>
<td>Has curatorial expertise in ancien régime French decorative arts, especially the anatomy of furniture. Her research focuses on Parisian workshop organisation and practice, 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 &amp; Albert Museum where she retains a Senior Fellowship and is currently writing a four-volume catalogue of the Museum’s collection of French furniture 1640-1800.</td>
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www.sussex.ac.uk/history
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.

History invites research proposals in all aspects of Contemporary History, in British and European History since 1500, and Intellectual History. 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 forum which, working with the Post-Graduate Convenor, Professor Martin Evans, allows History graduate students to define their own needs and research agenda. In terms of future careers sitting on this Post-Graduate Committee provides graduate 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, the Centre for World Environmental History and the Marcus Cunliffe Centre for the Study of the American South. During the course of this academic year two further regional interdisciplinary centres, reflecting the new research expertise in the department, are being created which will focus upon firstly the Middle East and North Africa and secondly Asia. Central to both centres will be 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 expert in the histories of North Africa and the Middle East, Asia, North America, Europe and Britain. Some 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.
human rights has exploded in recent years and has emerged as one of the most profound 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 far more than a construct 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 focuses on how human rights fundamentally arose as a direct response to war and peace, and human rights became for many in the early 1990s a new yardstick with which to assess post-Cold War international politics and proper state-formation. This module is taught through a combination of lectures, seminar discussion and workshops focussed on the analysis and evaluation of life history evidence. The module pays 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 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. 

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 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 experience 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 discussion and workshops focussed on the analysis and evaluation of life history evidence.

Spring term

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 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.

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 economic shifts of 1989 and the subsequent remaking of a new Franco-German conception of Europe as a “civilian power” to counter brazen American unilateralism. How once chauvinistic and hostile visions of national identity and continental centrer were transformed into a durable European partnership of common interests and a half-century of relatively good relations is the main issue of study.

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, invited to decolonise 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 study of three or four case studies with conceptual questions which are pivotal for the development of racial segregation (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, white resistance to integration and the contested religious meanings of these disparate 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 recognised that scientific knowledge (about unfamiliar environments), scientific instrumentation and engineering processes 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.
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

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’).

Associated Faculty

Anne-Marie Angelo
Hester Barron
Robert Cook
Vinita Dhamdhari
Jim Endresby
Martin Evans
Richard Follett
Ian Gazeley
Hilary Kolmbach
Claire Langhamer
Maurizio Mannelli
Jacob Norris
Gideon Reuveni
Lucy Robinson
Claudia Siebrecht
David Tal
Chris Warne
Clive Webb
Gerhard Wolf

Please refer to ‘History faculty research interests’ for details on faculty members on pages 23-24.
Democracy and Human Rights

The module commences with study of the first attempts to establish political systems based upon democracy, 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 equally be described as a form of government both just and wise, sustaing a people 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.

Associated faculty

Robert Iliffe
Norman Vance
Ian McDaniel
Gibson Rouew
Donald Winn

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 Anglo
The United States in transnational perspective, with a particular interest in social movements.

Hilary Knowles
20th century British social history, particularly labour and social history.

Stephen Burman
International political economy, race and politics in the US, American foreign policy, aspects of postmodernity.

Robert Cook
United States during the era of the Civil War, interested in race, politics and society in the nineteenth and twentieth centuries.

Sian Edwards
British twentieth century political and social history.

Ian Gazeley
British economic and social history in the late 19th and 20th centuries.

Jane Gatter
The history of Palestine in the 19th and 20th centuries and the ways it connects to global history.

Gideon Rouew
Modern Jewish history; modern European history;

Hilary Kalmbach
Contemporary cultural and social history with a focus on Islam in the modern Middle East.

Mauro Magadini
Contemporary Chinese cultural, intellectual and urban history, with a particular interest in the port city of Tianjin.

Claire Langhamer
Environmental history; historical interactions between scientific and other roots of the current environmental crisis; historical interactions between science and religion; and Isaac Newton.

Maurizio Marinelli
History of the French Revolution and memory studies.

Hilary Kalmbach
Contemporary cultural and social history with a focus on Islam in the modern Middle East.

Lina Avanzo
The history of sexuality, identity politics and the Left throughout the twentieth century. History of youth and youth culture (particularly counter-culture).
History faculty research interests

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

Eric Schneider
Economic history, spanning chronological and geographical boundaries from medieval England to colonial North America to twentieth-century Argentina.

Gerardo Serra
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
Middle East Studies with a particular interest in political and diplomatic history.

Natalie Thominson
The history of feminism and gender in modern Britain.

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

Clive Webb
Race and ethnic relations in the 19th and 20th centuries, with particular emphasis on the American South.

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

<table>
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<th>Full time: 1 year</th>
<th>Part time: 2 years</th>
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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](http://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 The Complete University Guide 2012 which ranks us 16th in the UK and in The Times Good University Guide 2012 which puts us in 13th place nationally.
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**
The 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 1930’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.

**What modules do I take?**

**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.

**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.

- **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:

- **Derrida**
  Provides an introduction to the work of Jacques Derrida. This entails engagement with a range of discourses: philosophy, politics, ethics, psychoanalysis, film and above all perhaps literature. Each seminar focuses on a particular topic or aspect of Derrida’s work, discussed, where appropriate, in relation to other texts (literary and non-literary).

- **On Style: A Necessary Failure**
  An exploration of style in literature and theory.

- **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.
MA in Social and Political Thought

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 20,000 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?

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<tr>
<th>Term</th>
<th>Modules</th>
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<tr>
<td><strong>Autumn term</strong></td>
<td>Text and Critique in Social and Political Thought (core module)</td>
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<td>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.</td>
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<td></td>
<td>Theorizing the Social (core module)</td>
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<td>The module is a core SPT module. It introduces students to the major contemporary approaches to theorising 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.</td>
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<tr>
<td><strong>Spring term</strong></td>
<td>(examples of options, subject to availability)</td>
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<td></td>
<td>• Capitalism and its Critics</td>
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<td>• Hegel and Marx</td>
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<td>• Political and Legal Philosophy</td>
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<td>• Race Critical Theory</td>
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<td>• Religion and Enlightenment</td>
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<td>• The Frankfurt School and Critical Theory</td>
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<td>• The Idea of Europe Democracy &amp; Human Rights</td>
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<td>• War, Terror, Violence and International Law</td>
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<td>• Law, Security and the Global Public Good</td>
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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
Philosophy faculty research interests

**Carola Beußen**
Her research is in logic and in philosophy of language. In particular she works on contextualism, relativism and expression and temporal expressions; foundational issues concerning logical truth and logical consequence; the epistemologies of logic and language and on the philosophy of Hegel and German idealism.

**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 Clarry**
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 wide range of issues, including language, interpretation, truth and art. He is currently finishing a book on Kant, poetry and metaphor.

**Katrin Dölger**
Major research interests are in Kant, Hegel, ethics, and 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 (2009). She is the editor of the Hegel Bulletin. She works on contemporary theories of autonomy, agency, bioethics, and the metaphysics of freedom.

**Gordon Dyer**
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 Fagin**
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: Introduction to the Philosophy of Language (CUP 2006); and the Routledge Guide to Wittgenstein and the Tractatus (2008). He is currently working on a further book on the philosophy of language.

**Sarah Janaway**
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 intentionalism 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.

**Emily Stocker**
Main interests are Plato, Hegel, and phenomenology (especially Husserl, Heidegger and Levinas). 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 Kocgi (Law)**
Tarik Kocgi’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 War: Recognition and the Violence of Ethics’ (Brillbeeck 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 Vetch (Law)**
Kenneth Vetch’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 Iffie (Intellectual History)**
Rob Iffie 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 1550-1830; the role of science and technology in the ‘rise of the West’; technoscientific and other roots of the current environmental crisis; and the implications for academic and public life of the increasing digitisation of the scholarly infrastructure. His most recent book, The World Turned Upside Down: Science, Theology and the Renaissance, was published by Oxford University Press in 2018. He is the author of several books and articles on the history of science, the history of ideas and the history of religion. He is currently working on a second monograph entitled Power, Property and International Law (Routledge).

**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 renowned for his work 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 intersections of globalisation for the analysis of the social world.

**Dr Alison Kipp (Sociology)**
Ali Kipp has a BA in political science 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 FTE teacher at Cardiff University, where he subsequently completed a PhD (2003-4) and an ESRC postdoctoral fellowship (2004-5). He then worked as a research associate with Qualil, 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 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 follow 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:
School of History, Art History and Philosophy
Arts A7
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www.sussex.ac.uk/hahp