

Academic year	2018-19
Subject	21843 - The United States and Globalisation: Literature, Film and Television
Group	Group 1

## Subject

<b>Subject / Group</b>	21843 - The United States and Globalisation: Literature, Film and Television / 1
<b>Degree</b>	Degree in English Studies - Third year
<b>Credits</b>	6
<b>Period</b>	First semester
<b>Language of instruction</b>	English

## Professors

Lecturers	Office hours for students					
	Starting time	Finishing time	Day	Start date	End date	Office / Building
Juan José Bermúdez de Castro Acaso <a href="mailto:j.bermudezcastro@uib.es">j.bermudezcastro@uib.es</a>	16:00	17:00	Wednesday	10/09/2018	21/12/2018	BE-13 Ramon Llull (Tutorías previo aviso por correo electrónico)
	13:00	14:00	Tuesday	07/01/2019	07/06/2019	BE-13 Ramon Llull (Tutorías previo aviso por correo electrónico)

## Context

In 1939, on the eve of World War II, the US had no entangling alliances and no American troops were stationed in any foreign country. The dominant political mood was isolationism. America's physical security, the *sine qua non* of foreign policy, seemed assured, not because of American alliances or military strength but because of the distance between the US and any potential enemy. Fifty years later, in 1989, the US had military alliances with fifty nations, over a million soldiers, airmen, and sailors stationed in more than 100 countries, and an overwhelming offensive capability. The budget of the Department of Defense was over \$300 billion. The US had used military force to intervene in Indochina, Lebanon, the Dominican Republic, Grenade, most countries in Central and South America, most countries in the Persian Gulf, supported the invasion of Cuba, distributed enormous quantities of arms to friendly governments around the world, and fought costly wars in Korea, Vietnam and later Iraq and Afghanistan. Was this controversial hegemony paralleled in the cultural domain though a process of Americanization? How has this cultural predominance been reinforced, questioned and subverted in the last three decades?

This elective course is articulated around what has happened since 1989 until today and how the concepts of "Globalization" and "Americanness" have been articulated and related to each other in the fields of Literature, Film and Television. By the end of the semester the students should be able to make a critical analysis of the process of globalization in relation to US culture, applying tools from the areas of Critical and Literary Theory, Film Studies, Television Studies, and also Ethnic Studies and Gender Studies, all of them in dialogue

Academic year	2018-19
Subject	21843 - The United States and Globalisation: Literature, Film and Television
Group	Group 1

with concepts such as "Globalization from Below" and activist movements and NGOs that have seized and shaped the global agenda on such matters as human rights, gender, race, poverty, and environment. The main aim of the course is to awaken the critical spirit of the students and to provide them with the theoretical tools to analyze the world we live in today and its cultural production. The students will also be invited to incorporate materials of their own into their learning process throughout this course.

### Requirements

#### Essential

In agreement with the area of literature and culture in the English Studies degree, there are not essential requirements for this elective course.

#### Recommended

All students should be able to use English at least at a C1+ level, both orally and in written form. The frame of reference is "English Language V" as taught at the "UIB".

This is an elective course from the sub-area of Literary and Cultural Studies in the English Studies BA. Students will be expected to have some previous knowledge about the fields and to be capable of applying methodologies pertaining to both Literary Criticism and Cultural Studies at an intermediate level.

Erasmus and International students are welcome but, like local students, they should show their competence in the following areas: (1) at least a C1+ level of English Language (consolidated advance or proficiency), (2) notions of Literary and Cultural Studies, and (3) the ability to apply methodologies pertaining to both Literary Criticism and Cultural Studies. They must not enrol in this course otherwise. Erasmus students will sit the exercises and assessment as any other student in the dates included in the chronogram and the UIB official calendar

It is recommended for students registering for this class to have taken the "Cultural Insights" courses in the English Studies BA, and some of the literature courses in the degree.

### Skills

#### Specific

- \* Ability to communicate in English both orally and in written form, with the fluency, correction, and complexity required by the context and situation (skill #1) .
- \* Knowledge and understanding of the main literary and cultural features of the Anglophone world (skill #3) .
- \* Knowledge and understanding of the main contributions of the disciplines related to English Studies --in this case, literary and cultural studies (skill #5) .

#### Generic

- \* Ability to interpret, analyze, synthesize, and evaluate information in a critical way (skill #3) .
- \* Ability to relate and integrate ideas and knowledge from different sources and disciplines, and to put them into practice (skill #4) .
- \* Ability to generate new ideas (creativity) and to design and manage projects (skill #10) .

### Basic

\* You may consult the basic competencies students will have to achieve by the end of the degree at the following address: <http://www.uib.eu/study/grau/Basic-Competences-In-Bachelors-Degree-Studies/>

## Content

### Range of topics

#### UNIT 0. THE US & GLOBALIZATION: AN INTRODUCTION

1. Key schools, thinkers and concepts in Critical and Literary Theory and Media Studies: A brief revision
- 2.1. The concepts of "Americanness" and "Americanization"
- 2.2. Key concepts in American Studies
- 3.1. The concept of "Globalization": history and evolution
- 3.2. Key concepts in Globalization Studies
- 3.3. Globalization from Below and Anti-Globalization Movements

#### UNIT 1. ORIGINS: FROM THE POSTMODERN TO GLOBALISM

- 1.1. Skepticism, Irony, and Desillusion in Fiction
- 1.2. Case studies: Analysis of works related to the unit.

#### UNIT 2. GLOBAL MARKETS, NEOLIBERAL NIGHTMARES

- 2.1 Neoliberal Globalization in Fiction
- 2.2 Case studies: Analysis of works related to the unit.

#### UNIT 3. POST-9/11 GLOBAL TERROR

- 3.1. 9/11 and the Global War on Terror in Fiction
- 3.2 Case studies: Analysis of works related to the unit.

#### UNIT 4. GLOBAL TECHNO-DYSTOPIAS

- 4.1. Apocalyptic Discourses and Dark Technological Futures in Fiction
- 4.2. Cases studies: Analysis of works related to the unit.

#### UNIT 5. GLOBAL MIGRATION & REFUGEES MOVEMENTS

- 5.1. Frontiers, Borders and the Refugee Crisis in Fiction
- 5.2. Case studies: Analysis of works related to the unit.

#### UNIT 6. GLOBALIZATION & GENDER FLUIDITY

- 6.1. Transculture and Global LGTBIQ+ Diversity in Fiction
- 6.2. Case studies: Analysis of works related to the unit.

## Teaching methodology



Academic year	2018-19
Subject	21843 - The United States and Globalisation: Literature, Film and Television
Group	Group 1

Classes are NOT compulsory in this course. Students who attend the sessions are required to be prepared and ready to participate actively. Attendance is **HIGHLY RECOMMENDED**, since it undoubtedly facilitates and enhances the learning process.

Late arrivals are NOT welcome. Students should avoid entering the classroom when the session has started to avoid disturbing the group.

Cellphones, laptops, tablets, and other electronic devices are NOT allowed, except for uses related to classroom activity. Any student found using these devices for purposes unrelated to the course will be asked to leave the room.

## In-class work activities (2 credits, 50 hours)

Modality	Name	Typ. Grp.	Description	Hours
Theory classes	LECTURES	Large group (G)	The lectures will be devoted to the explanation of the main theoretical aspects of each unit.  Attendance is not compulsory, and students who do attend MUST be ready to take part in short activities and/or question-answer sequences that might be inserted within the lectures.	17
Seminars and workshops	SEMINARS AND WORKSHOPS	Medium group (M)	Several times during the semester, students will be asked to work in small groups to solve problems, develop activities, and discuss materials. These seminars and workshops will be based on the theory presented in the lectures and on the tools acquired during the practical sessions. Students MUST be prepared for these sessions (pre-class reading, preparation of summaries or abstracts, information searches, etc.).	11
Practical classes	PRACTICAL SESSIONS	Large group (G)	Several sessions throughout the course will be dedicated to putting into practice the theory presented in the lectures. These sessions may not be separate from the theoretical ones, since theory and practice are deeply connected in this course.	10
Assessment	ASSIGNMENT 1: Oral Presentation UNIT B	Large group (G)	In the first weeks of the course the students will be required to choose TWO units in the entire course from unit 1 to unit 6, according to their interests, on which they will have to focus their work and research. We will call them their units A and B, and units A and B MUST be different. During the months of October and November students will be required to carry out an oral presentation introducing a cultural representation (a novel, comic, film or TV series) of a work already arranged with the lecturer in the first weeks of the course and related to the Unit B they already chose. The students will have to relate this particular cultural product with the critical and theoretical framework associated with the unit in question, the overall content of the course, the US and Globalization. The students will be given a reasonable amount of time to expose their analysis (10 min.) and, after that, there will be a brief discussion with the class (5 min.).  Specific instructions about the oral presentations will be provided in class at the beginning of the course.  Oral presentations amount for 25% of the students' final mark in the course.	2
Assessment	ASSIGNMENT 2: Presentations	Large group (G)	During the months of October and November students will also be required to evaluate their classmates' oral	1

Academic year	2018-19
Subject	21843 - The United States and Globalisation: Literature, Film and Television
Group	Group 1

Modality	Name	Typ. Grp.	Description	Hours
	Evaluations UNIT B		<p>presentations in order to test their own observation and critical criteria when analyzing a series of items to take into account in the presentations (politeness, content, performance, creativity, use of supporting elements as Power Points, use of English, originality, ability to answer questions...).</p> <p>The grid containing all these items for the evaluations will also be explained and handed out to the students before all the presentations start at the beginning of the course. And this grid filled with each student's evaluations will be submitted to the lecturer at the end of November when all presentations have finished.</p> <p>These evaluations are nor retrievable and they amount for 5% of the students' final mark in the course.</p>	
Assessment	ASSIGNMENT 3: Abstract, Introduction, Index, and Bibliography UNIT A	Large group (G)	<p>During the first week of December the students will have to submit, in relation to a specific topic associated to the Unit A they chose at the beginning of the course:</p> <ol style="list-style-type: none"> <li>1. An abstract (+ 5 key words) for their final essay.</li> <li>2. An index in which the structure of their final essay can clearly be observed.</li> <li>2. An introduction to their final essay.</li> <li>3. An initial bibliography for their final essay.</li> </ol> <p>Instructions to carry out this assignment will be The unit of the course (it will be called their UNIT A) in which their final essay will be inscribed and based will be arranged with the lecturer the first week of the course, and it will get more and more specific throughout the course.</p> <p>Specific instructions about this assignment will also be provided in class at the beginning of the course.</p> <p>Intertextuality, interrelational thinking, a deep critical theory background, and the ability to focus on a particular aspect present in different cultural manifestations are questions that must be highly considered when choosing, defining and centering the topic of the final essay</p> <p>This assignment 3 is a <i>sine qua non</i> condition for the students to be able to present their final essay in the <i>convocatoria complementaria</i> in January and for them to be evaluated at this time. NO EXCEPTIONS.</p> <p>Assignment 3 (Abstract, Index, Introduction and Bibliography) is retrievable and amounts for 20% of the students' final mark.</p>	3
Assessment	ASSIGNMENT 4: Final Essay UNIT A	Large group (G)	<p>On the date assigned by the University for the final exam (January 2019), students in this course will submit the final complete version of their essay related to their Unit A that they themselves chose at the beginning of the course.</p> <p>This final essay (2000-2500 words) amounts for 50% of the students' final mark.</p> <p>Students who did not submit Assignment 3 (Abstract, Index, Introduction and Bibliography) in the first week of December will no be allowed to hand in their final essay and portfolio at this time. NO EXCEPTIONS. These students will be</p>	6

Academic year	2018-19
Subject	21843 - The United States and Globalisation: Literature, Film and Television
Group	Group 1

Modality	Name	Typ. Grp.	Description	Hours
			<p>allowed to hand in a full complete version of Assignmet 3 + Assignment 4 in the <i>convocatoria extraordinaria</i> in February 2019.</p> <p>Instructions about this assignment willbe provided in class at the beginning of the course. However, in December most classes will be focused on how to write a coherent, cohesive, competent and appropriate final essay for this course. Specific instructions and guidelines will also be provided by the lecturer in class.</p>	

At the beginning of the semester a schedule of the subject will be made available to students through the UIBdigital platform. The schedule shall at least include the dates when the continuing assessment tests will be conducted and the hand-in dates for the assignments. In addition, the lecturer shall inform students as to whether the subject work plan will be carried out through the schedule or through another way included in the Aula Digital platform.

### Distance education tasks (4 credits, 100 hours)

Modality	Name	Description	Hours
Individual self-study	READING, PREPARING, STUDYING	<p>Students are expected to read the compulsory texts before they are discussed in class.</p> <p>They may also be asked to complete other preparatory tasks (summaries, abstracts, commentaries, etc.) in order to participate in the practical sessions, seminars and workshops.</p> <p>Studying for the evaluation tasks includes revising notes, re-reading compulsory texts and, if necessary, finding and reading supplementary material.</p>	86
Group self-study	SHARING INFORMATION, PEER-EVALUATION, REVISION	<p>Students are encouraged to organize their own study groups to share information with classmates and/or to revise together before submitting their written assignments or delivering their oral presentations.</p>	14

### Specific risks and protective measures

The learning activities of this course do not entail specific health or safety risks for the students and therefore no special protective measures are needed.

### Student learning assessment

There is only one pathway (A) for assessment in this course. Students officially recognised by the UIB as part-time students will follow the same assessment criteria established in pathway A. The only difference between part-time and full-time students is that the former are not expected to regularly attend or actively participate in sessions. The lecturer will provide specific guidelines for the elaboration of all assignments at the beginning of the course.

Academic year	2018-19
Subject	21843 - The United States and Globalisation: Literature, Film and Television
Group	Group 1

Students must bear in mind that English Matters in all the assignments contemplated for this course. More than 10 serious mistakes in their use of English will invalidate an exercise. The frame of reference will be "English Language V".

If a student fails to show up on the day and at the time established by the lecturer for the midterm submission, compulsory midterm feedback session, oral presentation, or final submission, the grade for that assignment will be zero.

The dates and times of the assessment sessions will not be modified once they have been made public on Aula Digital.

Students will not be allowed into the classroom once the evaluation session has started.

### Frau en elements d'avaluació

In accordance with article 33 of Academic regulations, "regardless of the disciplinary procedure that may be followed against the offending student, the demonstrably fraudulent performance of any of the evaluation elements included in the teaching guides of the subjects will lead, at the discretion of the teacher, a undervaluation in the qualification that may involve the qualification of "suspense 0" in the annual evaluation of the subject".

### ASSIGNMENT 1: Oral Presentation UNIT B

Modality	Assessment
Technique	Oral tests ( <b>retrievable</b> )
Description	In the first weeks of the course the students will be required to choose TWO units in the entire course from unit 1 to unit 6, according to their interests, on which they will have to focus their work and research. We will call them their units A and B, and units A and B MUST be different. During the months of October and November students will be required to carry out an oral presentation introducing a cultural representation (a novel, comic, film or TV series) of a work already arranged with the lecturer in the first weeks of the course and related to the Unit B they already chose. The students will have to relate this particular cultural product with the critical and theoretical framework associated with the unit in question, the overall content of the course, the US and Globalization. The students will be given a reasonable amount of time to expose their analysis (10 min.) and, after that, there will be a brief discussion with the class (5 min.). Specific instructions about the oral presentations will be provided in class at the beginning of the course. Oral presentations amount for 25% of the students' final mark in the course.
Assessment criteria	During the months of October and November students will have to carry out an oral presentation introducing a cultural work already assigned by the lecturer at the beginning of the course related to a unit of the course at their choice. In their presentation, The students MUST relate this particular cultural product with the critical and theoretical framework associated with the unit in question, the overall content of the course, the US and Globalization. Presentations will last 10 min. and after them there will be a brief discussion with the class (5 min.).  Specific instructions about the oral presentations will be provided at the beginning of the course.  Oral presentations amount for 25% of the students' final mark in the course.

Final grade percentage: 25% with a minimum grade of 5

## ASSIGNMENT 2: Presentations Evaluations UNIT B

Modality	Assessment
Technique	Observation techniques ( <b>non-retrievable</b> )
Description	During the months of October and November students will also be required to evaluate their classmates' oral presentations in order to test their own observation and critical criteria when analyzing a series of items to take into account in the presentations (politeness, content, performance, creativity, use of supporting elements as Power Points, use of English, originality, ability to answer questions...). The grid containing all these items for the evaluations will also be explained and handed out to the students before all the presentations start at the beginning of the course. And this grid filled with each student's evaluations will be submitted to the lecturer at the end of November when all presentations have finished. These evaluations are nor retrievable and they amount for 5% of the students' final mark in the course.
Assessment criteria	<p>During their classmates' presentations, the students will also be required to evaluate them to test their own observation and critical criteria when analyzing an oral presentation (politeness, content, performance, creativity, the use of supporting elements as Power Points, their use of English, originality, ability to answer questions...).</p> <p>The grid containing all these items for the evaluations will be filled during the months of October and November and given back to the lecturer at the end of November when all presentations have finished.</p> <p>These evaluations are nor retrievable and they amount for 5% of the students' final mark in the course.</p>
Final grade percentage:	5%

## ASSIGNMENT 3: Abstract, Introduction, Index, and Bibliography UNIT A

Modality	Assessment
Technique	Learning file ( <b>retrievable</b> )
Description	During the first week of December the students will have to submit, in relation to a specific topic associated to the Unit A they chose at the beginning of the course: 1. An abstract (+ 5 key words) for their final essay. 2. An index in which the structure of their final essay can clearly be observed. 3. An introduction to their final essay. 4. An initial bibliography for their final essay. Instructions to carry out this assignment will be The unit of the course (it will be called their UNIT A) in which their final essay will be inscribed and based will be arranged with the lecturer the first week of the course, and it will get more and more specific throughout the course. Specific instructions about this assignment will also be provided in class at the beginning of the course. Intertextuality, interrelational thinking, a deep critical theory background, and the ability to focus on a particular aspect present in different cultural manifestations are questions that must be highly considered when choosing, defining and centering the topic of the final essay This assignment 3 is a sine qua non condition for the students to be able to present their final essay in the convocatoria complementaria in January and for them to be evaluated at this time. NO EXCEPTIONS. Assignment 3 (Abstract, Index, Introduction and Bibliography) is retrievable and amounts for 20% of the students' final mark.
Assessment criteria	<p>When all presentations have finished, the student will have to submit in the first week of December:</p> <ol style="list-style-type: none"> <li>1. An abstract (+ 5 key words) for their final essay</li> <li>2. An index in which the structure of their final essay must be clearly observed</li> <li>3. An introduction to their final essay</li> <li>4. An initial bibliography for their final essay</li> </ol> <p>All this material is related to the unit they chose at the beginning of the course as their Unit A among all the course units.</p> <p>Specific instructions about this assignment will also be provided in class at the beginning of the course.</p>



Academic year	2018-19
Subject	21843 - The United States and Globalisation: Literature, Film and Television
Group	Group 1

Intertextuality, interrelational thinking, a deep critical theory background, and the ability to focus on a particular aspect present in different cultural manifestations are questions that must be highly considered when choosing, defining and centering the topic of the final essay

This assignment 3 is a *sine qua non* condition for the students to be able to present their final essay in the convocatoria complementaria in January and for them to be evaluated at this time. NO EXCEPTIONS.

Assignment 3 (Abstract, Index, Introduction and Bibliography) is retrievable and amounts for 20% of the students' final mark.

Final grade percentage: 20%with a minimum grade of 5

#### ASSIGNMENT 4: Final Essay UNIT A

Modality	Assessment
Technique	Extended-response, discursive examinations ( <b>retrievable</b> )
Description	On the date assigned by the University for the final exam (January 2019), students in this course will submit the final complete version of their essay related to their Unit A that they themselves chose at the beginning of the course. This final essay (2000-2500 words) amounts for 50% of the students' final mark. Students who did not submit Assignment 3 (Abstract, Index, Introduction and Bibliography) in the first week of December will not be allowed to hand in their final essay and portfolio at this time. NO EXCEPTIONS. These students will be allowed to hand in a full complete version of Assignment 3 + Assignment 4 in the convocatoria extraordinaria in February 2019. Instructions about this assignment will be provided in class at the beginning of the course. However, in December most classes will be focused on how to write a coherent, cohesive, competent and appropriate final essay for this course. Specific instructions and guidelines will also be provided by the lecturer in class.
Assessment criteria	The students will have to submit a complete version of their final essay on the date assigned by the University for the final exam (January 2019).  This final essay amounts for 50% of the students' final mark.  Students who did not submit Assignment 3 (Abstract, Index, Introduction and Bibliography) in the first week of December will not be allowed to hand in their final essay and portfolio at this time. NO EXCEPTIONS. These students will be allowed to hand in a full complete version of Assignment 3 and Assignment 4 in the convocatoria extraordinaria in February 2019.  Specific instructions and guidelines to write this final essay will be provided at the beginning of the course. However, throughout December the classes will be focused on how to write a coherent, cohesive, competent and appropriate final essay for this course.

Final grade percentage: 50%with a minimum grade of 5

#### Resources, bibliography and additional documentation

There is no coursebook for this subject but texts and other materials provided during the course will be considered compulsory for assessment purposes and class use. Students are required to buy them at Ramon Llull reprography room, and to bring them to class every week.

##### Basic bibliography

- Bertens, Hans. *Literary Theory: The Basics* (2nd ed.). New York: Routledge, 2008.
- Gordon, Neve (ed.). *From the Margins of Globalization: Critical Perspectives on Human Rights*. Lanham, New York and Oxford: Lexington Books, 2004.
- Lechner, Frank, and John Boli. *The Globalization Reader* (5th ed.). Chichester: Wiley-Blackwell, 2014.

Academic year	2018-19
Subject	21843 - The United States and Globalisation: Literature, Film and Television
Group	Group 1

- Steger, Manfred. *Globalization: A Very Short Introduction* (3rd ed.). Oxford and New York: Oxford University Press, 2013
- The University of Chicago Press Editorial Staff. *The Chicago Manual of Style, 17th Edition: The Essential Guide for Writers, Editors, and Publishers*. Chicago: Univ. of Chicago Press, 2017.

### Complementary bibliography

- Agamben, Giorgio. *State of Exception*. Chicago: Chicago Univ. Press, 2005.
- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. 1983. Rev. ed. London: Verso, 2006.
- Appadurai, Arjun. *Fear of Small Numbers: An Essay on the Geography of Anger*. Durham and London: Duke University Press, 2006.
- Babias, Marius. "Zones of Indifference: The World in a State of Exception on the Relations of Populism", "Public Sphere" and "Terrorism." In *Art and Terrorism*, Madrid: Brumaria, 2008. pp. 225-230.
- Badiou, Alain. *Ethics: An Essay on the Understanding of Evil*. Trans. Peter Hallward. London: Verso, 2001. Trans. of *L'éthique: Essai sur la conscience du Mal*. Paris: Hatier, 1993.
- Blanchot, Maurice. *The Writing of the Disaster*. Lincoln: U of Nebraska P, 1986. Trans. of *L'Écriture du désastre*. Paris: Gallimard, 1980.
- Butler, Judith. *Precarious Life: The Powers of Mourning and Violence*. New York: Verso, 2004.
- Chomsky, Noam. *Media Control: The Spectacular Achievement of Propaganda*. New York: Seven Stories Press, 2002.
- \_. Introduction. In *On Anarchism*. New York: Penguin, 2013. pp. 7-16.
- Debord, Guy. *La Société du spectacle*. Paris: Buchet-Chastel, 1967.
- Derrida, Jacques. *Of Hospitality*. Trans. Rachel Bowlby. Stanford: Stanford UP, 2000. Trans. of *De l'hospitalité*. Paris: Calmann-Lévi, 1997.
- Foucault, Michel. "Society Must Be Defended." : Lectures at the Collège de France; 1975-76. Trans. David Macey. London: Picador, 2003. Trans. of "Il faut défendre la société": Cours au Collège de France. 1976. Ed. Mauro Bertanni and Alessandro Fontana. Paris: Seuil, 1997.
- Hale, Jacob. "Suggested Rules for Non-Transsexuals Writing about Transsexuals, Transsexuality, Transsexualism and Trans\_." In <https://www.sandystone.com/hale.rules.html>. Web. Accessed June 10, 2017.
- Kaplan, E. Ann. *Trauma Culture: The Politics of Loss in Media and Literature*. New Jersey: Rutgers Univ. Press, 2005.
- LaCapra, Dominick. *Writing History, Writing Trauma*. Baltimore: Johns Hopkins UP, 2001.
- Lentricchia, Frank, and Jody McAuliffe. *Crimes of Art + Terror*. Chicago: U of Chicago P, 2003.
- Milne, Seamus. *The Revenge of History: The Battle for the 21st Century*. New York: Verso, 2012.
- Negri, Antonio. *Multitude: War and Democracy in the Age of Empire*. New York: Penguin, 2004.
- Said, Edward. *Covering Islam: How the Media and the Experts Determine How We See the Rest of the World*. New York: Pantheon, 1981.
- Sontag, Susan. *Regarding the Pain of Others*. New York: Farrar, 2003.
- Stryker, Susan. *Transgender History*. Ed. Susan Stryker. Berkley: Seal Press, 2008.
- White, Hayden. *The Content of the Form: Narrative Discourse and Historical Representation*. Baltimore: Johns Hopkins UP, 1987.
- Whitehead, Anne. *Trauma Fiction*. Edinburgh: Edinburgh UP, 2004.
- Žižek, Slavoj. *Welcome to the Desert of the Real*. London: Verso, 2002.