Thema 1: 9/11 Narratives

Primary Sources

Novels

Movies
*World Trade Center*. Dir: Oliver Stone. 2006. Film.

(+Post 9/11 Late Night Monologues: David Letterman, Jon Stewart, Conan o'Brien.)

Trauma & Relationships
- The emergence of 'Terror Sex' as a media buzzword.
- The post-traumatic domestic struggle for equilibrium (*Falling Man, The Good Life, Bleeding Edge, Extremely Loud And Incredibly Close*).
- Collective trauma as an instrument of power (*The Yellow Birds, Fahrenheit 9/11*).

The End of Irony As We Know It?
- The debate about new sincerity and the end of irony in the wake of 9/11 (Roger Rosenblatt, Julia Keller, Edward Rothstein, Stanley Fish).
- Irony and media (*Late Night Monologues, David Foster Wallace's E Unibus Pluram, Bleeding Edge*).

Imagery and Jargon of 9/11
- The Falling Man photo as the first taboo after 9/11 (*Extremely Loud And Incredibly Close, Bleeding Edge, Falling Man, 9/11 – Naudet Brothers, In The Shadow of No Towers*).
- The authority of the sublime image and the name-date (*11'09''01 – September 11, World Trade Center, Delirious New York, In The Shadows of No Towers*).
Thema 2: Apocalyptic Tales of Postmodernism

Primary Sources

Novels

Movies
*Dr. Strangelove*. Dir: Stanley Kubrick. 1964. Film.
*I Am Legend*. Francis Lawrence. 2008. Film.

Apocalypse & Millenialism
- The recurrent apocalyptic obsession in the American imaginary and Fin de Siècle literature: (*House of Leaves, I Am Legend, High Rise*).
- Entropy as an apocalyptic metaphor (*The Crying Of Lot 49*).

The Apocalyptic Anti-Hero
- Postmodern fiction's usage of the apocalyptic backdrop to deconstruct the heroic narrative (Lyotard and the end of grand narratives, *Watchmen, White Noise*).
- Diverting configurations of heroism in apocalyptic narratives in fiction and film (*I Am Legend* (novel), *I Am Legend* (Film), *Terminator* 1 & 2).

Nuclear Apocalypse & Simulation
- Nuclear warfare as a (nostalgic) Cold War-specific trope (*Dr. Strangelove, White Noise, Watchmen*).
- *Infinite Jest* as a post-eschatological novel.
- Simulation and the crisis of representation as crucial parts of the postmodern apocalypse (*America, Blade Runner, White Noise, Infinite Jest*).
Thema 3: Music & Literature

Primary Sources

Novels/Poems/Comics

Movies
*Blank City*. Dir. Celine Danhier. 2010. Film.
*Stylewars*. Dir: Tony Silver. 1983. Film.
*Basquiat*. Dir: Julian Schnabel. 1996. Film.
*8 Mile*. Dir: Curtis Hanson. 2002. Film.
*Slam*. Dir: Mark Levin. 1998. Film.

Jazz Lit
- The re-urbanization of bohemia: how the intermingling of writers with jazz musicians brought literary circles back into the inner-city.
- The multiracial face of hipness: the blurring of racial borders through jazz lit (*Really The Blues, On The Road, Mexico City Blues*).
- Translating jazz slang, improvisation and performance into fiction and performance poetry. (*Mexico City Blues, On The Road, Selected Poems, Slam*).

(Post)-Punk Lit:
- Synergetic effects between film, music, and fiction in Downtown Manhattan (*Blank City, New York in 1979, Permanent Vacation*).
- Burroughs's influence on punk aesthetics: collage, pastiche and sampling (Jameson's 'pastiche', *A Report From The Bunker, Blood and Guts in High School, Naked Lunch & Soft Machine*).
- From punk to post-punk: clubbing and subculture in Kathy Acker's New York vs. Jay McInerney's New York (*Blood and Guts in High School, New York City in 1979, Bright Lights, Big City*).

Hip Hop Narratives:
- How the bundling of different sub-cultural strains through film turned hip hop into a global phenomenon (*Wildstyle, Stylewars*).
- “The application of a medium to a surface”: Graffiti writing as an act of empowerment (*Wildstyle, Stylewars, Basquiat, The HipHop Family Tree*).
- Configurations of identity in the early days of hip hop in film (*Wildstyle, Stylewars, Do The Right Thing, 8 Mile, Slam*).