

Mündliche BA/MA/Examensprüfung  
Prof. Hanjo Berressem

Name  
Contact Info  
Matriculation Number

## Thema 1: 9/11 Narratives

### Primary Sources

#### Novels

Delillo, Don. *Falling Man*. New York: Scribner, 2007. Print.  
Koolhaas, Rem. *Delirious New York*. New York: The Monacelli Press, 1994. Print.  
McInerney, Jay. *The Good Life*. New York: Random House, 2006. Print.  
Powers, Kevin. *The Yellow Birds*. New York: Little, Brown, 2012. Print.  
Pynchon, Thomas. *Bleeding Edge*. New York: Penguin Press, 2013. Print.  
Safran Foer, Jonathan. *Extremely Loud And Incredibly Close*. 2005. Print.  
Spiegelman, Art. *In The Shadow Of No Towers*. New York: Pantheon Books, 2004. Print.

#### Movies

*World Trade Center*. Dir: Oliver Stone. 2006. Film.  
*9/11*. Dir: Jules & Gedeon Naudet. 2002. Film.  
*Fahrenheit 9/11*. Dir: Michael Moore. 2004. Film.  
*11'09"01 – September 11*. Dir: Diverse. 2002. 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*).

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## Thema 2: Apocalyptic Tales of Postmodernism

### Primary Sources

#### Novels

Ballard, J.G. *High Rise*. London: Harper Perennial, 2006. Print.  
Baudrillard, Jean. *America*. New York: Verso, 2010. Print.  
Danielewski, Mark Z. *House of Leaves*. Pantheon Books, 2000. Print.  
DeLillo, Don. *White Noise*. New York: Viking, 1985. Print.  
Matheson, Richard. *I Am Legend*. London. Orionbooks, 2004. Print.  
Moore, Allen & Dave Gibbons. *Watchmen*. 1987. Print.  
Pynchon, Thomas. *The Crying of Lot 49*. 1966. Print.  
Wallace, David Foster. *Infinite Jest*. New York: Little, Brown & Company, 1996. Print.

#### Movies

*Blade Runner*. Dir: Ridley Scott. 1982. Film.  
*Dr. Strangelove*. Dir: Stanley Kubrick. 1964. Film.  
*I Am Legend*. Francis Lawrence. 2008. Film.  
*Terminator*. Dir: James Cameron. 1984. Film.  
*Terminator 2: Judgement Day*. Dir: James Cameron. 1991. Film.

#### Apocalypse & Millennialism

- 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*).

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### Thema 3: Music & Literature

#### Primary Sources

##### Novels/Poems/Comics

Kerouac, Jack. *Mexico City Blues*. New York: Grove Press, 1970. Print.  
---. *On The Road – The Original Scroll*. London: Penguin Modern Classics, 2008. Print.  
Mezzrow, Mezz. *Really The Blues*. London: Souvenir Press, 2006. Print.  
Selected Poems: Allen Ginsberg, Ted Joans, Gil Scott Heron, Amiri Baraka, Bob Kaufman, Bob Dylan, Saul Williams.  
Acker, Kathy. *Blood And Guts in High School (+ New York City in 1979)*. 1978. Print.  
McInerney, Jay. *Bright Lights, Big City*. New York, Vintage Contemporaries: 1984. Print.  
Burroughs, William. S. *Naked Lunch*. 1959. Print.  
Burroughs, William. S. *The Soft Machine*. 1961. Print.  
Bockris, Victor. *With William Burroughs – A Report From The Bunker*. Print.  
Piskor, Ed. *The Hip Hop Family Tree*. Seattle: Fantagraphics, 2013. Print.

##### Movies

*Permanent Vacation*. Dir. Jim Jarmusch. 1981. Film.  
*Blank City*. Dir. Celine Danhier. 2010. Film.  
*Wild Style*. Dir: Charlie Ahearn. 1982. Film.  
*Stylewars*. Dir: Tony Silver. 1983. Film.  
*Do The Right Thing*. Dir: Spike Lee. 1989. 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*).