

Moving Performances

PS 32 160, Fr 14-16, R 201, SoSe 1999

Dozent: Dr. Stefan L. Brandt, e-mail: slbrandt@zedat.fu-berlin.de

Filmographie

BLONDE VENUS, USA 1932, R: Josef von Sternberg, SP: Jules Furthmann & S. K. Lauren, D: Marlene Dietrich (*Helen Faraday*), Herbert Marshall (*Ned Jones*), Cary Grant (*Nick Townsend*)
EAST OF EDEN, USA 1955, R: Elia Kazan, D: James Dean (*Cal Trask*), Raymond Massey (*Adam Trask*), Julie Harris (*Abra*), Richard Davalos, Jr. (*Aron Trask*)
THE FIFTH ELEMENT, Fr 1997, R: Luc Besson, D: Bruce Willis (*Korben Dallas*), Gary Oldman (*Zorg*), Milla Jovovich (*Leeloo*), Ian Holm (*Cornelius*)
MADONNA: TRUTH OR DARE, USA 1991, R: Alek Keshishian, D: Madonna, etc.
MOROCCO, USA 1930, R: Josef von Sternberg, D: Marlene Dietrich (*Amy Jolly*), Gary Cooper (*Tom Brown*), Adolphe Menjou (*LaBessière*), Ulrich Haupt (*Manager*)
PARIS IS BURNING, USA 1992, R & P: Jennie Livingston, D: Dorian Corey, Pepper LaBeija, Venus Xtravaganza, Octavia St. Laurent, Willi Ninja, Anji Xtravaganza

Bibliographie

- I. Primärtext
- II. Film- und kulturtheoretische Einführungs- und Nachschlagewerke
- III. 'Performativität' / 'Identität' in Film, Literatur, Kunst und Wirklichkeit
- IV. Stars und Starkult
- V. Television culture

I. Primärtext

Ellis, Bret Easton. *American Psycho*. London: Picador, 1991.

II. Film- und kulturtheoretische Einführungs- und Nachschlagewerke

Andrew, Dudley. *Concepts in Film Theory*. Oxford, New York, et al: Oxford Univ. Press, 1984.

Aumont, Jacques, Alain Bergala, Michel Marie, Marc Vernet. *Aesthetics of Film*. [L'Esthétique du film.] 1983. Transl. and Revised by Richard Neupert. Austin: Univ. of Texas Press, 1997.

Bordwell, David, and Kristin Thompson. *Film Art. An Introduction*. 1979. New York, St. Louis, San Francisco et al: McGraw-Hill, 5th. ed., 1997.

Buckland, Warren. *Film Studies*. London: Hodder and Stoughton, 1998.

Hawthorn, Jeremy. *A Glossary of Contemporary Literary Theory*. London, New York et al: Edward Arnold, 1992.

Heath, Stephen. *Questions of Cinema*. Bloomington, Indiana Univ. Press, 1981.

Konigsberg, Ira. *The Complete Film Dictionary*. 1987. Harmondsworth: Penguin, 1997.

Mast, Gerald, Marshall Cohen and Leo Braudy, eds. *Film Theory and Criticism. Introductory Readings*. 1974. New York and Oxford: Oxford Univ. Press, 1992.

Rosen, Philip, ed. *Narrative, Apparatus, Ideology: A Film Theory Reader*. New York, Columbia Univ. Press, 1986.

Silverman, Kaja. *The Subject of Semiotics*. 1983. New York and Oxford: Oxford Univ. Press, 1984.

Stam, Robert Burgoyne, and Sandy Flitterman-Lewis, eds. *New Vocabularies in Film Studies. Structuralism, Post-Structuralism and Beyond*. 1992. London and New York: Routledge, 1996.

Wollen, Peter. *Signs and Meaning in the Cinema*. 1969. London: British Film Institute, 1998.

III. 'Performativität' / 'Identität' in Film, Literatur, Kunst und Wirklichkeit

Abel, Richard. »The Rabbit in Drag: Camp and Gender Construction in the American Animated Cartoon.« *Journal of Popular Culture*, 29, 3 (Winter 1995): 183-202.

Altman, Rick »General Introduction: Cinema as Event.« *Sound Theory. Sound Practice*. Ed. by Rick Altman. New York and London: Routledge, 1992: 1-14.

Arthur, Paul. »Jargons of Authenticity (Three American Moments).« *Theorizing Documentary*. Ed. by Michael Renov. New York and London: Routledge, 1993: 108-134.

- Auslander, Philip. »Liveness: Performance and the anxiety of simulation.« *Performance and Cultural Politics*. Ed. by Elin Diamond. London and New York: Routledge, 1996: 196-213.
- . *From Acting to Performance*. New York: Routledge, 1997.
- Austin, J. L. *How to Do Things With Words*. Cambridge, Mass.: Harvard Univ. Press, 1962.
- Bateson, Gregory. »A Theory of Play and Fantasy.« 1954. *Steps to an Ecology of Mind*. San Francisco: Chandler, 1972.
- Bauman, Richard. *Story, Performance, and Event: Contextual Studies in Oral Narrative*. New York: Cambridge Univ. Press, 1986.
- . »Performance.« *International Encyclopedia of Communications*. Ed. by Erik Barnouw. New York: Oxford Univ. Press, 1989.
- Bazin, André. »Theater and Cinema.« (From *What Is Cinema?*) 1951. *Film Theory and Criticism. Introductory Readings*. Ed. by Mast, Gerald, Marshall Cohen and Leo Braudy. New York and Oxford: Oxford Univ. Press, 1992: 375-86.
- Benamou, Michel, and Charles Caramello, eds. *Performance in Postmodern Culture*. Madison: Coda Press and the Center for Twentieth Century Studies, Univ. of Wisconsin, Milwaukee, 1977.
- Berger, Maurice. »Minimal Politics: Performativity and Minimalism in Recent American Art.« *Minimal Politics: Performativity and Minimalism in Recent American Art*. Ed. by Maurice Berger. Baltimore, Maryland: The Fine Arts Gallery, 1997: 2-35.
- Bingham, Dennis. »Introduction: I'm Not Really a Man, But I Play One in the Movies.« *Acting Male. Masculinities in the Films of James Stewart, Jack Nicholson, and Clint Eastwood*. New Brunswick, N. J., Rutgers Univ. Press, 1994: 1-19.
- Blau, Herbert. *To All Appearances: Ideology and Performance*. New York and London: Routledge, 1992.
- . »Flat-Out Vision.« *Performance and Cultural Politics*. Ed. by Elin Diamond. London and New York: Routledge, 1996: 177-195.
- Blum, Richard A. »Introduction.« *Working Actors. The Craft of Television, Film, and Stage Performance*. Boston & London: Focal Press, 1989: 3-11.
- Bradby, David, Louis James, and Bernard Sharratt, eds. *Performance and politics in popular drama. Aspects of popular entertainment in theatre, film and television, 1800-1976*. Cambridge, London, New York, et al: Cambridge Univ. Press, 1980.
- Braudy, Leo. »Acting: Stage vs. Screen.« (From *The World in a Frame*.) 1976. *Film Theory and Criticism. Introductory Readings*. Ed. by Mast, Gerald, Marshall Cohen and Leo Braudy. New York and Oxford: Oxford Univ. Press, 1992: 387-394.
- Butler, Judith. *Gender Trouble. Feminism and the Subversion of Identity*. New York and London: Routledge, 1990a.
- . »Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory.« *Performing Feminisms*. Ed. by Sue-Ellen Case. Baltimore: Johns Hopkins Univ. Press, 1990b: 270-282.
- . *Bodies that Matter. On the Discursive Limits of »Sex«*. New York and London: Routledge, 1993a.
- . »Critically Queer.« *GLQ*, 1, 1 (1993b): 17-31.
- . *Excitable Speech. A Politics of the Performative*. New York and London: Routledge, 1997.
- Carlson, Marvin. *Performance. a critical introduction*. 1996. London and New York: Routledge, 1998.
- Case, Sue-Ellen. *The Domain-Matrix. Performing Lesbian at the End of Print Culture*. Bloomington and Indianapolis: Indiana Univ. Press, 1996.
- Cohan, Stephen. »Masquerading as the American Male in the Fifties: PICNIC, William Holden and the Spectacle of Masculinity in Hollywood Film.« *Male Trouble*. Ed. by Constanze Penley and Sharon Willis. Minneapolis and London: Univ. of Minnesota Press, 1993: 203-233.
- Cordova, Richard de. »Genre and Performance: An Overview.« *Film Genre Reader*. Ed. by Barry Keith Grant. Austin: Univ. of Texas Press, 1986: 129-139.
- Counsell, Colin. *Signs of Performance. An Introduction to Twentieth-Century Theatre*. London and New York: Routledge, 1996.
- Deren, Maya. »Cinematography: The Creative Use of Reality«. 1960. *Film Theory and Criticism. Introductory Readings*. Ed. by Mast, Gerald, Marshall Cohen and Leo Braudy. New York and Oxford: Oxford Univ. Press, 1992: 59-70.
- Diamond, Elin. *Unmaking Mimesis. Essays on feminism and theater*. London and New York: Routledge, 1997.
- , ed. *Performance and Cultural Politics*. London and New York: Routledge, 1996.
- Doane, Mary Ann. »Film and the Masquerade: Theorising the Female Spectator.« *Screen. Special double issue on »Sex and Spectatorship«*. 23, 3-4 (Sep./ Oct. 1982): 74-87.
- Dolan, Jill. »Introductory Essay. Fathom Languages: Feminist Performance Theory, Pedagogy, and Practice.« *A Sourcebook of Feminist Theatre and Performance. On and Beyond the Stage*. Ed. by Carol Martin. London and New York: Routledge, 1996: 1-20.

- Doty, Alexander. *Making Things Perfectly Queer. Interpreting Mass Culture*. Minneapolis, London: Univ. of Minnesota Press, 1993.
- Drukman, Steven. »The Gay Gaze. Or Why I Want My MTV.« *A Queer Romance. Lesbians, gay men and popular culture*. Ed. by Paul Burston and Colin Richardson. London and New York: Routledge, 1995: 81-95.
- Dyer, Richard. »Performance Signs« & »Stars as Authors« (from *Stars*). 1979. *Film Theory and Criticism. Introductory Readings*. Ed. by Mast, Gerald, Marshall Cohen and Leo Braudy. New York and Oxford: Oxford Univ. Press, 1992: 622-627.
- . *Only Entertainment*. London and New York: Routledge, 1992.
- Elam, Keir. »Theatrical Communication: Codes, Systems and the Performance Text«. *The Semiotics of Theater and Drama*. New York Methuen, 1980: 32-50, 57-61.
- Evans, Caroline, and Lorraine Gamman. »The Gaze Revisited, Or Reviewing Queer Viewing.« *A Queer Romance. Lesbians, gay men and popular culture*. Ed. by Paul Burston and Colin Richardson. London and New York: Routledge, 1995: 13-56.
- Ewing, William A. *The Body. Photographs of the Human Form*. San Francisco: Chronicle Books, 1994.
- Foster, Thomas, Carol Siegel, and Ellen E. Berry, eds. *Bodies of Writing. Bodies in Performance*. New York and London: New York Univ. Press, 1996.
- Freccero, Carla. »Unruly Bodies: Popular Culture Challenges to the Regime of Body Backlash. Two Live Crew and Madonna.« *Visual Anthropological Review*, 9, 1 (Spring 1993): 74-81.
- . »Historical Violence, Censorship, and the Serial Killer. The Case of *American Psycho*.« *diacritics*, 27, 2 (Summer 1997): 44-58.
- Fried, Michael. »Art and Objecthood«. *Minimal Art*. 1968. Berkeley: UC Press, 1995: 116-147.
- Fuss, Diana, ed. *inside/out. Lesbian Theories, Gay Theories*. New York and London: Routledge, 1991a.
- Garber, Marjorie. *Vested Interests. Cross-Dressing and Cultural Anxiety*. New York: Routledge, 1992.
- Goffman, Erving. *Stigma. Notes on the Management of Spoiled Identity*. Englewood Cliffs, N. J.: Prentice-Hall, 1963.
- Goldberg, RoseLee. *Performance: Live Art, 1909 to Present*. New York: Abrams, 1979.
- Goodwin, Andrew. *Dancing in the Distraction Factory. Music Television and Popular Culture*. Minneapolis: Univ. of Minnesota Press, 1992.
- Grossberg, Lawrence. »Identity and Cultural Studies: Is That All There Is?« *Questions of Cultural Identity*. London, Thousand Oaks and New Delhi: Sage Publications, 1996: 87-107.
- Hall, Stuart. »Introduction: Who Needs »Identity?« « *Questions of Cultural Identity*. Ed. by Stuart Hall and Paul du Gay. London, Thousand Oaks, New Delhi, Sage Publications, 1996: 1-17.
- Haraway, Donna. *Simians, Cyborgs, and Women. The Reinvention of Nature*. New York: Routledge, 1991.
- Heath, Stephen. »Film Performance.« *Questions of Cinema*. Bloomington, Indiana Univ. Press, 1981: 113-130.
- Holmlund, Chris. »Masculinity as multiple masquerade. The »mature« Stallone and the Stallone clone.« *Screening the male. Exploring masculinities in Hollywood cinema*. Ed. by Steven Cohan and Ina Rae Hark. London and New York: Routledge, 1993: 213-229.
- hooks, bell. »Power to the Pussy. We Don't Wannabe Dicks in Drag.« *Outlaw Culture. Resisting Representations*. New York and London: Routledge, 1994: 9-23.
- . »is paris burning?« *reel to reel. race, sex, and class at the movies*. London: Routledge, 1996: 214-226.
- Jacobowitz, Florence, and Richard Lippe. »Performance and the Still Photograph: Marilyn Monroe.« *cineACTION*, 44 (Summer 1997): 12-19.
- Jappe, Elisabeth. *Performance, Ritual, Prozeß*. München: Prestel, 1993.
- Kaye, Nick. *Postmodernism and Performance*. New York: St. Martin's Press, 1994.
- Keane, Marian. »The Great Profile: How Do We Know the Actor from the Acting.« *Making Visible the Invisible. An anthology of original essays on film acting*. Ed. by Carole Zucker. Metuchen, N. J., and London: The Scarecrow Press, 1990: 167-197.
- Kotz, Liz. »An Unrequited Desire for the Sublime: Looking at Lesbian Representation Across the Works of Abigail Child, Cecilia Dougherty, and Su Friedrich.« *Queer Looks: Perspectives on Lesbian and Gay Film Video*. Ed. by Martha Gever, John Greyson, and Pratibha Parmar. New York and London: Routledge, 1993: 86-102.
- Larue, John, and Carole Zucker. »James Dean: The Pose of Reality? EAST OF EDEN and the Method Performance.« *Making Visible the Invisible. An anthology of original essays on film acting*. Ed. by Carole Zucker. Metuchen, N. J., and London: The Scarecrow Press, 1990: 295-324.
- Lauretis, Teresa de. *Alice Doesn't. Feminism, Semiotics, Cinema*. 1982. Bloomington: Indiana Univ. Press, 1984.
- , ed. *The Cinematic Apparatus*. New York, St. Martin's Press, 1985.
- . *Technologies of Gender: Essays on Theory, Film and Fiction*. Bloomington, Indiana Univ. Press, 1987.
- Lehman, Peter. *Running Scared. Masculinity and the Representation of the Male Body*. Temple Univ. Press: Philadelphia, 1993.

- MacDonald, Erik. *Theater at the Margins. Text and the Post-Structured Stage*. Ann Arbor: The Univ. of Michigan Press, 1993.
- Marinis, Marco de. *The Semiotics of Performance*. Bloomington: Indiana Univ. Press, 1993.
- Mayne, Judith. *Cinema and Spectatorship*. 1993. London and New York: Routledge, 1995.
- McLuhan, Marshall. »The Photograph. The Brothel-without-Walls.« *Understanding Media. The Extensions of Man*. 1964. Cambridge, Mass., and London, England: The MIT Press, 1997.
- McRobbie, Angela. »Shut Up and Dance: Youth Culture and Changing Modes of Femininity.« *Cultural Studies*, 7, 3 (Oct. 1993): 406-426.
- Merleau-Ponty, Maurice. *Phenomenology of Perception*. [*Phénoménologie de la perception*]. 1962. Transl. by Colin Smith. London and New York: Routledge, 1996.
- . *The Visible and the Invisible*. [*Le visible et l'invisible*]. 1964. Ed. by Claude Lefort. Transl. by Alphonso Lingis. Evanston: Northwestern Univ. Press, 1968.
- Meyer, Richard. »Rock Hudson's Body.« *inside/out. Lesbian Theories, Gay Theories*. Ed. by Diana Fuss. New York and London: Routledge, 1991: 258-288.
- Modleski, Tania. »Femininity as mas(s)querade: a feminist approach to mass culture.« *High Theory, Low Culture: Analysing Popular Television and Film*. Ed. by Colin McCabe. Manchester, Manchester Univ. Press, 1986: 37-52.
- Naremore, James. *Acting in the Cinema*. 1988. Berkeley, Los Angeles, London: Univ. of California Press, 1990.
- Neale, Steve. »Masculinity as a spectacle. Reflections on men and mainstream cinema.« *Screening the male. Exploring masculinities in Hollywood cinema*. Ed. by Steven Cohan and Ina Rae Hark. London and New York: Routledge, 1993: 9-20.
- Neibaur, James L. *Tough Guy. The American Movie Macho*. North Carolina: McFarland & Company, Inc., Publ., 1989.
- Nichols, Bill. *Ideology and the Image. Social Interpretation in the Cinema and Other Media*. Bloomington: Indiana Univ. Press, 1981.
- , ed. *Movies and Methods*. I & II. Berkeley: Univ. of California Press, 1985.
- . *Representing Reality. Issues and Concepts in Documentary*. Bloomington and Indianapolis: Indiana Univ. Press, 1991.
- Oudart, Jean-Pierre. »Cinema and Suture.« *Screen*, 18, 4 (Winter 1977/78): 35-47.
- Parker, Andrew, and Eve Kosovsky Sedgwick, eds. *Performativity and Performance*. New York and London: Routledge, 1995a.
- . »Introduction: Performativity and Performance.« *Performativity and Performance*. Ed. by Andrew Parker and Eve Kosovsky Sedgwick. New York and London: Routledge, 1995b:1-18.
- Pellegrini, Ann. *Performance Anxieties, Staging Psychoanalysis, Staging Race*. New York and London: Routledge, 1997.
- Phelan, Peggy. *Unmarked. The Politics of Performance*. London and New York: Routledge, 1993.
- Renov, Michael. »Introduction: The Truth About Non-Fiction.« *Theorizing Documentary*. Ed. by Michael Renov. New York and London: Routledge, 1993: 1-11.
- . »Toward a Poetics of Documentary.« *Theorizing Documentary*. Ed. by Michael Renov. New York and London: Routledge, 1993: 12-36.
- Reynolds, Peter, ed. *Novel Images. Literature in performance*. London and New York: Routledge, 1993.
- Roach, Joseph. »Culture and Performance in the Circum-Atlantic World.« *Performativity and Performance*. Ed. by Andrew Parker and Eve Kosovsky-Sedgwick. New York and London: Routledge, 1995: 45-63.
- . »Kinship, intelligence, and memory as improvisation: Culture and performance in New Orleans.« *Performance and Cultural Politics*. Ed. by Elin Diamond. London and New York: Routledge, 1996: 217-236.
- Rose, Gillian. »As If the Mirrors Had Bled. Masculine dwelling, masculinist theory and feminine masquerade.« *Body Space. destabilizing geographies of gender and sexuality*. Ed. by Nancy Duncan. London and New York, 1996:56-74.
- Sayre, Henry. »Performance.« *Critical Terms for Literary Study*. Ed. by Frank Lentricchia and Thomas McLaughlin. 1990. Chicago and London: The Univ. of Chicago Press, 1995: 91-104.
- Schechner, Richard. *Essays on Performance Theory. 1970-1976*. New York: Drama Book Specialists, 1977.
- . *Between Theater and Anthropology*. Philadelphia: Univ. of Pennsylvania Press, 1985.
- , and Willa Appel, eds. *By Means of Performance*. Cambridge: Cambridge Univ. Press, 1990.
- Scheibler, Susan. »Constantly Performing the Documentary: The Seductive Promise of LIGHTNING OVER WATER.« *Theorizing Documentary*. Ed. by Michael Renov. New York and London: Routledge, 1993: 135-150.
- Schneider, Rebecca. »After Us the Savage Goddess: Feminist performance art of the explicit body staged, uneasily, across modernist dreamscapes.« *Performance and Cultural Politics*. Ed. by Elin Diamond. London and New York: Routledge, 1996: 155-176.
- Shaviro, Steven. *The Cinematic Body*. Minneapolis: The Univ. of Minnesota Press, 1993.

- Simpson, Mark. *Male Impersonators. Men Performing Masculinity*. London: Cassell, 1994.
- Sontag, Susan. »Notes on Camp«. 1964. *Against Interpretation, and Other Essays*. New York: Farrar, Straus, and Giroux, 1966: 275-292.
- . »Film and Theatre.« 1966. *Film Theory and Criticism. Introductory Readings*. Ed. by Mast, Gerald, Marshall Cohen and Leo Braudy. New York and Oxford: Oxford Univ. Press, 1992: 362-74.
- Stanislavski, Constantin. »When Acting Is an Art.« 1936. 1948. *Star Texts*. Ed. By Jeremy G. Butler. Detroit: Wayne State Univ. Press, 1991: 18-33.
- Stone, Allocquere. »Will the Real Body Please Stand Up?: Boundary Stories about Virtual Cultures.« *Cyberspace. First Steps*. Ed. by Michael Benedikt. Cambridge, Mass.: The MIT Press, 1991: 81-118.
- Strine, Mary S., Beverly Whitaker Long, and Mary Frances Hopkins. »Research in Interpretation and Performance: Trends, Issues, Priorities.« *Speech Communication*. Ed. by Gerald Phillips and Julia Woods. Carbondale: Southern Illinois Univ. Press, 1990: 181-93.
- Studlar, Gaylyn. »Valentino, »Optic Intoxication,« and Dance Madness.« Cohan, Steven, and Ina Rae Hark, eds. *Screening the male. Exploring masculinities in Hollywood cinema*. London & Routledge, 1993: 23-45.
- Tasker, Yvonne. »Dumb movies for dumb people. Masculinity, the body, and the voice in contemporary action cinema.« Cohan, Steven, and Ina Rae Hark, eds. *Screening the male. Exploring masculinities in Hollywood cinema*. London & Routledge, 1993: 230-244.
- Tucker, Patrick. *Secrets of Screen Acting*. New York and London: Routledge, 1994.
- Tufnell, Miranda, and Chris Crickmay. *Body. Space. Image. Notes towards improvisation and performance*. London: Virago, 1990.
- Tyler, Carole-Anne. »Boys Will Be Girls: The Politics of Gay Drag.« *inside/out. Lesbian Theories, Gay Theories*. Ed. by Diana Fuss. New York and London: Routledge, 1991: 32-70.
- Waugh, Thomas. » »Acting to Play Oneself«: Notes on Performance in Documentary.« *Making Visible the Invisible. An anthology of original essays on film acting*. Ed. by Carole Zucker. Metuchen, N. J., and London: The Scarecrow Press, 1990: 64-91.
- Weeks, Jeffrey. *Against Nature. Essays on History, Sexuality, and Identity*. London: Rivers Oram Press, 1991.
- Weingarten, Susanne. »Geschminkt in alle Ewigkeit.« *Der Spiegel*, 48, 1998: 238-240.
- Williams, Linda. »Film Bodies: Gender, Genre, and Excess.« *Film Quarterly*, 44, 4 (Summer 1991): 2-13.
- . »When the Woman Looks.« 1984. *Film Theory and Criticism. Introductory Readings*. Ed. by Mast, Gerald, Marshall Cohen and Leo Braudy. New York and Oxford: Oxford Univ. Press, 1992: 561-577.
- Young, Iris Marion. »Pregnant Subjectivity and the Limits of Phenomenology.« *Throwing Like a Girl and Other Essays in Feminist Philosophy and Social Theory*. Bloomington: Indiana Univ. Press, 1990: 25-34.
- Zaner, Richard M. *The Problem of Embodiment: Some Contributions to a Phenomenology of the Body*. The Hague: Nijhoff, 1985.
- Zarrilli, Phillip B. »General Introduction.« *Acting (Re-) Considered*. Ed. by P. B. Zarrilli. New York: Routledge, 1995a: 1-4.
- . »Introduction.« *Acting (Re-) Considered*. Ed. by P. B. Zarrilli. New York: Routledge, 1995b: 7-21.
- Zucker, Carole, ed. *Making Visible the Invisible. an anthology of original essays on film acting*. Metuchen, N. J., and London: The Scarecrow Press, 1990a.
- . » »I am Dietrich and Dietrich Is Me«: An Investigation of Performance Style in MOROCCO and SHANGHAI EXPRESS.« *Making Visible the Invisible. An anthology of original essays on film acting*. Ed. by Carole Zucker. Metuchen, N. J., and London: The Scarecrow Press, 1990b: 255-294.

IV. Stars und Starkult

- Butler, Jeremy, ed. *Star Texts. Image and Performance in Film and Television*. Detroit: Wayne State Univ. Press, 1991.
- Dyer, Richard. *Stars*. 1979. London: British Film Institute, 1986.
- . »Don't Look Now.« 1982. *Only Entertainment*. New York and London: Routledge, 1992: 103-119.
- . *Heavenly Bodies. Film Stars and Society*. British Film Institute, Cinema Series. London: Macmillan, 1987.
- Ellis, John. »Stars as a Cinematic Phenomenon.« 1982. *Star Texts*. Ed. By Jeremy G. Butler. Detroit: Wayne State Univ. Press, 1991: 300-315.
- King, Barry. »Articulating Stardom.« 1985. Butler, Jeremy G. *Star Texts*. Detroit: Wayne State Univ. Press, 1991: 125-154.
- Stacey, Jackie. *Star Gazing. Hollywood Cinema and Female Spectatorship*. London: Routledge, 1994.
- Studlar, Gaylyn. *This Mad Masquerade. Stardom and Masculinity in the Jazz Age*. Columbia Univ. Press: New York, 1996.
- Zigelstein, Jesse. »Staying Alive in the 90s: Travolta as Star and the Performance of Masculinity.« *cineACTION*, 44 (Summer 1997): 2-11.

V. Television culture

- Barnouw, Erik. *Tube of Plenty. The Evolution of American Television*. 1975. New York and Oxford: Oxford Univ. Press, 1990.
- Benjamin, Walter. »Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit.« 1936. *Illuminationen. Ausgewählte Schriften*. 1955. Frankfurt a. M.: Suhrkamp Verlag, 1969: 148-184.
- Bretz, Rudy. »TV as an Art Form.« *Hollywood Quarterly*, V (1950/51): 153-163.
- Cheney, Glenn Alan. *Television in American Society*. New York: Watts, 1983.
- Comstock, George A. *The Evolution of American Television*. Newbury Park et al: Sage Publ., 1989.
- Elliott, William Y., ed. *Television's Impact on American Culture*. East Lansing, Mich.: Michigan State Univ. Press, 1956.
- Ellis, John. *Visible Fictions. Cinema. Television. Video*. 1982. London and New York: Routledge, 1992.
- Fiske, John. *Television Culture*. New York: Methuen, 1987.
- Goodwin, Andrew. *Understanding Television*. London: Routledge, 1993.
- Gould, Jack. »>Live< TV vs. >Canned< «. *New York Times Magazine*, Feb. 5, 1956: 27, 34, 37.
- Hall, Stuart. »The Television Discourse. Encoding and Decoding.« *Populäre Kultur. Ein Studienbuch zur Funktionsbestimmung und Interpretation populärer Kultur*. Hrsg. von Winfried Fluck. Stuttgart: J. B. Metzlersche Verlagsbuchhandlung, 1979: 184-189.
- . »Encoding, decoding.« 1990. *The Cultural Studies Reader*. London and New York: Routledge 1993: 90-103.
- Hüetlin, Thomas. »Caligula in der TV-Arena.« *DER SPIEGEL*, 13/1999: 112-116.
- MacCabe, Colin, ed. *High Theory, Low Culture: Analysing Popular Television and Film*. Manchester, Manchester Univ. Press, 1986.
- Munson, Wayne. *All Talk. The Talkshow in Media Culture*. Philadelphia: Temple Univ. Press, 1993.
- Scott, Gini Graham. »the rise of talk tv.« *can we talk? the power and influence of talk shows*. New York and London: Plenum Press, 1996: 205-234.
- . »just how bad are the trash talk shows anyway?« *can we talk? the power and influence of talk shows*. New York and London: Plenum Press, 1996: 295-316.
- Spigel, Lynn, and Denise Mann, eds. *Private Screenings. Television and the Female Consumer*. Minneapolis: Univ. of Minnesota Press, 1992.
- Sturcken, Frank. *Live Television. The Golden Age of 1946-1958 in New York*. Jefferson, N. C.: McFarland, 1990.
- Tichi, Cecilia. *Electronic Hearth. Creating an American Television Culture*. New York and Oxford: Oxford Univ. Press, 1991.
- Udovitch, Mim. »Hail the conquering Hero.« Interview with Jerry Springer. *Esquire*, January 1999: 88-92.
- Williams, Raymond. *Television. Technology and Cultural Form*. 1974. Introduction by Lynn Spigel. Hannover and London: Wesleyan Univ. Press. Publ. by University Press of New England, 1992.