MULTIMEDIA, MIXED-MEDIA, AND INTERMEDIA:
THEIR UTILIZATION IN THE ORAL
INTERPRETATION OF
LITERATURE

THESIS

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By

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This study deals with the use of media in oral interpretation performances. The modes of media performance which are defined and examined are multimedia, mixed-media, and intermedia. Multimedia uses media devices exclusively; mixed-media employs media and live performers; intermedia utilizes media to create an environment in which the performer, literature, and audience participate to form an experience.

These modes of media performance are analyzed and then related to oral interpretation. The advantages and disadvantages of incorporating media into oral interpretation are examined, and theoretical statements are made regarding the use of media in oral interpretation performances.
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CHAPTER I

INTRODUCTION

With the publication of his theories in the early 1960's, Marshall McLuhan started what seems to be an international cultural controversy. His ideas on media and their effect on humanity have gained him many faithful followers as well as enraged enemies. Various writers have hurled epithets at McLuhan. Dwight Macdonald says, "He has looted all culture, from cave paintings to Mad magazine, for fragments to shore up against the ruin of his system." Kenneth Boulding feels that McLuhan is a very creative man who "hits very large nails not quite on the head." McLuhan has inspired innumerable books, articles, and reviews which bitterly criticize him. Some critics have pointed out that many of his statements are not properly documented, while others find fault with his style of writing. In spite of their adverse reactions, none of McLuhan's critics have been able to deny that his media theories, whether outlandish or apocalyptic, have had a significant impact on the world today.

McLuhan has also been called "the most important thinker since Newton, Darwin, Freud, Einstein, and Pavlov." Howard Gossage, commenting about the value of McLuhan's thinking, says he is the only author known to him "who writes a paragraph that one can read for two hours profitably."
Whatever the outcome of the McLuhan controversy will be, it is irrefutable that media study has had a tremendous effect on the contemporary arts. Caleb Gattegno states that media devices "enable one to discover the frontiers of one's senses and perhaps push them so as to produce new dimensions for seeing, hearing, feeling, creating."\textsuperscript{5} Since media devices may add a new dimension to an artistic experience, it is not surprising that the practitioners of the art of oral interpretation of literature have recognized the potential benefits to be derived from the utilization of such devices in performance. Oral interpretation productions have used media devices successfully in the recent past, and Wallace A. Bacon says that "currently there is a renewed interest in performances combining media--film clips, slides, music, dance, sounds (vocal and others), photography, painting."\textsuperscript{6} \textit{Twenty Thousand Leagues Under the Sea}, by Jules Verne, was recently performed with the aid of media devices at North Texas State University.

Dr. Leland Roloff, of Northwestern University, is an avid proponent of media oral interpretation productions. In the past few years, he has directed many presentations using media devices. His productions of "Paradise Lost" and "Prometheus Bound" were two of his innovative productions which were very well received. Students of Dr. Roloff have also produced many media interpretation performances. Some of these productions were of Joseph Heller, \textbf{Catch 22}, Truman Capote, \textit{In Cold Blood}, and Ken Kesey, \textit{One Flew Over the Cuckoo's Nest}. 
In recent years, oral interpreters have been experimenting with the use of media devices as a means of enriching performances. In most of these performances, media devices were valuable and successful tools which helped to convey the meaning of the literature. Even though people are beginning to recognize the potential of media devices, there has been little research published on media and oral interpretation. There are few studies which analyze the effectiveness of media devices in oral interpretation performances.

Beverly Whitaker recognizes this lack of information in an article entitled, "Research Directions in the Performance of Literature." She stresses the need for continued research in all areas of oral interpretation, but she mentions specifically the need for "translations of the McLuhan phenomena" in relation to oral interpretation. Scholarly research and careful analysis are needed to serve as a theoretical base for techniques of using media in oral interpretation. This theoretical base is necessary as a summary of media knowledge as well as indicator of the areas which need more experimental research.

Barbara Kaster thinks that there is some danger to oral interpretation productions in endorsing wholeheartedly the media theories of McLuhan. She criticizes the indiscriminate use of media devices. "McLuhanesque slides, sound, and electric gadgetry can, if not used properly, overwhelm the message, change the message" of the literature. But she does recognize the benefits of using media judiciously in performance of both
contemporary and traditional literature. "A careful use of slides, sound, and film can be used to help present the order, structure, rhythm, direction and purpose of the text."\textsuperscript{10} Literature is needed which will help to clarify the beneficial uses of media in the field of oral interpretation. Also the careless, detrimental uses of media devices must be analyzed, so that these techniques can be avoided in the future.

Since Marshall McLuhan is the major authority on media and their effects, it seems that his major theories should be discussed. McLuhan's key tenet is that the "medium is the message."\textsuperscript{11} The effects or message of any medium is in the medium's form, not in its content. Therefore, it does not matter to McLuhan what is said in a book, on television, or on the radio. What does matter is the effect the medium itself has on people. For example, whether children's cartoons or symphonies are telecast, television's message is the same. McLuhan feels that the content, or what the medium seems to say, obscures the real message or effect of the medium. It is the medium itself which has the power to influence human behavior; the uses or content of a medium are "as diverse as they are ineffectual" in changing activity.\textsuperscript{12}

The messages of the new technological media, such as television, computers, radio and film, have combined to slowly create a new human environment. This new environment is that of the electronic age, where electronic media are accepted, familiar, and largely ignored. It may be possible to disregard the content of media, but it would be unwise to be numb
to the message of media. The new electronic media environment has "radically altered the entire way people use their five senses, the way they react to things, and therefore, their entire lives and the entire society."13

The real message of a medium is the way it changes man's sensory patterns in order to alter human actions. If the intensity of one sense is increased, the other senses will change their intensity also, in order to regain balance. For example, the other senses' intensities are decreased if the sense of sound is intensified. Television increases the intensity of hearing and touch, while it decreases the intensity of vision. If a certain sense is bombarded with too much stimuli, the other senses will become numb. "For the central nervous system rallies a response of general numbness to the challenge of specialized irritation."14 As an example, a dentist can practically eliminate his patient's pain by channeling intense noise through earphones into the patient's ear.15

Sensory balance will be maintained whatever sense is highly stimulated, because, like color, sensation is one hundred per cent. The ratio among the senses that compose the entire sensation can vary infinitely though. McLuhan stresses that the ultimate balance of the senses is synesthesia. Synesthesia is the interinvolvement and interdependence of all the senses--unified sense. Media devices are stimulating people to use all of their senses simultaneously every day.16 The man of the electronic age demands participation and in-depth involvement, as a result of his use of synesthesia. "Once the
senses have been awakened by electronic media, in-depth involvement becomes as basic as the need to breathe."¹⁷ Our senses have become a "single field of experience" which now insists upon a sensual "interplay and ratio that makes rational co-existence possible."¹⁸ "A unified ratio among the senses was long held to be the mark of our rationality, and may in the computer age easily become so again."¹⁹ Synesthesia may well be man's most valuable tool in coping with our new electronic world.

The effect a medium has on our senses depends very much on whether its message is "hot" or "cool." The message—not the content—of a medium alters the ratio of the use of the five senses. The extent of the alteration depends on the intensity of the stimulating message. A hot medium's message has high intensity or definition; the message projects a lot of information. A hot medium tells directly and sequentially all that is needed to be known. The receiver of this information is able to passively take it in. A cool medium may contain a lot of information, but it projects little of it. A cool message is of low intensity, so it leaves much more for the listeners to do than merely passively receive. The listener must participate with the medium in creating the meaning; he must work actively to fill in needed data that the medium has only sketched.²⁰

John Culkin explains further that "since the whole sensorium seeks participation in all sense activity, the sense directly affected by high definition stimuli will tend to become passive, and the senses not stimulated or stimulated by a low definition stimulus will tend to become active."²¹
A hot medium which highly stimulates one sense requires very little of that sense except passive reception. Since one sense receives almost too much stimulation, the other senses tend to become numb and inactive. A hot medium isolates one sense, to which it projects an enormous amount of data. The receiver does not need to participate in the formation of meaning; all necessary information is given to him. The receiver is not required to ponder the information—to use his own experience to help him relate to what is said. A hot medium delivers its message in a precise, sequential manner which is designed to make the message effortlessly intelligible. A hot message is also non-repeatable. Because the message is designed to be understood in one hearing, repetition would be redundant.

A cool medium, however, does not spell out the message in great detail. With its low definition stimuli, it merely sketches out the message. The receiver must use all his senses to complete the entire picture of the meaning. A cool medium directs its low-key message to one or more senses, but all of man's senses must work together to piece together the stimuli offered in order to mold the data into a coherent whole. In other words, cool media stimulate synesthesia. Since man's senses do have to cooperate to formulate meaning, a cool medium is highly participatory. This participation is individual because each man must use his own senses to create his own meaning. A high level of active personal participation is the key effect of a cool medium. Cool media do not impose huge amounts of data on the receiver, but they are capable of stimulating more created meaning than hot media. Hot media's messages cannot bear repetition;
the messages become redundant. Cool media thrive on repetition. Because the bulk of their message is meaning created by the receiver, repetition would give the receiver additional opportunity to create more meaning. A receiver can scan a cool medium's message an infinite number of times and still not exhaust its capacity for stimulating created meaning.

The radio is a hot medium. It appeals to one sense—hearing. It demands that the ear attend to its clear, logical, completed message passively. Radio does not involve seeing, touching, or the other remaining senses. Once radio's information is heard it is understood, and the radio may transmit another message. A telephone, however, is a cool medium. Its auditory message is poor in quality; there is a large amount of interference and distraction inherent in its low quality of sound. Since the sense of hearing is not supplied with sufficient data to apprehend the whole meaning, other senses are employed to fill in and complete the auditory image. The telephone's demand for participation by all the senses may possibly explain some people's habit of doodling while on the phone. The activity of fingers moving a pen may help the senses to complete the message.

Traditional film is a hot medium; television is a cool medium. Both appeal to the visual sense, but the effect of each medium is quite different. Film presents to an audience a complete, distinct picture. Space relationships and perspective are crystal clear. Colors are brilliant and distinct. The visual image is already completed in film so the audience
does not need to participate in the creation of the image. The eye is bombarded with visual stimuli. The sense of sight is satisfied with the picture presented by the film; there is no need for the other senses to compensate for low intensity stimuli. Television, however, presents a blurry, low definition picture. The image itself is composed of separate dots of light and color, which the eye must synthesize into a unified picture. Because of the low stimuli, all the senses must work together to try to make sense out of the message. Hearing and touch are used extensively in watching television. Television, with its demand for synesthesia, invites participation.

Although McLuhan classifies all print as hot media, Leland Roloff feels that literature has varying degrees of "hotness" or "coolness." "The Ride of Paul Revere" is hot because it is very linear and logical in its development. Once it is read, its message is clearly understood. The Waste Land by T. S. Eliot is cool because its ambiguity and complexity force the reader to scan it repeatedly in order to participate in formulating the meaning. Roloff also provides the following chart for guidelines in determining whether a literary work is hot or cool.

<table>
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<th>&quot;Hot&quot;</th>
<th>&quot;Cool&quot;</th>
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<tr>
<td>Linear</td>
<td>Non-linear</td>
</tr>
<tr>
<td>Sequential</td>
<td>Non-sequential</td>
</tr>
<tr>
<td>Development plotting</td>
<td>Parts intermingled</td>
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<tr>
<td>Clear, chronological</td>
<td>Time cutting back and forth</td>
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<tr>
<td>development</td>
<td>Abrupt changes</td>
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<tr>
<td>Transitions</td>
<td>Orientation is left to perceiver</td>
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<tr>
<td>Clear orientations to</td>
<td>Logic not immediately apparent</td>
</tr>
<tr>
<td>time, place, person</td>
<td>(not necessarily illogical)</td>
</tr>
<tr>
<td>Logical</td>
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McLuhan theorizes that throughout history media have created different environments. When the prevailing media of a culture changes, the culture or environment changes. At the beginning of man's history, man was tribal. The medium of speech produced a man who was primarily aural, emotional, and dependent on his fellow tribe members. Sensory experience was dominated by the auditory sense which repressed the visual sense. "Auditory sense, unlike the cool and neutral eye, is hyper-esthetic and delicate and all-inclusive. Oral cultures act and react at the same time."23 Tribal man had great emotionality and a strong sense of participation.

With the invention of the phonetic alphabet, man began to gradually become typographic man. The phonetic alphabet is a system of abstract symbols, which suppress the "meaning in the sounds of the letters."24 In other words, phonetic writing suppresses hearing and promotes vision as the dominant sense. In becoming primarily visual, man lost the ability to act and react at the same time. From the medium of literacy, humanity gained the power to act without reacting. Hearing about events means experiencing them, but a person can read about tragic events without emotion. "Any newspaper front page is a mass of tragedies, yet we read them unmoved."25 Visual man is detached and non-involved.

Contemporary culture is in transition from the highly visual environment of print technology to an environment formed by electronic media. The effect of the new electronic environment has been the re-tribalization of man.26 However, in the tribal
man, hearing dominated the other senses. In dethroning the visual sense, electronic media have restored man to the "do-minion of synesthesia"—the close interinvolvement and use of all the senses. Electronic media have created a new breed of man. This new breed has a highly developed appetite for synesthesia. Man has a need to use all of his senses as much as possible for in-depth involvement and participation. Electronic man and tribal man share certain qualities. For example, both kinds of man share a "dependence on speech and hearing rather than upon seeing for the bulk of their communications." Electronic man surpasses tribal man, however, in his use of synesthesia. Man has developed an insatiable appetite for synesthesia and, therefore, for participation and in-depth awareness.

To help satisfy his desire for synesthesia, man has incorporated the use of media devices into his art forms. In the field of oral interpretation, this desire for synesthesia has manifested itself in the recent development of new modes of performance. The most widely recognized innovative modes are multimedia performances, mixed-media performances, and intermedia performances. All of the performing modes invite or even demand in-depth participation by the audience. The audience members must individually synthesize the stimuli offered into their own personal meanings.

A multimedia performance, according to Roloff, is "one in which all elements are transposed to projected film, slides, and visuals, and sound is transcribed and presented through
amplification systems." This type of performance uses media devices exclusively to present the literature. Slides, lights, light shows, tapes, live music, and electronic music are used either in isolation or in combination with other media devices in multimedia.

Roloff defines mixed-media productions as performances in which "performers and media share in the transformation of literature." Most media performances are mixed-media productions. Mixed-media performances all share the use of media devices and humans. Readers might present the literature orally while slides, film, lights, or other visuals are projected in the background. Or the literature might be recorded on tape, while performers do a choreographed dance to live or electronic music.

Intermedia is defined by the Intermedia Systems Corporation as "the simultaneous use of various media to create a total environmental experience for the audience." Intermedia performances are known by many different names. They have been called happenings, events, activities, as well as kinetic theatre and the theatre of mixed means. Intermedia productions use media devices, the performers, the audience, and the literature--all in the same degree of importance--to create a new environment. This new environment is one which promotes intense participation and involvement as well as the use of synesthesia.

Although these modes of using media in performances are similar, there are significant differences. In multimedia, media devices alone present the literature. Media devices and the readers share in the presentation of the literature
in mixed-media. Intermedia productions create a new environment. This new environment stimulates multiple awareness and synesthesia. Media devices, readers, the audience, and the literature all combine simultaneously to form the new environment.

Purpose of the Study

The purpose of this thesis is to explore the possibilities of using innovative media devices in oral interpretation performances. The possible enhancement of the sensory experience of performances through media devices has been examined. The utilization of specific media devices which detract from the effectiveness of the aesthetic experience is also identified and discussed.

Procedure

The procedure followed in writing this thesis is similar to that used in most literary research studies. Library research in books, periodicals, and other materials to obtain information about media devices and their use in performance has been done. This information is then related to oral interpretation, examining its usefulness in oral interpretation performances.
NOTES


8Whitaker, p. 241.


10Kaster, p. 199.


13Wolfe, p. 19.

14McLuhan, Understanding Media, pp. 53, 54, 286.

15Wolfe, p. 20.

16McLuhan, Understanding Media, pp. 54, 274, 275.


20 McLuhan, *Understanding Media*, p. 36.


29 Roloff, p. 349.

CHAPTER II

MULTIMEDIA

Introduction

A multimedia performance is "one in which all elements are transposed to projected film, slides, and visuals, and sound is transcribed and presented through amplification systems." A crucial point in this definition is that it excludes human beings from the list of media available for use. The entire performance is accomplished through the use of media devices. Media devices may be used individually and sequentially or various media may be used simultaneously. These media devices concentrate on two senses, sight and hearing, although all the senses are affected to some degree. The media which provide visual stimulation may be either electronic or non-electronic; the aural media must be electronic. The various properties of the image and sound producing media project the meaning of the performance. So, in a very vivid sense, the medium is the message in multimedia.

The audience's role in multimedia performances is observational. The audience members are entertained or stimulated by the various media, and they are free to participate mentally in the performance. The degree to which the audience members become emotionally, intellectually, and imaginatively involved
is dependent upon the nature of the contents and messages of the media. The audience is not encouraged to participate physically in multimedia.

A multimedia oral interpretation performance may employ electronic and non-electronic media to present a visual and aural experience of literature. This seems not unlike a traditional oral interpretation performance, but the exclusion of live readers makes multimedia oral interpretation unique and experimental. All elements of the literature are transposed into non-human media.

Oral interpretation has made use of media, however, in simple forms. Audio recordings are readily available in which a poet reads his own poetry. Much children's literature has been recorded on sound tapes or phonograph records using multiple sound effects. These examples concentrate on the use of sound, but visuals also may enhance the performance.

The use of multimedia in oral interpretation generally has been limited; it also has been kept on a simple level. Multimedia offers distinct advantages to oral interpretation, so it would be beneficial for practitioners of oral interpretation to experiment with the various media and techniques of multimedia. A multimedia oral interpretation performance could enrich the performance and enhance the literature in a new and vivid way. Also, multimedia could increase the exposure of a performance to audiences. Since the performance would not be dependent upon the availability of live readers, multimedia oral interpretation could be performed at any time and any place,
depending on the mobility of the media used. Of course, a complex production involving heavy and expensive media probably would have to be performed in specific, pre-determined locations, but a simple production, involving perhaps only an audio tape and slides, could be presented almost anywhere. Multimedia performances might be made available through the mail to various schools or cities around the country, and the quality of the performance would be essentially the same each time it is produced.

The number of media which can be used in multimedia is virtually unlimited. The only limit is the boundaries of one's imagination. Of course, the effects which can be achieved through media are controlled by the capabilities of contemporary technology. Media use is also controlled by such practical considerations as money, space, and personnel availabilities. But a myriad of effects can be achieved with currently available, relatively inexpensive media devices. Most of the media devices which are used in multimedia performance can be divided into two groups: those which are primarily visual and those which are primarily aural.

Visual Media

Visual media carry the burden of creating an interesting, meaningful picture for the audience. So, care must be taken to determine which medium or media will gain the desired effect. Recalling McLuhan's definitions of hot and cool media, one should consider the message that a particular medium is sending out.
Cool media stimulate many senses, involving the audience members in a high level of participation. The visual picture created by cool media is unclear or low-key, so the audience must use all senses to get at the information given. The information or content is discerned by audience members through repeated scanning. A hot medium appeals primarily to one sense, as in the case of a medium which appeals to the visual sense. The audience members do not need to participate highly because hot media present a clear visual picture which projects its information quickly and sequentially. There is no need to look at a hot medium's content repeatedly because it is designed to convey its information in one glance.

**Video Tape**

Although video tape also records and plays sound, this discussion will be limited to video tape's visual qualities. Video tape is a cool medium. Its relatively indistinct picture stimulates the audience to scan it numerous times. The audience must use all the senses to aid the eye in comprehending the visual information. Video tape is defined by the Ampex Corporation as "a device for recording and reproducing television pictures and sound on magnetic tape." A video tape system includes a camera, tape, and a machine for playback. The tape is an oxide-coated ribbon which records sight and sounds through an electromagnetic process. The tape can be played back instantly; no processing is required. The visual image may be projected into a television set.
Since video tape records both sight and sound, it could compose a multimedia performance by itself. A traditional oral interpretation performance could be recorded on video tape, and the result would be multimedia. Also, individual readings from the classroom could be recorded. Video tape is being used successfully by many teachers as a valuable teaching tool. Students can see their own performances as their audience saw them, and they can improve their visual performance probably as much as they can improve their vocal performance with a tape recorder.

However, video tape could have a bigger role in oral interpretation than merely as an educational tool or a device for preserving conventional performances. Video tape may be used for aesthetic purposes. The creative use of video tape could help to give more life and depth to performances. Video tape could also serve to clarify the meanings in literature. Since video tape is a cool medium, it probably should be used with literature that invites audience involvement and participation. For this reason, video tape might not be appropriate for literature which purposely uses alienation of the audience for effect. Literature which offers great opportunity for empathy and imagination would be enhanced by the use of video tape.

Motion Picture

Motion picture is another medium which is both aural and visual; however, only the visual characteristics will be discussed
here. This hot medium presents an image of crystal clarity which projects an intensification of information. Since the image is of such high quality, the eye does not need the help of other senses to comprehend the film images. Film bombards the eyes with sequential stimuli in order to present a great deal of information. All necessary information is presented to the audience; the audience members do not need to participate in forming the effect. According to McLuhan, film's visual picture appeals exclusively to sight, so there is a danger of the other senses becoming dull through inactivity. When a medium appeals to primarily one sense, McLuhan feels that the medium's effect will be to produce a state of narcosis or hypnotic trance in a person. In McLuhan's opinion, the one sense is stimulated so strongly that the other senses' impressions are lost.

Professional film equipment is, of course, so expensive that personal use is impractical. However, many companies manufacture inexpensive film equipment which is of high quality. Thousands of people are now making their own motion pictures. For performance use, it would be convenient to have a lightweight portable camera so that a variety of effects could be achieved.

Film can bring the effects of various physical locations to the performance stage. Elements of nature like trees, animals, or plants can be filmed in advance, and their images can be used indoors during the performance. The use of the film image of buildings, offices, machines, as well as of things occurring in nature, can help to create the mood of a performance. One of
the advantages of film is that it can present images in motion. The degree of motion or activity will affect the mood. For instance, the filmed image of a busy city street can form a mood of frenzy and excitement.

Film does not have to be used always in the conventional way, however. A person can make his own film, using exposed film and oil-based pens. Each frame of the film is a separate picture to be drawn. The procedure followed is like that followed in making a cartoon. Many man-made films have an extremely comic effect. The erratic movement of a film may also serve to reinforce the mood of a performance. In addition, the relative poor quality of man-made film serves to "cool down" the medium; it stimulates more sensual activity to complete the image.

Man-made films have a great potential for performance. The variety of available ink colors can produce interesting and lively effects. Washes of individual colors, spanning multiple frames, could be made easily, and they would project a solid, mood-producing color for several minutes. Colors can be combined in frames, with one color on the right and another on the left, for example. The movement of one color to gradually take over the whole frame, thereby forcing out the other color, could be achieved with fairly professional results. The possibilities with color are virtually unlimited.

The main advantage of man-made films are that they are inherently creative and they are relatively inexpensive. These films are fun to make, and they are a challenge for experimentation.
Also, they do not require the purchase of expensive camera equipment.

**Film Strips**

A common variety of film is film strips. These strips of film are projected onto a screen through the use of a relatively simple light-producing machine. The strips are shown one frame at a time; movement from one frame to the next is achieved manually. Film strips on various subjects with accompanying records or tapes can be ordered from numerous companies. These pre-filmed strips can be used in performance if their subject matter is suitable. One can also make his own film strips.

Since the frames are seen one at a time, the audience would have time to view them fully. Like slides, the frames could mirror the mood changes of the performance. However, unlike slides, film strips are a hot medium, according to McLuhan. So, it seems that the rate at which the frames are changed should be rather quick so that the audience would not become bored with the visual picture. The characteristic of McLuhan's hot media which is important here is the tendency toward visual redundancy. Hot media project information which can be grasped by one sense immediately. Therefore, relating McLuhan's theories, the audience would not be stimulated visually for very long with one film strip frame.
Slides

Slides give the visual effect of a cool medium. The texture and consistency of the visual image presented by slides give the image a depth and complexity which McLuhan feels the film image lacks. In McLuhan's opinion, the aspect of slides give the audience more information to scan, so it would appear that slide images may be changed at a slow rate. Because of the cool nature of the medium, audience members can discover new aspects of the visual picture each time they scan it.

Slide projectors are available in numerous models. They are inexpensive and easy to run. Consequently, slide projection has already been used extensively in performances. Slides may be reproduced from photographs or one can make one's own slides. Slides can help to present the mood or tell the story in a performance.

Slides are traditionally rectangular, but they do not have to be. For variety or for reinforcement of the story through symbolism, slides can be made to present circles, triangles, pentagons, octagons, and blobs of light. By altering the cardboard frame of a slide, these interesting effects can be achieved.

In determining the content of a slide for performance, one should consider whether to use an illustrative picture or an icon. The illustrative picture follows the story line and presents a visual image that "describes" the action, location, or characters of the story. An icon is rather like a symbol. Its meaning can be understood sometimes in one glance. Usually the icon is a
figure, and sometimes this figure is completely unfamiliar. Icons mirror the mood or significance of a story. Icons can even be used to mock or ridicule naive or biased literature through their non-verbal messages. Illustrative pictures are dependent on the story line; icons are independent.

Performances can also make use of the white light that projectors emit when no slides are being projected. The light is of an interesting quality, and it could be used to illuminate stage objects with different shapes of light. Slides could be arranged so that this blank light would appear regularly or irregularly between them. The light could function as a symbol, or it could emphasize the paratactic nature of the slide arrangement. When slides are grouped paratactically, they are "beside" each other without coordinating elements. In other words, they are not related to or dependent on the effects of the other slides. They do not have a sequential logic. The blank white light could serve to distance the slide images from each other, thus enhancing their disconnection.

Slide projectors make a characteristic click of sound when the slide pictures are changed. This sound could be used aesthetically; when a rhythmical sound is desired throughout a performance the projector sound might be beneficial. However, if no such sound is desired, efforts should be made to disguise or muffle this easily identified sound.

Overhead and Opaque Projectors

Overhead projectors and opaque projectors are commonly used in the classroom as educational media. Thus, they are easily
available and convenient for performances. The light that these projectors emit can be used for an intriguing kind of illumination. Since the primary product of these media is light, they can be classified as cool media. McLuhan feels that light is pure information, so its main effect is cool. However, its overall effect is determined to a large extent by the effect of the medium which serves as its content. For example, if an opaque or overhead projector projects print—a hot medium—the effect is that of a hot medium. On the other hand, if cool media like illustrative pictures or icons are projected the effect will be cool.

An overhead projector transfers images to a screen or blank wall. It will transmit writing or drawings which are inscribed on a clear plastic sheet. The light comes from below and shines through the sheet; the image is caught in a prism above, and it is projected outward. The resulting image is black and white.

An opaque projector transfers images outward also, but it can transmit materials which are opaque. The opaque projector shares with the overhead projector the disadvantage of being unable to project color.

Both types of projectors can transmit illustrative pictures or icons. They are also good for projecting the actual words of literature. Creative compositions can also be presented with these projectors.
**Visuals**

Photographs, paintings, posters, cloth, etc. can be used in multimedia. In fact, any inanimate object can become a visual in performance. Visuals can be used merely to decorate the stage, or they can help to present the literature. Visuals can aid in the creation of the mood in a performance. They can also help tell the story of the performance through showing the actual words or through symbolism.

Xerography can make very interesting and unusual visuals. A copying machine which employs a carbon or heat process can be used to form art. Xerography's products tend to be cool because of their fuzzy, indistinct quality. Practically anything can be xeroxed. These things can be xeroxed individually or in collages. With the medium of xerography, anyone can be an artist. Xerography also offers the advantage of instantaneous and multiple duplication.

**Light**

As mentioned previously, light is a cool medium. Obviously, without light no medium would have a visual effect. For this reason, light is probably the most important visual medium in any kind of performance. Several examples of light producing and light using media have already been discussed; here the light producing media, such as spotlights, will be examined.

The kinds of light used in multimedia are the same as in Readers Theatre. These kinds are: "specific illumination, or
shadow-producing light, and general illumination, or light which does not produce shadows."³ Coger and White cite Hunton D. Sellman, who has distinguished five different functions for light. Coger and White have adapted these functions for Readers Theatre. These classification of functions, with slight modifications, apply to multimedia. The various functions of lighting are selective visibility, revelation of form, illusion of nature, pictorial composition, and emotional and psychological effects.⁴

Sellman feels that selective visibility lighting focuses the audience's attention on a certain area or areas of the stage. This lighting allows audience members to see the primary area of activity or interest clearly and comfortably. This lighting function could be used to spotlight or emphasize various media devices throughout a performance.

Sellman's category, revelation of form lighting, gives variety, highlights, and shadows. It also reveals the form of objects through the use of shadows created by carefully placed lights and through the use of areas which have different levels of intensity. Probably in multimedia, revelation of form would be used only for the non-electric visuals.

Sellman's category, illusion of nature, is rarely used in Readers Theatre, according to Coger and White. Probably this type of lighting would be employed seldom in multimedia. However, it does create interesting effects which would be valuable in certain performances. Illusion of nature forms
atmosphere by projecting shafts of light through doors or windows in order to spotlight important media.

Pictorial composition is related to design, according to Sellman; it is also helpful in directing the audience's attention. This lighting uses both specific and general illumination to create highlights and shadows which contribute to the total design.

The fifth function of lighting, emotional and psychological effects, uses variation in light and shadows, the symbolism of colors, and the speed of light changes. Specific colors tend to signal specific moods or emotions. Also there is symbolism inherent in shadow.

In multimedia lighting, one must consider the lighting requirements for media such as video tape and film. One important difference between lighting for a human eye and lighting for a camera is the ability to discriminate between intensity levels. The eye can adjust to a larger contrast range than a camera. Another important difference is that the eye can discern depth, the fourth dimension. Cameras can see and reproduce two-dimensions only. So, the illusion of depth has to be created through revelation of form lighting for a camera.

Color

Color is an integral part of numerous media, like video tape and film. Not only does color add beauty, but also it adds symbolic power to media. Color triggers specific psychological responses, which are shared by humanity throughout the
world. Probably because of association with human experience, colors arouse emotions and suggest certain qualities. Because of color's power as a symbolic medium, it seems that the symbolism of various colors should be identified.

Hunton D. Sellman relates that white can symbolize light, purity, innocence, truth, peace, femininity, and infirmity, but it can also be hard, cold, and cruel. Black is the symbol of night, death, evil, and mourning. Gray, the combination of white and black, expresses age, melancholy, solemnity, humility, sadness, and mature judgement.

According to Sellman, red reaches a person's consciousness more rapidly than any other color. Red suggests fire, blood, murder, tragedy, and also passion, power, and health. Fillette Many categorizes blue as cool and passive; it suggest repose, coolness, and formality. It can also symbolize the sky, heaven, water, and hope. Sellman states that yellow is a color of light, cheer, the sun, gaudiness, and in some cases, cowardice, indecency, sickness, decay, and deceit.

Green, composed of yellow and blue, symbolizes to Sellman nature, immaturity, peace, solitude, and jealousy. Orange expresses autumn, harvest, warmth, plenty, contentment, and laughter. To Fillette Many, purple is an intriguing color, which suggests royalty and wealth. Purple is a combination of the qualities of red and blue--fire and chill, aggression and passivity. The result is a dignified and elusive quality.
Holography

Holography produces three-dimensional images. These images are reproduced in their entirety because holography is able to record all of the light waves being reflected from the object. Every part of an object reflects light waves in expanding concentric circles. These circles form the wave front, which is recorded totally by the hologram. Light waves have intensity and frequency; however, ordinary photography records only the intensity. Holograms are capable of recording both intensity and frequency; thus, a three-dimensional figure can be formed.

The type of light that holography requires for good quality images is important. Gene Youngblood states that a cohesive light, or one whose waves all travel at the same frequency, is needed. The problem is that light waves tend to lose cohesiveness. Therefore, a laser's light, which is all one wavelength, is used.

Holograms, Youngblood feels, are different from so-called three-dimensional movies which employ the use of polarizing glasses to produce a stereoscopic illusion. The difference is in the phenomenon called parallax—the change of perspectives when an object is seen from different angles. When one approaches a holograph from different angles, one sees different facets of the image. However, the angle of approach is restricted at present. The largest holographic plates in common use are no more than one or two feet square. So, at the present time, the maximum size of an audience for holography is about two people.
Black and white holography is impossible; a red color, produced by the ruby laser, is the only alternative, unless full color holograms are made. Although extremely expensive, Youngblood predicts that full color holographic movies might eventually be made. The problem of the size of the holograms will be solved by the time these movies are produced because, according to I. P. Nalimov, the Conductron Corporation already has developed the method for creating holograms the size of a movie screen. Nalimov also reports that holographic television is available today in a very simple and crude form. Its development has been delayed by the lack of erasable holograms and by the lack of methods for reading these holograms. However, technology is moving rapidly towards the perfection of three-dimensional television.

Holography obviously would be a very desirable medium for use in multimedia. Unfortunately, the equipment needed is prohibitively expensive, and the knowledge needed to make and reproduce holograms is very technical and complex. However, if current research trends continue, practitioners of multimedia in oral interpretation can look forward to the not-too-distant time when the three-dimensional images of readers and objects can be incorporated into performances.

Aural

The sound-producing devices in multimedia must be electronic. This is only logical since humans and other animate beings are excluded as media from the performance. Sound
produced physically is excluded also, as is the sound of live musical instruments. Multimedia devices must be recorded or produced electronically, and the sound must be transmitted through amplification systems.

The aural effects of a performance are equal in importance to the visual effects, so, again, great care and thought must go into the selecting of media for use. McLuhan states that sound, in general, is more cool than sight. The eye tends to focus on one thing at a time, sequentially synthesizing impressions into a comprehensible whole. The ear hears all sounds simultaneously; the stimuli immediately forms a whole impression. The ear can isolate and analyze one sound, but it cannot completely exclude other aural information.

However, hearing does involve different degrees of hotness and coolness. A hot sound-producing medium is one which has a high definition sound—that is, it is well filled with information. A cool aural medium produces low definition sound; the amount of information given to listeners is meager. The use of imagination and synesthesia must fill out the aural effect of cool media. A hot medium delivers its high information content sequentially and clearly. The message is so clear to the ear that the other senses need not participate to discern the meaning.

It would seem that any medium could be made more cool, according to McLuhan, by distorting or impairing the quality of its sound. Actually, anything done to reduce the intelligibility of sound will make the listeners participate actively
to form the meaning. When a sound is too soft, listeners must concentrate to hear. When words are lost, listeners will invent their own meanings or words to fill in the gaps. When too many different sounds compete with each other, listeners will have to participate in order to either isolate and analyze particular sounds or to let the total aural effect make a conscious or unconscious impression. Of course, the level of distortion should not overwork the listeners. If too much effort is required, people will give up in frustration and become annoyed by the sound.

**Audio Tape**

Audio tape is the most convenient and most popular medium for transposing sound into electrical systems. Any number of audio tapes and recorders are available on the market for reasonable prices. The sound of an audio tape in general is cool. Its level of ambiguity or vagueness is high enough to promote involvement.

Audio tape can produce various effects. Simply by placing the speaker or speakers in specific positions, one can control the audience's perception of a performance. Speakers placed in back of the audience will project sounds towards the stage, reinforcing the effect of sound as a "backing" or supporting effect; sound coming from the stage towards the audience incorporates sound as a primary, integral part of the performance. The positioning of speakers also serves to direct attention. A speaker could be placed near an important visual medium to
divert attention to it. Or the sound itself could be emphasized as the thing of importance by turning off all other media at times or by playing the sound in total darkness.

A stereophonic effect can be achieved by having at least two tape machines and two speakers. Of course, there is no limit to the number of audio tape devices which can be used. With enough speakers and enough technical know-how, the impression of sound moving about the room can be suggested. From 1957 through 1960, Henry Jacobs and Jordan Belson conducted Vortex concerts at the Morrison Planetarium in San Francisco. With thirty-six speakers clustered about the perimeter of the circular room, these men produced sounds in performance that would spin about the room.13

A binaural audio tape gives sound the impression of direction, distance, and movement. Binaural sound is the sound of life; binaural sound tapes reproduce electronically the aspects of sound as people actually hear them. A person can hear the position of a sound because he has two ears which are differently placed in a sound field. "The two facts which lend a clue to the direction of a source of sound when the sound fields at the two ears differ are: 1) The sound will be louder at the ear nearer the sound source. 2) The sound will arrive at the nearer ear first. In othe words, there will be a phase difference between the sounds as received by each ear."14 Binaural tapes use these principles of relative volume and velocity of differently placed sounds in order to produce absolute placement of locus in one's mind.
Binaural tapes are not new. They were invented before stereophonic sound, but it was thought then that the earphones necessary for binaural sound would be too much trouble for the user. Sterophonic sound indicates left and right; binaural pinpoints many locations for sound. The result is a highly intimate, highly involved experience for the listener.

Binaural tapes can be used to add much to multimedia. Binaural's main advantage is in its ability to denote the positions of sounds. Its main drawback is the requirement of earphones. It is possible to suppose that an audience of twenty or more could wear earphones while watching a performance, but the idea is certainly not economically nor practically feasible. Binaural multimedia could definitely be enjoyed by a few people at a time. In this way, the costs and technical problems would be kept at a minimum without sacrificing the artistic benefits of binaural sound. Francis Thompson has developed a device that could well be used in binaural multimedia. This device is a mini-dome or individual sphere which is lowered over the head of the viewer/listener. In this dome are "images that completely fill your field of vision and sound that would fill your entire range of hearing."15

With both kinds of audio tapes--monophonic and binaural--one has a choice of three kinds of sound to record: sound effects, voices, or music. Sound effects can accompany visual media, or they can stand alone. Sound effects can also illustrate or support the visual image, or they can serve as an iconic counterpoint to the image. Sound effects can be animate--such as the barking
of a dog—or inanimate—such as the slamming of a door. Since sound effects are produced in life by real things, when they are recorded and reproduced electronically they function symbolically, calling to mind their real life producers.

Recorded voices may recite the words of the literature, or they can vocalize mere sounds. Recorded voices would be invaluable in telling the story of the literature in multimedia. Isolated sounds of language may also be recorded in a lautbild. According to Leland Roloff, a lautbild is an acoustical construct which explores and experiments with all the sounds available in the literature. The sounds may be taken from the situation, setting, or theme of the literature, from the words of the literature, or from the rhythm of the literature. A simple way to form a lautbild is to determine the theme of the story and then have one group of voices sound the vowels and another group sound the consonants. For example, if the theme of a story is the results of greed, one group would sound "e" and another would sound "gr" and "d". Roloff points out that the purpose of the lautbild is to underscore the meanings in the literature. However, lautbilds also try to sensitize audiences to the sound systems in language that are overlooked because attention is paid to analyzing the sense of the words.16

Audio tapes may record any kind of music for multimedia. Conventional music of any style and electronic music may be used to help create or underscore the moods of the performance. More will be said about music later in this chapter.
**Video Tape and Film**

Video tape and film primarily have a visual effect, but they also produce characteristic sound. Video tape produces a sound which is cool. Its relatively fuzzy, indistinct quality produces this effect. Film has a hot sound; its crystal clarity and high definition effect satisfies the need for completion through the aural sense alone. Of course, the sound systems of video tape and film can be used along with the visual systems of the media, but they can also be used alone or in combination with other media. For example, the sound of film could accompany the visual image of slides or video tape.

Other media which have a dominant visual effect also produce sound. The sounds produced by slide projectors, overhead projectors, and opaque projectors are usually considered merely to be noise. However, under certain circumstances these noises can contribute to the aesthetic nature of performances. It has already been noted that the rhythmical clicking sound of slide projectors can be used to emphasize meanings or themes of the literature in performance. The humming sound of opaque and overhead projectors also has a possible creative potential. When these sounds do not contribute aesthetically, though, they should be eliminated.

**Music**

The psychological effects of music are well known. Music has the power to stimulate multiple and complex emotions in people. Therefore, music is valuable in creating, sustaining,
or reinforcing moods of performances. Usually music is kept in the background so that it does not intrude upon the effect of the primary media. Its effect is often sensed unconsciously when used in this way. In multimedia, music may also serve as a primary medium in performances; recorded songs may interpret the literature by using human vocalists.

Music may be hot or cool, depending on the style. McLuhan says that jazz is cool; its improvisational nature invites involvement. Waltzes are hot, according to McLuhan; the extremely structured three-four time leaves nothing to be completed by the listeners. Music which is heavily structured, clear, and predictable is hot. Therefore, music which follows accepted, pre-determined patterns of structure and harmony offers little opportunity for imaginative interpretations. Music which breaks with tradition to employ experimental structure and dissonance is cool, and it demands involvement and synesthesia.

Electronic music is an exciting new medium which could enrich multimedia performances. The Moog synthesizer and computers are employed to create this kind of music.

Conclusions

The devices and techniques of multimedia could be extremely useful in the oral interpretation of literature. The ultimate aim of oral interpretation is to focus on the literature, revealing all aspects of meaning. Multimedia oral interpretation could accomplish this in unique and vivifying
ways. One important characteristic of multimedia is its ability to stimulate the use of synesthesia. The various media affect every sense, and the senses must interact and work together. In Martin Birnbaum's opinion, an experience with literature that involves as many senses as appropriate will result in greater understanding and enjoyment. When audience members are actively involved with the performance—not just passively receiving—it is logical that they will feel a more personal involvement with the literature. The use of cool media, interspersed with hot media for effect, will stimulate the audience with their inherent qualities to become actively involved through the use and interinvolvement of their senses.

Many types of literature would profit from this intensification of sensory impressions. Birnbaum cites poetry, for example, as literature which affects the senses as well as the intellect. The first experience of a poem is, in fact, probably sensual. Other literature, like prose fiction, would benefit from increase sensual experience. In fact, all literature depends on its sensory appeal, so the increased sensory experience of multimedia could be applied to almost any type of literature. Of course, there are types of literature which do not appeal primarily to the senses. In some cases, the literature is written so that sensual involvement is depressed while intellectual involvement is heightened. Brecht's alienation literature is an example. Use of multimedia for this type of literature probably would not be advisable.
Multimedia oral interpretation also has the exciting advantage of being able to present the visual aspect of literature. As early as the ancient Greeks, the visual appearance of poetry has had a role in its interpretation. Birnbaum reports that poetic illustration has been used by the late medieval English poets, metaphysical poets, and emblem writers. Also, modern poets like e. e. cummings and the concrete poets employ the visual characteristics of the print to present much or almost all of the meaning in a poem. Multimedia can reveal the meaning inherent in the sight of a printed poem. Multimedia devices can also illustrate the important visual structure of conventional poetry. Indentation, stanza length, capitalization, and centering on the page can be presented visually so that their significance to the poetry is communicated.

Another advantage of multimedia oral interpretation is that both the visual and aural elements of a performance can be closely controlled. Visual and aural interpretations can be set, and subsequent performances will result in the same visual and aural experience.

Of course, disadvantages of multimedia oral interpretation include the possible impression of a mechanical, de-humanized performance. Even though live human error is eliminated, live human creativity is also eliminated. Creativity goes into the preparation of a multimedia performance, but the spontaneous creativity of a live reader is lost. Also, the devices of multimedia have no way to adjust to different audiences and situations. Once the visual and aural elements are set, there
is no way to adjust subtly their interpretations during a performance.

The most crucial consideration in using multimedia for oral interpretation is to be sure that the media do not overwhelm the literature. The goal is to present an experience of the literature—not an experience of media devices. It would be very tempting to use the performance as a showcase for the media and the tricks they can do. This temptation must be controlled if multimedia is to have any valid place in the oral interpretation of literature. The media must support the literature; they must not be the sole and primary attraction. Media special effects can be used as spice—a little goes a long way. If the audience leaves the performance thinking about the thrilling effects of the media, then too little emphasis has been placed upon the experience of the literature.

Media can be used to present the literature in several different ways. Of course, they can be used to present the text itself. A video tape unit could present the visual print, emphasizing important words or phrases with their color, size, or time value, while also presenting the literature aurally through the recorded voice of a reader. Or illustrative or iconic slides could be used to accompany the aural rendition of a story.

Media can also help create the moods of the literature. If the mood is chaotic, multiple use of visual and aural media would scatter the audience's attention and produce an anxious, chaotic mental state. If the mood is peaceful, media activity
would be reduced. Music and color are powerful mood-producing media.

Media can suggest symbolism. Objects of significance, like a sword or rose can be projected by slides while sound effects like marching soldiers or nature sounds are played. Iconic visuals can illustrate symbolism in a poem or story. Media can make the symbolism in literature more apparent.

Media use can also underscore the meaning of the literature. The narrative development can be emphasized by revealing elements of structure through media. Balance between narration and dialogue can be emphasized by having one medium do narrative and another do the dialogue. Foreshadowing could be illustrated through the projection of significant words or pictures. The reoccurrence of imagery could be clarified by repeating media images and sounds.

The personalities or function of characters can be revealed with media. An evil character could be portrayed with characteristic colored light. Or, when a character speaks, a visual summation of his character, like greedy or honest, could be projected to reinforce or clarify the aural message.

When deciding which medium to use for a specific purpose, the medium's hotness or coolness should be considered. The literature itself may be hot or cool. Literature which is totally linear, sequential, and logical probably would best be served by hot media. Literature which is non-linear, non-sequential, and whose logic is not immediately apparent probably would be appropriate for cool media.
The hotness or coolness can vary even within the literature. Minor themes in the literature can contrast with the classification of the major theme. Characters can also be hot or cool. Sympathetic characters would be enhanced perhaps by the intense audience participation afforded by cool media. Conversely, unsympathetic characters can be portrayed with hot media. The narration may be hot; the dialogue may be cool. These classifications should be reflected in the choice of media.

Multimedia devices can enrich an oral interpretation performance. The disadvantages of multimedia can be overcome with a little effort since the advantages to oral interpretation are so abundant.
NOTES


2Facts About the Ampex VR-1500 Portable Video Tape Recorder (Redwood City, California: Ampex Corporation, Video-Instrumentations Division, undated), p. 2.


4Coger and White, p. 92.

5Hunton D. Sellman, as cited in Coger and White, p. 92.


9Seldon, p. 381.

10Many, p. 3.


13Youngblood, p. 389.


15Youngblood, p. 358.
16 Leland Roloff, lecture in class entitled "The Interpretation of Literature Through Media" (Evanston, Illinois: Northwestern University, Fall, 1973).

CHAPTER III

MIXED-MEDIA

Introduction

"Performers and media share in the transformation of literature" in mixed-media. Both the performers or readers and the media devices are directed to present the literature in the best possible fashion. Mixed-media oral interpretation focuses on creating a literary experience; readers and media are the tools for achieving this goal.

The number of readers and the number of media devices used can be any amount, as long as the literature is featured in a desirable way. Also, readers and media can be used in varying proportions. A performance might have several readers with only one media device. Or, a single reader could be assisted by multiple media devices. The relationship between readers and media must be kept in balance, however. The contribution of readers or media to the revelation of the literature must warrant their proportion of use in the performance. For example, if media devices are used merely to illustrate a few portions of the text, the media used should be small in number and relatively simple in effect. On the other hand, if media devices carry the burden of the performance of the literature, with a few readers to assist, then a director would
be free to use as many complex media as desired. As long as attention is not diverted to supporting elements of the performance through a mishandling of the ratio between use of readers and use of media, mixed-media oral interpretation performances can do justice to the literature.

Mixed-media is the most common type of media production. Very many mixed-media shows have been produced by advocates of oral interpretation in recent years. These shows have ranged from the very simple to the extremely complex and experimental. Some directors probably have not realized that they were indeed practicing mixed-media when they interpreted their chosen text through readers and one media device like slides. In fact, any performance which uses readers and media devices to any degree constitutes mixed-media. The term "mixed media" is not too well-known at present, but the theories and practices of mixed-media are being rapidly recognized and employed by the leading authorities in the oral interpretation field.

Aside from being practiced unknowingly, mixed-media is the most popular and widely-used of all the types of media productions. People have felt confident to try mixed-media because it--more than multimedia or intermedia--utilizes the traditional methods and theories of oral interpretation. Directors feel they are in safe, familiar territory because they can take a conventional oral interpretation performance and merely add media devices as spice whenever and wherever desired. This is a perfectly valid way to use mixed-media.
The only danger involved in this "sprinkling" technique of media use is the danger of upsetting the balance between the amount of media use and the amount of media contribution.

Mixed-media can use all the conventions of oral interpretation such as focus, blocking, staging, and suggestion. In addition, certain conventions of media should be followed. Most of these media conventions were discussed in the preceding chapter on multimedia, but additional media practices will be outlined in this chapter as well. The role of the audience is identical in both mixed-media and oral interpretation. Oral interpretation persuades audience members to use their imaginations to the fullest in order to create their own visualizations and interpretations of the literature. The viewer has an important part in the performance; he, in effect, perceives the stimuli offered by the literature, readers, and media and concocts his own personal meaning for the literature. Mixed-media also stimulates viewers to participate in the creation of personal significance. The media devices stimulate the unconscious use of synesthesia which freshens and vivifies perception; the amount of synesthesia derived from a medium depends on its relative coolness. Mixed-media and oral interpretation share the goal of offering a unique, valuable experience to audiences. The literary experience possibly could be improved with the gift of synesthesia that mixed-media offers to oral interpretation.

Although mixed-media oral interpretation may prompt audiences to respond deeply and emotionally and to participate in
the formation of meaning, an overt physical response is not encouraged. The audience must not join in the physical creation of the performance; the mode is presentational. The audience's role is to be a mental participant—not an actual one. Often the mood of a performance is so delicate, sensual, and cerebral that an attempt by a viewer to enter into the performance more fully would shatter the mood. However, it is highly unlikely that such would occur because the effect of a mixed-media oral interpretation performance should not motivate extreme physical reaction.

Types of Media

All of the media used in multimedia productions are applicable also to mixed-media. There is no restriction, though, that both the visual and aural elements of a performance be transmitted by media devices. Visual and aural media may be used alone or combined. There is no limit to the number of media devices which may be employed. For example, one video tape may accompany readers, or film, audio tapes, slides, and electronic music may be used together to supplement the performers.

There are, however, elements or media, excluded from multimedia, which are included in mixed-media. These additional media are available due to the fact that live human performers are welcome in mixed-media. The live readers and the media mix their various effects in pre-determined proportions to produce an experience of the literature. The additional media are: readers, dance, and live music.
Readers

The readers used in a mixed-media performance follow the same principles governing expression and action as in traditional oral interpretation. Conventions regarding interpretation, rehearsal, staging, blocking, use of focus, use of choral reading, etc. would be adhered to. The primary difference between the role of the reader in oral interpretation and the role of the reader in mixed-media has to do with the inclusion of media devices in the mixed-media oral interpretation mode. The combining of readers and media results in unique situations which should be examined for their significance to oral interpretation.

Usually in performances, the media support the readers. The performers interpret the literature orally while the media supply a background effect to enhance the reading. In these cases, media supply illustrative pictures or sounds, or they supply symbolic or mood-stimulating impressions. Media use would naturally be limited; only certain portions of the literary text would truly benefit from the use of media. It should be realized that media have a powerful potential for attention-stealing. The media should support the readers—not upstage them. A considered, intermittent use of media is best for this type of performance where the readers are of primary importance.

However, in some mixed-media performances, readers play a secondary role. The media are of primary importance; they interpret the literature aurally and visually. For example,
a poem could be recorded on audio tape, with accompanying illustrative slides, while performers enact a symbolic dance related to the poem. Another example would involve the intermittent use of performers. Most of the time, the media would be used exclusively in the performance, but occasionally a reader would enter and perform to serve as support for the media. For example, a poem, like "Cracked Record Blues" by Kenneth Fearing which is primarily visual and aural with few references to humans, could be performed with media using readers for occasional support. The literature could be recorded on audio tape, while other media provide visual stimuli; the readers would represent the aspects of human beings when they are mentioned.

Both the visual and aural qualities of readers do not have to be used concurrently. Either the visual or the aural aspects of readers may be exploited at a single time. Readers may contribute their visual images, while remaining dumb, throughout a mixed-media performance. On the other hand, readers may be out of the audience's sight while they are perhaps reciting the literature or chanting a lautbild.

At this point, it should be apparent that readers are considered as media devices in mixed-media. Just like video tape or slides, readers are considered in relation to their capabilities for projecting visual or aural stimuli. Because of the nature of mixed-media oral interpretation these readers as media can be very special or rather insignificant depending upon the emphasis of the production. It seems necessary then to analyze
readers according to McLuhan's hot/cool classification in order to determine their capacity for stimulating synesthesia.

A reader is a cool medium. A person's aural impression and visual image are both very cool. Human speech "is a cool medium of low definition, because so little is given and so much has to be filled in or completed by the audience." The impact of the human voice also affects all the senses dramatically. Thus, the aural characteristics of readers promote synesthesia. Although McLuhan is silent on this particular subject, this writer feels that the visual image of a reader also has a cool medium's effect. The human image is one which contains much information. The human visual image is interesting to audience members, so they will probably scan it repeatedly as with cool media. In this writer's opinion, people as media are more cool visually than electronic media.

The readers and the media can interact or be isolated as the director wishes. If media and performers function independently the resulting effect will be of distance and aloofness between the media. No interaction occurs between reader and media; thus, they can have a paratactic relationship. Usually this type of relationship emphasizes the supportive role of media. Of course, on the other hand, media and readers can have interplay. A reader may observe and react to the different media devices. For example, a reader, enacting a character, may use on-stage focus to look at slides which illustrate certain features of the literature; the reader would react in-character
to the slides as he would react to another reader. Reactions between readers and media also can be demonstrated through the use of off-stage focus. This close relationship between reader and media reinforces the effect that the media are an integral part of the performance, not just special effects.

An even closer relationship can exist between the performer and media. Visual images can be projected onto the performer himself. In this case, the performer functions as a live motion picture screen. Words, images, or colors can be projected with interesting results. Also, the performer's image can be projected so that both the live performer and the illusion of the performer can interact. This technique, called film-stage, was developed by Robert Whitman. It is the "simultaneous contrasting of an actual performance with its 'real' projected image, so that the live performer interacts with his movie self." Whitman uses film to achieve this, but it seems that a satisfactory effect could also be gained through the static images of slides and opaque projectors.

Dance

Dance is a medium which is totally dependent on the presence of the medium of live human beings. For this reason, dance is excluded from multimedia performances but included in mixed-media. Dance is a vital medium of communication. Throughout the ages, men have sought to communication emotions and ideas through physical action. This attempt to
communicate finally culminated in speech, but the meanings attached to physical movements still linger. The motions of dance communicate unconsciously to all people. Dance is "predicated upon the natural reactions of the body instrument to its environment."4

Dance is a cool medium. Not only does it employ the cool medium of human beings, but also the movements stimulate multiple sensory awareness. A viewer of dance is stimulated to use synesthesia. Through empathy, the viewer's muscles, intellect, emotions, and senses respond to the visual picture. Sylvia Ashton-Warner, who used dance as a creative educational technique, refers to Plato as saying that dance is the "one complete expression involving the faculties on all levels, spiritual, intellectual, and physical."5

Leslie Irene Coger describes one successful use of dance in mixed-media performance. In "Lament for a Matador" by Lorca, "a dancer symbolically danced the bullfight and, on the lines describing the blood on the sand, let her black, red-lined cloak sink to the floor, red side revealed."6 Other examples of the possible use of dance are: a performer doing a symbolic dance to the accompaniment of a recorded poem on audio tape, a dancer saying the words of a poem while mood-producing music is played, and a group of dancers symbolically acting out a violent prose scene in dance.

In oral interpretation, the use of much physical activity to act a scene is not usually effective. With dance, performers can effectively present a physically active scene by
using symbolic, stylized movements. This cuts down on the amount of activity without sacrificing the impact of the meaning. Dance can also be used in difficult scenes, such as seduction scenes. At the Texas Tech Oral Interpretation Festival in October, 1973, Connie Corbell Meadows directed a performance of Kurt Vonnegut, Jr.'s "Welcome to the Monkey House," under the supervision of Helen Schafer. In this production, the seduction scene was performed using stylized dance. The result was a tasteful, sensitive portrayal of a difficult subject.

Dance can be used to illustrate scenes, to establish a mood, to project meaning symbolically, and to reinforce the rhythm of the literature. Some poetry, like Vachel Lindsay's poetry, has such a pronounced rhythm that performers can dance to it. Even if the rhythm of literature is not obvious, the rhythm written into the literature by the author can be magnified and brought out by dance. The underlying rhythm of both prose and poetry can be illustrated by the various subtle nuances in dancing.

**Live Music**

Live music is another medium which, of course, relies on the inclusion of human performers in mixed-media. Live performers of music are extremely valid and valuable in mixed-media productions.

The same hot/cool classifications of the recorded music of multimedia apply to the live and recorded music of mixed-media.
Styles of music like baroque and classical which follow established policies of harmony, structure, and development are hot. Music like jazz, improvisational music, dissonant music, and contemporary experimental music is cool.

Live music is a potent mood-producing medium. The music can either support the mood created by the literature, or it can create a mood by itself. The use of pre-show music often accomplishes this purpose. Live music can also underscore the rhythm of the literature much the way dance can. Another important role of music is to help set the pacing of a performance. Fast scenes may be accompanied by presto or allegro music; slow scenes may receive largo accompaniment. Since the readers would be affected by the tempo of the music, their velocity of interpretation could be influenced or controlled by the music.

With live music, one has the choice of using either vocalists or instrumentalists. Vocalists have the advantage of being able to sing the words of the literature. A poem could be interpreted through song. McLuhan feels that "song is the slowing down of speech in order to savour nuance."6 It is conceivable that an entire performance could be presented through song. However, if the literature is to be presented in this way, the singers must articulate clearly and recite in absolute unison so that the words are not obscured. With or without words, song can also be used intermittently during a performance to emphasize scenes or to enhance the mood. In this case, song would be a supportive medium.
Live instrumentalists can also be used intermittently to support the literature, but it would be rather ridiculous to suppose that live instruments could carry out the role of a primary medium in interpreting literature. The reason for this is that, of course, instruments cannot articulate the words of the literature. However, live instruments can effectively enhance the mood, rhythm, and pace of literature.

Live instrumentalists share with vocalists the advantage of adaptability that recorded music lacks. Performers of live music can react to and adapt to the unpredictable occurrences that are common in performances. If a reader loses his place in the script or if whole sections are inadvertently skipped, live instruments and vocalists can perhaps cover up the mistake. Also, the tempo of live music can vary according to the mood of performers, the audience, and the situation.

Live instrumentalists can be used for their visual qualities as well as their aural qualities. "The Old Violin" is a poem which could benefit from the visual appearance of a violinist. The amount of literature which could benefit from this technique is not extremely large. Also, the likelihood of finding good readers who can play instruments like the violin is rather improbable. However, if the situation arises and the musically-talented readers are available, this technique would be beneficial to employ.

In addition to its other functions, music can be used to symbolize characters or themes of the literature. This technique is most apparently used in television serials. The
entrance of a certain character is heralded by the sound of his theme song. Reoccurring love scenes between two characters are often accompanied by characteristic music. In this way, music can emphasize the structure of literature.

Conclusions

As with multimedia, the most important thing to remember in mixed-media oral interpretation is that the emphasis must be on the literature. The literature is the most important part of the performance. The value of media devices is merely how well they present the literature. Therefore, media devices must support or serve the literature; they must not overwhelm it. Judith Wray, who experiments with mixed-media, said at the Western Speech Communication Association in 1968 that "if audience members talk more about the slides, music, dance and fail to talk about the poetry, then the program has failed." 7

Another important thing to consider is whether or not the performance of the literature would be improved by media. Some literature probably would not benefit from the techniques of mixed-media. Of course, actual experimentation is the best test of media's effectiveness; however, there are also some principles of mixed-media which clarify the problem of when to use media. Barbara Kaster feels that mixed-media should be used with current literature which "reflects a sense of chaos and randomness." 8 So, when the literature has qualities of simultaneity, randomness, and disorder, the use of media would help to bring out these qualities.
Literature which has high sensory appeal could also be performed with mixed-media. Media have tremendous power to affect the senses, so the stimuli in the literature could be heightened by media. With synesthesia, mixed-media would be applicable to literature which depends on a high level of audience empathy and involvement. The use of synesthesia could persuade the audience members to relate more fully to the literature. Media have a potential for visual and aural representation, so they would be good to use with literature which has a great deal of visual or aural appeal. Concrete poetry or literature with many sound effects would fall into this category.

If the decision has been made to use media in the performance of the literature, then other decisions should be considered. Probably the first decision would be whether to use readers or media as the primary vehicle for interpreting the literature. The de-humanizing quality of media would influence this decision. If the literature is dependent on characters and interaction between characters, then readers should be primary. If the literature's appeal is mainly sensual, visual, or aural, then the media could be primary.

Another decision involves the use of hot or cool media. As noted earlier, within a piece of literature, some parts may be cool while other parts are hot. Characters can also be hot or cool depending on their personalities or styles of speaking. In general, cool media, such as video tape, audio tape, and slides, should be used for portions of the literature
that are cool: film, film strips, or radio should be employed for hot segments.
NOTES


CHAPTER IV

INTERMEDIA

Introduction

Intermedia first came into being in the early 1960's. It originated with the birth of the Happening. Several artists, who were all associated with the Reuben Gallery in New York at one time or another, were individually inspired to create a new art form: The Happening. These men, Allan Kaprow, Michael Kirby, Robert Whitman, Jim Dine, Red Grooms, Claes Oldenburg, and others, were acquainted with each other and knew each other's work, but each man experimented with his own concept of Happenings.1 Allan Kaprow, the most well-known inventor of the art, bestowed the name of "happening" on the new art form.

Kaprow and the others wanted to expand the possibilities of art. So, they were not concerned with previous rules and traditions. They did not form any distinct intellectual theory of what Happenings or theatre should be. They experimented, and from these experiments came the innovative principles of Happenings.

Although every field of art seems to have had an influence in the formation of Happenings, painting appears to be the art which had the most influence. Kaprow says that "his own route
to Happenings . . . was through 'action collage'--not the making of pictures but the creation of a pictorial event." In the late 1940's and early 1950's, the emphasis in painting began to shift from the finished product to the act of creation itself. Artists were concerned with the creation process; they started trying to record movement rather than visual pictures. In this way, "action painting" was born. Painters also wanted to move beyond the limitations of a two-dimensional picture. Environments were developed, which were paintings moved out into the space of a room. When action and movement were added to the environment-painting, the painting became a Happening.

All of the men who were involved with the original Happenings were visual artists, and Richard Kostelanetz feels that the precedents of Happenings "exist in the four great avant-garde movements of early modern art--Futurism, Dada, the Bauhaus, and Surrealism." However, the most prominent practitioners of Happenings agree that most of the debt is due to Surrealism. Surrealism deals with manifestations of the unconscious and with dreams. One of the characteristics of Happenings is that they deal with repressed urges in an indirect or symbolic manner. Michael Kirby feels that "the revelation of repressed sexual material, often in symbolic ways, is a common characteristic of dreams; the symbolic or oblique treatment of sexual material, a frequent Surrealist concern, is central to many Happenings."
The German Bauhaus of the 1920's developed performances that were quite similar to Happenings. Although they were very different in style, the Bauhaus performances were based on theories which were also employed in Happenings. Like Happenings, the Bauhaus performances rejected the encumbrance of logic and literary forms. Also the Bauhaus tended to "dehumanize" their performers; this is related to the non-matrixed performers in Happenings, according to Kirby.7

Throughout the 1960's, Happenings were performed by their individual proponents. People like Michael Kirby, Allan Kaprow, John Cage, and Richard Kostelanetz continued to experiment with Happenings, and, over the years, these men formulated their own concepts, rules, and regulations of Happenings. They even differed in what they named their art; Happenings, The Theatre of Mixed Means, Events, and Ceremonies—-as well as many others—are all names used for this art. In this way, through independent experimentation, the original concept of a Happening evolved into the field of intermedia. The name intermedia is used here as a term which encompasses all the manifestations of the art.

Because each intermedia artist has his own concept of his art, there is no definition available for intermedia which would satisfy and reconcile all the types of intermedia. For this reason, the theories of the most prominent artists will be examined individually. Then, from the theories of these men, generalizations will be made regarding the characteristics of intermedia.
Types of Intermedia

Gene Youngblood uses the Intermedia Systems Corporation's definition of intermedia in his discussions of the subject. This corporation, composed of intermedia artists and behavioral scientists from Harvard, defined intermedia to include "the simultaneous use of various media to create a total environmental experience for the audience. Meaning is communicated not by coding ideas into abstract literary language, but by creating an emotionally real experience through the use of audio-visual technology." Youngblood describes several performances which, he feels, qualify as intermedia. These performances include those which are presented exclusively through audio-visual technology and those which employ media and human beings. Although there is some confusion about whether or not human performers are admissable, all the intermedia examples given by Youngblood stress the purpose of creating an environment. Youngblood feels that intermedia environments "turn the participant inward upon himself, providing a matrix for psychic exploration, perceptual, sensorial, and intellectual awareness."

Youngblood also cites the Kinetic Theatre of Carolee Schneemann as an example of intermedia. Kinetic Theatre is Schneemann's interpretation and development of the Happening. This type of intermedia uses performers and various media to bombard the audience with sensory impressions. No narrative or literary language is used; the audience must perceive the meaning of the performance through the sensual stimuli alone.
Schneemann tries to create a vital, immediate environment which would stimulate the audience to encounter their personal and cultural practices. By encountering these ingrained ideas and habits in a unique way, the audience, it is hoped, will understand or vary these habits.¹⁰

Another avid proponent of intermedia is Michael Kirby. He prefers to call his art "Happenings." Kirby thinks that Happenings can be described as "a form of theatre in which diverse elements, including nonmatrixed performing, are organized in a compartmented structure."¹¹ According to Kirby, the intermedia performers must not be bound by a matrix of character, time, or place. In other words, they do not act out a story through the presentation of a character. Performers in a Happening do not act anything; they merely play themselves. The structure of a Happening must be compartmented or insular, according to Kirby. Compartmented structure is based on the arrangement of units or "scenes" within the Happening. The compartments can occur simultaneously or sequentially. Also, the units are independent; no information is passed from one compartment to another.

Kirby also describes a form of the Happening which is an Event. Events are short and simple; they are equal to, formally, a single unit or compartment in a Happening.

Richard Kostelanetz is another man who has studied and experimented with intermedia over the years. He refers to intermedia as The Theatre of Mixed Means. Within this field, he discerns four different genres: pure happening, staged happening, kinetic environment, and staged performance.
Kostelanetz feels that pure happenings have indeterminate action. The director usually has some general purpose in mind, but the action and identity of the performers are only vaguely outlined beforehand. The script is purposely undefined and inexact so that unexpected events may occur at any time. The performers are given a task to do; it may be anything from sweeping the floor to singing a song. Performers have complete freedom to improvise the details of their actions. They can sweep fast or slow; they can sing any song. However, the performers do not have total freedom in that they are assigned a task to do. This is why pure happenings are termed indeterminate rather than improvised. Kostelanetz further points out that a pure happening has no definite length of time. It can last one minute or a day, depending on the whim of the participants. Pure happenings also demand unlimited and undefined space, according to Kostelanetz. The performance surrounds and integrates the audience, letting it become part of the happening. Few pure happenings are performed in traditional theatres, says Kostelanetz, which would limit the space. This would also impose a sense of focus on the performance. Pure happenings provide no single focus for the audience's attention. The media used encourages the audience to be omni-attentive—to employ multi-focus. Kostelanetz reports that many pure happenings have been performed outside, where space is unlimited and focus is undefined.

Kostelanetz thinks that a staged happenings is quite similar to a pure happening except in its use of space. The
action is indeterminate, performers have freedom to improvise, and there is no restriction on the duration of time. Seldom is one performance of a staged happening similar to another one because the flexible script and the effect of chance ensure no duplication. Kostelanetz affirms, however, that staged happenings do employ a definite space. They are usually performed on theatrical stages, and generally the audience is physically separate from the performers. The audience's role is less to participate than to observe in a staged happening.

Another genre of intermedia, according to Kostelanetz, is the kinetic environment. These performances are more closely planned than either pure or staged happenings. They are open in time, but the space is rigidly defined. The performers are given instructions; they cannot improvise on their duties, they must simply carry them out. Though closely controlled, kinetic environments place great emphasis on the participational attention of the audience.

In Kostelanetz's staged performance, the elements of time, space, and action are fixed. The space, time, and major actions are predetermined by the director, and the role of the audience is observational. It may appear that staged performances are nothing but traditional theatre. However, Kostelanetz's staged intermedia performances use various media to communicate, whereas, traditional theatre depends mostly on speech. Kostelanetz reports that most staged performances employ no words. When these performances do use language, the words are isolated with no syntactical correlation.
Kostelanetz compares his four genres of intermedia in this way:

<table>
<thead>
<tr>
<th>Genre</th>
<th>Space</th>
<th>Time</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>pure happening</td>
<td>open</td>
<td>variable</td>
<td>variable</td>
</tr>
<tr>
<td>staged happening</td>
<td>closed</td>
<td>variable</td>
<td>variable</td>
</tr>
<tr>
<td>kinetic environment</td>
<td>closed</td>
<td>variable</td>
<td>fixed</td>
</tr>
<tr>
<td>staged performance</td>
<td>closed</td>
<td>fixed</td>
<td>fixed</td>
</tr>
</tbody>
</table>

Richard Schechner is a student of intermedia. He has analyzed many performances of Allan Kaprow, Michael Kirby, John Cage, Robert Whitman, and others. From the results of his studies, Schechner has discerned three kinds of intermedia: the electronic event, the free-for-all happening, and the ceremony. Schechner feels that these intermedia performances share two purposes. One purpose is to re-vitalize common experiences of life; dulled sensibilities, ingrained habits, and everyday sights are given new meaning. Schechner reveals that the other purpose of intermedia is to experiment with modes of perception. These performances aim to make the audience aware of its environment; they try to give the audience a perceptual education.

Schechner's electronic event is primarily technological. The most sophisticated form includes the use of electronic music in the created environment. Schechner feels that discotheques are electronic events, in which the audio-visual environment is accompanied by the indeterminate actions of the dancers. Schechner believes that this type of intermedia has a lack of human intentionality.
Schechner's free-for-all happenings are indeterminate in action and time. The director has a rough idea of what should occur in the happening, but performers are given only simple directions to perform certain tasks. They are free to improvise details while fulfilling their duties. The major actions are roughly pre-determined, but the actual happening may change as it is performed.

The ceremony is not as impersonal as an electronic event nor as uncontrolled as a free-for-all happening, according to Schechner. Schechner reports that Kaprow, Kirby, and Whitman produce many ceremonies. This type of intermedia endeavors to ritualize many aspects of modern life. The performers are instructed to do certain things; they are forbidden to improvise on these instructions.

Richard Schechner also recognizes the art of environmental theatre which he feels is an outgrowth of intermedia. Environmental theatre performs scripted drama through the use of intermedia techniques. The director may tamper with the logic and sequence of the play in any way that he wishes; the aim is to revitalize drama. Schechner says that one does not do the play as it was originally intended to be performed. Instead, one analyzes the themes of the script to find the most important and interesting elements. Then one plans an intermedia performance which would reveal these elements to an audience in a vivid, stimulating way. Schechner offers several axioms for guidance in performing environmental theatre: "1) All the space is used for performance; all
the space is used for audience. 2) The theatrical event can take place either in a totally transformed space or in 'found space.' 3) Focus is flexible and variable. 4) The text need be neither the starting point nor the goal of a production. There may be no text at all. 14

Characteristics of Intermedia

Although the authorities in the field have different concepts of intermedia, they do agree with each other on various aspects of intermedia. The opinions of these men on the characteristics of intermedia will be compared in the following discussion.

The Role of the Performer

Kirby, Kostelanetz, and Schechner agree that the intermedia performer's role is quite different from the role of a traditional performer. Kirby explains that the performers of intermedia are not expected to assume a character; they merely do tasks and are free to display their own personalities. In conventional drama, the performer always acts within a matrix of time, character, and place. The actor might also add character detail or react to the matrix of the set or information structure. The intermedia performer is non-matrixed. While occasionally exists and entrances are closely controlled, the performer's actions in carrying out his task are not bound by matrices of time, set, or information structure. In addition, he does not work to create anything. The act of creation is done by the director when
he plans the ideas of the tasks. These non-matrixed actions are not without meaning, however. Much of the acting in intermedia has symbolic significance. Religious rituals and bullfights are examples of non-matrixed performances which have meaning and symbolism.  

Schechner adds that in many intermedia performances the actors are just as important as the physical aspects of the show. Actors are considered as just one of the various media employed to create the intermedia environment. Each medium has the same relative importance as any other medium. Therefore, the performers may be considered as "mass, volume, color, texture, and movement—not as 'actors' but as parts of the environment." 

**The Role of the Audience**

Kostelanetz, Kirby and Schechner also concur in their theories about the role of the audience in intermedia performances. Intermedia demands participation from the audience, whether it be mental or physical. Kirby thinks that the environment created by various media draw the audience into it, altering the traditional performer-audience relationship in an artistic way. Kostelanetz thinks that intermedia demands a personal and actively involved perception from the audience. The performance may be confusing and illogical to the audience; however, through heightened perception, the audience must make order out of chaos. Schechner reports that in many instances, the audience is inspired to join the performers. All these
men agree that the audience should be actively involved with the performance and that the audience members are left to themselves to assign meaning or significance to the performance.  

**Use of Space**

One use of space in intermedia is directly related to the audience-performer relationship; therefore, Kirby, Kostelanetz, and Schechner share the same ideas about this particular use of space. Schechner serves as spokesman for the group in reporting that intermedia rejects the use of fixed seating for the audience which is separated from the performance. Instead, the audience usually stands around the performers, or else joins in among them. In this way, body contact between the performers and audience can happen naturally, and the environmental experience becomes one of sharing. Each scene or event in an intermedia performance can either contract into a small area or expand into all the space available. 

Schechner also discusses the use of found space as opposed to the use of transformed space. Found space is a space, area, or environment which is used as it is found originally; no attempt is made to tamper with the qualities of the space. Transformed space is space which has been changed from the original. The use of props, sets, and scenery is the common method for transforming space. Schechner thinks that the use of found space helps to create an
emotionally real experience for the audience. For example, if the environment of a post office is desired by a director for its contribution to the meaning of a performance, then the performance is held in a real post office. Schechner provides these characteristics of found space: "1) The given elements of any space--its architecture, textural qualities, acoustics, and so on--are to be explored, not disguised; 2) The random ordering of space is valid; 3) The function of scenery, if used at all, is to point up, not disguise or transform, the space; 4) The spectators may suddenly and unexpectedly create new spacial possibilities."19

**Use of Focus**

The use of focus in intermedia is another area where Kirby, Kostelanetz, and Schechner are in agreement. Schechner points out that intermedia uses multi-focus. Multi-focus is related to the concept of a three-ring circus. Things happen simultaneously and independently in each ring in any sequence. No matter how avid a circus fan, no spectator can see everything that is going on. Unlike a three-ring circus, however, is the tendency for intermedia events to occur over, under, or in back of audience members.

Schechner states that intermedia also uses local focus. Certain events are placed so that only a few members of the audience can see or participate in them. Other viewers may not be able to see all of the event, or they may be unaware of its existence. These scenes with local focus, Schechner
feels, are brought very close to a few audience members. Therefore, the impact is greater. Also, for those people who are not included in the local focus event, "the moments of local focus are breaks in the action when they can recapitulate what has gone on before or simply think their own thoughts."\[20\]

**Use of Structure**

The use of focus in intermedia relates to the type of structure employed: compartmented structure. Apparently, Kirby is the only one of the men who were studied who has a definite theory on the structure of intermedia performances. Kirby explains that the basic unit of structure in intermedia is the event or scene. These events are arranged in an insular or compartmented manner to form the whole intermedia environmental experience. Kirby states that "compartmented structure is based on the arrangement and contiguity of theatrical units that are completely self-contained and hermetic. No information is passed from one discrete theatrical unit--or 'compartment'--to another. The compartments may be arranged sequentially . . . or simultaneously."\[21\]

**Use of Literature**

Schechner, Kirby, and Kostelanetz feel that literature is not very important to intermedia. Kirby states that intermedia does not use a plot or story structure, so it has no use for the cumulative effect of narration or dialogue. Also, many performances are non-verbal. When words are used, they
are not used in a conventional way and are rarely of primary importance. Words are used in many performances simply for their verbal effect. Syntax is sometimes completely abandoned in word sequences. Kostelanetz further points out that when narrative is used, it is used as a convention rather than as a major method of revealing the meaning of the performance. The meaning is more aptly revealed through the reoccurrence of specific actions of symbolic imagery.

However, Kirby identifies several production which conflict with his assertion that intermedia is non-literary. He claims that happenings have a literary tradition because much literature, especially poetry, has had a formative influence on intermedia. The tendency in modern poetry to rely on implication and structure by association, Kirby feels, was a precedent for the creation of the happening. Kirby also mentions the use of the stream-of-consciousness monologue in many happenings.

Conclusions

In relating the art of intermedia to the art of oral interpretation, one immediately runs into a seemingly insurmountable obstacle. The two fields differ greatly about the use and theories of literature. In intermedia, literature may be one of the media used, but it is rarely of primary importance. In oral interpretation, literature is crucial. It is the very essence of the art. In oral interpretation performances, the literature is the most important
element—it is of primary significance. Oral interpretation's goal is to make the literature come alive through oral expression and to transfer contagious appreciation of the literary experience to the audience. Of all the tenets governing the practice of oral interpretation, the most basic and compelling is to feature the text. To suggest that the principles of both intermedia and oral interpretation could be reconciled in performance seems almost heretical—if not impossible.

However, if one is open-minded about it, the theories and practices of intermedia could enrich oral interpretation in certain ways. Certainly both fields agree in their goals to involve the audience to a high degree. The intermedia audience must form meaning from the performance; the meaning is not spelled out. The oral interpretation audience must also participate to form meaning from a performance, although probably to a lesser degree. Oral interpretation encourages the individual audience members to "fill in the blanks" which are purposely left to their imaginations. The suggestive style of performance omits many details which the viewers are free to imagine in any way they choose. Oral interpretation, as theatre of the mind, stimulates the audience to participate freely and extensively with imagination.

Perhaps certain oral interpretation performances would benefit from incorporating selected intermedia techniques, such as the use of found space, multi-focus, and local focus. Perhaps, if strict adherence to the rules of interpretation could be forgotten for the time being, experimentation could
reveal just which theories and practices of intermedia could benefit oral interpretation. At this point, theoretical statements alone can be made. Only practical experimentation will truly indicate just what will work and what will not.

The major contribution of intermedia seems to be a new type of performance which would be a companion to Readers Theatre, Chamber Theatre, and Group Interpretation. This new type of performance could be called "environmental group interpretation." In Schechner's environmental theatre, intermedia techniques are applied to a scripted drama. It appears reasonable to suppose that the same thing could be done with group interpretation scripts. The resulting performance, however, would be extremely different from a conventional group interpretation.

Environmental group interpretation would feature the text by creating an emotionally real experience of the text. This experience would be stimulated by the environment formed from various media. A rather loose interpretation of the edict to feature the text makes a reconciliation between oral interpretation and intermedia possible in environmental group interpretation. Instead of featuring the actual spoken words of the literature as a chief medium, environmental group interpretation puts literature as an expressive medium on an equal basis with other media of expression. However, the environment or experience would always be the experience of the literature as a whole. In this way, environmental group interpretation would "feature the text."
Perhaps it would clarify the concept of environmental
group interpretation if it were linked to the French struc-
turalists' concept of literary criticism. Roland Barthes
explains this form of criticism in this essay, "The Struc-
turalist Activity." The structuralists take a unique
approach to literature. Instead of pondering the text as
in conventional criticism, they stress criticism as an activ-
ity. The goal of structuralism is to make a simulacrum of
the literature. A simulacrum is an image or representation
of something. This simulacrum illustrates or makes clear
important things which were unintelligible in the original
literature. In other words, this simulacrum makes the liter-
ature more meaningful.

Barthes states that the structuralist activity involves
two distinct steps of operation: dissection and articulation.
In dissection, one finds the mobile fragments or units of
meaning in the literature. In the case of imagery, one would
find the different examples or units of each type of imagery.
The plot, characters, etc. are also broken down into their
essential units of meaning. Once the literature is dissected,
the process of articulation may begin. This process involves
establishing rules of association for the units in order to
re-unite them into a simulacrum of the original literature.
Articulation involves deciding which units are crucial and
which are secondary; articulation involves deciding on the
hierarchy of the units. The finished simulacrum illustrates
clearly the meaning of the literature in all its aspects. It highlights the process of creation.\textsuperscript{25}

The director of an environmental group interpretation could approach the interpretation or analysis of a text in the same way as the structuralists. He would dissect the literature into its various units of meaning and then articulate them through deciding their relative importance. The director would then decide which media would best project the meaning of each unit, and he would decide upon the sequence of the units, remembering that the order of the units does not have to correspond with the original sequence of the literary work. It is interesting to note the similarity between the units of literary meaning and the compartments of activity in intermedia. The total performance would try to give the audience an experience of the entire text. This experience would be emotionally real to the audience members. Their senses would be actively involved in creating their unique impressions of the literature.

Leland Roloff, of Northwestern University, has experimented with the use of intermedia in oral interpretation much in the manner of environmental group interpretation. In his class entitled "Interpretation of Literature Through Media," students are assigned the task of performing a "happening" which features a specific work of literature. The students' productions, which this writer observed, had varying degrees of success. Some people would argue that the performances were not oral interpretation, but they did feature
the experience of the text. Audience members, when polled, commented that they felt much more close to and involved with the literature. They stated that they felt as if they had lived for a short time with all the characters of the literature. The major consensus of opinion in these audiences was that they appreciated and understood the literature deeply.

The environmental group interpretation performance of *Catch-22* by Joseph Heller was observed by this writer at Northwestern University. The apparent lack of structure in the style of this novel made it very appropriate for intermedia. Audience members were forced to assume the tasks of servicemen, and were divided into groups. At regular intervals, the groups were shuttled from one compartment of the production to another. The various compartments included activities in an officer's bar, recreation in Paris, a bomb run, and supervised drilling. The groups were herded from one compartment to the next in a seemingly endless cycle. Just as the monotony began to infuriate the audience, all the groups were assembled. In this assembly, the names of all the audience members were read from a "casualty list." In this production, the audience certainly experienced the frustration of coping with institutions which repress men's freedom. Participants also experienced the confusion and chaos of the novel.

*In Cold Blood* by Truman Capote was also performed by students, including this writer, using intermedia techniques in oral interpretation. In this production, the audience
was limited to four or five people for each performance. These people were driven to an unfamiliar apartment and were met at the door with cards describing the identity they were to role-play. The roles were Mr. Clutter, Mrs. Clutter, Nancy, and Kenny. The cards described in brief the characters of the people, but the audience was free to improvise on their behavior in role-playing.

The audience members were instructed to sit in the living room, talk, and watch television. The audience assumed they were watching the regularly scheduled program of Johnny Carson's *Tonight* program, when in reality they were watching a pre-programmed video tape. Suddenly the video taped program was interrupted, and eerie music began to play, while scenes of the living room flashed crazily on the television set. The scene switched to a man cleaning a rifle and sharpening a knife, with a voice-over of the killers talking of the plans to rob the Clutters. On cue, the "actors" turned out all the lights, and the two killers bound and blindfolded each of the audience members. Then the audience members were isolated in rooms where they were "visited" by the different events of the performance. The events included a taped conversation between the killers and a confrontation with the killers. At the conclusion, the audience members were individually escorted into the hall where they heard a rifle being cocked behind them. Next they heard a crashing sound—caused by slamming a trunk's lid—which symbolized a rifle shot.
This production simulated the experiences of the Clutters dramatically for the audience. When questioned, the audience members expressed their horror and fear created by the realism of the environment. While it may not have been the most pleasant of performances, it was extremely effective in creating an experience of the literature.

In conclusion, intermedia can serve to enhance and expand the possibilities of oral interpretation. Many applications of intermedia techniques can be suggested. It would be impractical to list all the possible applications in this chapter, but hopefully the major ones have been discussed. Persons with active imaginations are encouraged to experiment with these intermedia techniques in actual performances. No matter how much theorizing is done, the true test of effectiveness lies in experimentation with live performances. There is a scarcity of intermedia-oral interpretation experimentation at the present time, so creative research in this field would truly benefit the study of oral interpretation.
NOTES


3Kirby, p. 27.

4Kirby, p. 22.


6Kirby, p. 38.

7Kirby, pp. 32-33.


9Youngblood, p. 348.

10Youngblood, pp. 366-367.

11Kirby, p. 21.

12Kostelanetz, pp. 4-7.

13Schechner, pp. 157-164.


15Kirby, pp. 16-17.

16Schechner, p. 188.

17Kirby, p. 25; Kostelanetz, p. 8; Schechner, p. 158.

18Schechner, p. 177.

19Schechner, p. 182.

20Schechner, pp. 185-187.

21Kirby, p. 13.

23Kostelanetz, p. 9.

24Kirby, pp. 41-42.

CHAPTER V

CONCLUSIONS

Media can be valuable to oral interpretation; if used with discretion, they may help to present literature in unique and creative ways. The most important consideration in media performances is whether or not the literature is well served by the media. Media effects should never upstage the effect of the literature. If the decision is made to use media in an oral interpretation performance, then the ratio between the use of media and the contribution of media should be balanced. In other words, media should not be overused to the point that they are not effective.

The three types of media performances offer distinct advantages to oral interpretation. Along with these advantages, of course, come problems and disadvantages. However, media could be so beneficial to oral interpretation that it would be worth the effort for oral interpretation practitioners to solve the problems and cope with the disadvantages of media use.

Multimedia, using multiple media devices exclusively, is not practiced widely in oral interpretation at the present time. However, multimedia could be an exciting way to interpret the literature. Multimedia offers the advantage of complete control; production elements are pre-determined,
and their effects will not vary from performance to performance. However, this may result in a de-humanized effect, and, while the errors of human performers are eliminated, the errors of machines are not. With the further sophistication of technology, though, these problems will probably be eliminated. Multimedia is a field which has tremendous creative potential for oral interpretation. The qualities of such media devices as video tape, slides, visuals, and film can present literature effectively and uniquely.

Mixed-media is the most commonly used of the types of media performance. Media and readers combine their abilities in presenting the literature. The balance between readers and media is important in mixed-media. When readers serve as the primary method for presenting the literature, the media must serve as supporting elements. When the media are primary, the readers must act as support. The degree of interaction between readers and media is also important. Readers may observe and react to the media, or they may appear to be totally unaware of their existence. The various media which are available in mixed-media have valuable and characteristic qualities which could enliven and benefit oral interpretation performances.

Intermedia's greatest contribution to oral interpretation would seem to be the mode of performance entitled environmental group interpretation. This type of performance is a hybrid formed from both intermedia and oral interpretation. By applying intermedia techniques to group interpretation
scripts, environmental group interpretation could feature the literature in a refreshing and stimulating way. Even if environmental group interpretation is not employed, several techniques of intermedia could be used in oral interpretation to its benefit. The techniques of non-matrixed performing, multi-focus, local focus, found space, compartmented structure, and an actively participational audience could be used individually or collectively in oral interpretation performances. The incorporation of intermedia techniques could widen the boundaries and expand the possibilities of oral interpretation.

Of the three modes of media performance, mixed-media is probably the most acceptable in oral interpretation at the present time. Mixed-media is the least controversial of the modes since it employs live readers and media to present the literature, while following most of the accepted principles of oral interpretation. Multimedia and intermedia, however, follow their own principles of performance; these principles may seem rather foreign to oral interpretation at this time. However, practical applications, drawn from multimedia and intermedia, could benefit oral interpretation performances.

Media have a powerful potential for increasing the sensory appeal of productions. They also magnify the visual and aural qualities of literature. For this reason, it is theorized that literature which has a high sensual, visual, or aural appeal would benefit from media performances. It is suggested that literature which appeals primarily to the
intellect would not benefit as greatly from media performance. Concrete poetry, rhythmical poetry like Vachel Lindsay's, and much contemporary literature are examples of literature which would be suitable for use in media productions.

Media have value in their ability to sustain or create moods. They also have tremendous symbolic power. Media can make the symbolism written into literature by the author more clear to an audience. Media devices also have the capability to reinforce the narrative development, structure, imagery, rhythm, and characterizations in literature.

Because of their experimental nature, multimedia and intermedia may become acceptable in oral interpretation years after the time when mixed-media is incorporated into the field. Due to the benefits they offer, however, multimedia and intermedia may eventually become valuable, acceptable forms of oral interpretation.

This thesis has dealt with theoretical applications of multimedia, mixed-media, and intermedia to oral interpretation. To determine if these theoretical applications are valid, experimentation in these modes of performance must be done. Performances which use selected media techniques will be the true test of media's effectiveness.

Future experimentation in media oral interpretation will include, of course, actual performances following the multimedia, mixed-media, and intermedia modes of performance. After these performances are produced, reports of their effectiveness should be published, so that the literature
available on the subject of media performance may be enlarged.

In addition, future research in media theory should be done. The psychological effect of various media devices needs to be further documented. For example, the unconscious effects of various kinds of light and color probably have a significant impact on audience members. Different sounds also may affect human beings unconsciously to trigger various emotions and attitudes.

Research should also be instigated on new media developments, so that their possible aesthetic value may be determined. New developments in holography should be studied. In the future, the technology and knowledge necessary to create three-dimensional images which are suitable for oral interpretation performances will be available. Proponents of oral interpretation should be ready to employ holography when it does become available for practical use.

Developments in the computer field are also producing technology which could be used in performance. Already computers are composing pictures and making films. In the near future, it is conceivable that computers will be producing literary works of art. Therefore, the literature of the oral interpretation field should keep pace with new technological developments in computer technology, as well as in other fields.

The mode of intermedia is one which definitely warrants further research. At present, intermedia is in an amorphous
state; its theories and practices have not coalesced into a definitive form. Therefore, the progress of intermedia should be kept under surveillance, so that new developments can be examined for their aesthetic possibilities.

The true value of media in oral interpretation will probably be determined in the future. The theories of media in oral interpretation which have been expounded upon in this thesis will have to be tested in actual performances. Multimedia needs extensive exploration since its theories have rarely been tried in productions. Mixed-media is being used in contemporary performances, but the use of mixed-media in oral interpretation needs to be further sophisticated and refined. Oral interpretation scholars need to study further the merits of intermedia as related to oral interpretation. Environmental group interpretation needs to be tried in performance before it can be justified as a variety of oral interpretation. Selected techniques of intermedia, such as multi-focus and found space, should be employed in oral interpretation performances, so that their value may also be determined.

Even though the merits of media to oral interpretation will be fully revealed only in future years, at present, practitioners of oral interpretation should be aware of the different modes of media performances, and they should be receptive to the creative possibilities which media offer. In this writer's opinion, the three modes of media performance have a valid place in the oral interpretation of literature.
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