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Dispersed Digital Poetry Video Transcript

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| Visual | Audio |
| A clip of “this is how you will die” spinning | (Sounds of the game playing) |
| A clip of “the poetry cube” shuffling | (Sounds of the game playing) |
| A clip of “evidence of everything exploding” being played | (Sounds of the game playing) |
| Screen text: “This is poetry” | What do these three games have in common? Each game is considered electronic poetry, or e-poetry for short. |
| Clips of the three previous games playing | These games are specifically from Jason Nelson’s Dispersed Digital Poetry Project. |
| “This is how you will die” plays | This game is called “this is how you will die”. It is one of Nelson’s most famous creatures. It uses a code found in slot machine games to predict the player or reader’s death. The predictions are inspired from plot points found in movies and novels. |
| “The poetry cube” plays | This is called the Poetry Cube, in it the cube lets users enter a 16-line poem and those lines are placed in a multi-layered section. The buttons shift the cube, changing and recombining the poem. This seems to be one of the most recognizable games as “poetry play.” |
| “Evidence of everything exploding” plays | This creature is called Evidence of Everything Exploding. Nelson constructed this game with an intense story background. He determined historical moments or signifiers of the contemporary condition that resonated important to him. For instance, the page I’m on is the Title page for an etymological dictionary. It is to understand the origin of language and how it dominates culture. |
| Screen text: “So what’s the deal?” | E-poetry is a popular, expressive form of creativity for the average man to engage in. However, e-poetry looks and acts very differently than traditional print poetry. |
| Screen text:  1.Generative  2. Code  3. Visual digital  4. Kinetic  5. Multimedia  6. Interactive  7. Hypertext | There are many different forms that E-Poetry can take on. Jason Nelson focuses on blending these e-poetry genres by incorporating collages of poetry, images, sounds, movements, and interactions. |
| A video scrolling through Jason Nelson’s website | In Nelson’s Dispersed Digital Poetry project he has a series of interactive and creative digital poems that explore the experimental bounds of e-poetry. In an interview Nelson reports that in creating these creatures he continually finds himself pulling poems from found texts in 19th century engineering journals, old medical documents, strange maps, diagrams of computer systems, which are filled with contemporary poetry. He also says that sometimes he filters movies, radio talk shows, political speeches through speech-to-text software |
| Screen text “Why does E-Poetry matter?” | (Digital e-tech music) |
| Flashes of different Nelson’s games appear | E-poetry can build bridges between people on a level that other literary or artistic mediums cannot. The accessibility, freedom, and creativity that is involved in e-literature makes it an “every-man” type of game or artistic expression. Since a person doesn’t have to be formally trained to make code, anyone can play around with some form of code and share their work for thousands of people to see and interact with. |
| Screen text “Can games really be poetry?” | (Digital e-tech music) |
| An video of Jason Nelson Interview | Nelson has said that Video games are a language, an architecture for relaying ideas, for exploring some artistic, theoretical, poetic, educational, economic, etc. ideas that may not be said or reach certain audiences without the game interface |
| Screen text “What role does a reader have in video game like poetry?” | (Digital e-tech music) |
| A video play of “Uncontrollable Semantics” | Nelson responds that the simple left/right/up arrow movement of his poetry games allows the reader to take the role of hero. To mentally live, however briefly, within the screen. And to varying degrees, within all his creations the reader/player truly does become the writer. Not that they are given complete control but he generates texts from their movements and/or responses and reactions. For example, this creature that is playing is called Uncontrollable Semantics and it responds and tracks the readers mouse. The creator’s ideas and aesthetic is still important to all his digital creatures. Nelson says It’s almost as if he is offering them access to the back of his brain, letting them “drive a lumbering hard to steer go-cart through poetic multimedia musings.” |
| Screen text “Is this the future of poetry?” | (Digital e-tech music) |
| A video play  “I made this you play this, we are enemies” | Digital poetry isn’t just published in print on the Web, such as using word processors, because the function of that software is designed to merely replicate and produce printed copies (Ryan). Instead, E-poetry uses technology that leaves a mark on a poem, in how the poem appears or how the reader experiences the poem. |
| A video play “mysterious basement machines of the prairie” | Nelson also says that in the future, interactive interfaces might not replace paper or static screen poetry. But, he is confident, interactive works will soon be a critical component of the literary landscape. There is a tendency to use visual, spatial and responsive thinking and he thinks that it’s just going to keep getting easier and easier to read these different forms of multimedia projects |
| A video play of  “hymns of the drowning swimmer” | Nelson, in particular, urges individuals to forge new frontiers. His work has been featured in galleries in New York, the National Library of France, the University of Edinburgh, and has been archived in the US library of Congress. His work has been viral around the world through various networks. As a note, Nelson encourages people to learn new skills and think in a non-linear interactive way. |
| Screen text: “Since anybody can write e-poetry, maybe it’s your turn to try” | (Digital e-tech music) |
| Citations | (Digital e-tech music) |