Video StoryBoard and Transcript

Working Title of Project:

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|  | What's on screen? | Script  What points will the narration make? Or compose narration | Time |
| 1 | Video of writing | As a graduate student, most of my work, and my best thinking, is done in writing. This class, though, challenged me to go beyond writing to explore other modes of creation and thought. |  |
| 2 | Video of writing overlaid with BPS project | Creating in digital audio and video requires thoughtful consideration of conceptual ideas in tandem with sight and sound. Ideas don’t exist merely in words on a page, they are enlivened. For my revision project, I focused on reworking the narration and audio in my digital humanities project report video on Amaranth Borsuk’s work of e-poetry, Between Page and Screen. |  |
| 3 | Video of writing overlaid with BPS project | In my first draft, I, like many people, was horrified but resigned to my voice sounding a certain way. In my second draft, I played with my tone of voice to better convey the sense of discovery and wonder I felt in working with this project. I also had a lot of fun finding the right background music to augment the mood and message of the video. For this video, I decided on the Cat Steven’s classic “Wild World” and Haim’s “Want You Back,” since *Between Page and Screen* is its own strange kind of exploratory mixed-media love story. |  |
| 4 |  | [comparative clip from each draft] |  |
| 5 | Audacity editing | The capacity of voice to add tonal elements of emotion, pacing, and momentum to our ideas is certainly not a new concept. But it was new to me, as I made these revisions in my video project and also in editing down my group’s live podcast performance. |  |
| 6 | Audacity editing | My wonderful classmates Jane McGrail, Isabelle Smith, and Natalie Perez and I did a podcast on issues of information accessibility and insularity within the digital humanities. Our guiding question during our live show and for my individual edited version was about the relationship between public and digital humanities. Does, and if so, when does digital mean public? |  |
| 7 | Audacity editing | I edited down our live podcast from thirty minutes to thirteen minutes using an open-source audio editing software called Audacity. I was happy to use this software for this podcast in particular, because it is free to the public and open-source, topics we address in the podcast itself. |  |
| 8 | Audacity editing | We talked in depth about the ethics of open source softwares and journals, the accessibility of digital resources in and outside of academia, and exemplary digital projects that are paving the way forward for publicly accessible digital humanities work. |  |
| 9 | Audacity editing | By focusing on moments where our voices felt most excited and alive, my edited version of the podcast helped to convey the urgency and innovation of our topic. |  |
| 10 |  | [clip from podcast] |  |
| 11 |  | Of course, in this class, we explored beyond audio and the human voice as a modality for creation in the digital humanities. But it was this element that stuck out and meant the most for me. |  |
| 12 |  | Pushing the registers of our voices puts the humanity in the digital humanities. |  |
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\*Note... to add additional rows, place your cursor anywhere in the last row > select the **Table** menu > click on **Insert Row Below.**

Transcript: