

2002

Assessment of interpersonal and intrapersonal relationships through film making

Kari Henderson
The University of Montana

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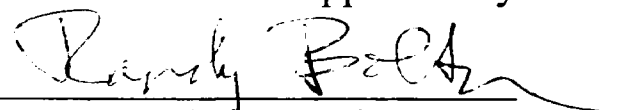
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AN ASSESSMENT OF INTERPERSONAL AND INTRAPERSONAL
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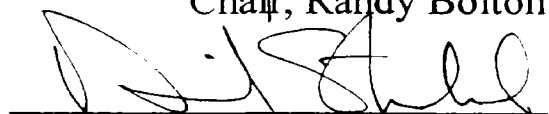
by
Kari Henderson
BA, University of Montana, 1994

Presented in partial fulfillment of the requirements
for the degree of
Master of Arts in Fine Arts
Integrated Arts and Education
The University of Montana
2002

Approved by



Chair, Randy Bolton



Dean, Graduate School

8-2-02

Date

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Abstract

Henderson, Kari, MA, Fine Arts, Integrated Arts and Education July 2002

An Assessment of Interpersonal and Intrapersonal Relationships through Film Making

Chair: Randy Bolton



This project addresses the interpersonal and intrapersonal relationships of the artist in an attempt to make connections with friends, family and colleagues through short films. The films were produced using Adobe Premiere, still photos, musical selections and voice recordings.

Throughout the completion of this project the artist acquired a significant amount of technological understandings in order to put the films together and developed a sense of herself as an artist by telling stories others would see. The artist's goal was to make something aesthetically pleasing to the audience. The films were an artistic representation of the artist's relationships with herself and others.

Nine short films were completed and shown in a film festival on the University of Montana campus to an audience of thirty people.

The artist discussed the content of the films with several audience members following the presentation and concluded that the audience understood, enjoyed and connected with the films.

The completion of this project affected how the artist thought of herself as a teacher and creative person. She broadened her understandings of how to use semiotics to teach her students how to see as much as they can see in this quickly changing visual world. She will use film making as a tool to help her students express themselves in an artistic way. She has changed as an artist as a result of this project in that she more fully understands and appreciates the "Artist's Struggle" and has found satisfaction in the process of creating and sharing her films.

Table of Contents

Abstract.....	ii
Intent of the Project.....	1
Achievements.....	4
Technological Achievements.....	6
Significance.....	8
Transformation of Teacher.....	10
Formation of Artist.....	12
Appendix A.....	13
Appendix B.....	18
Appendix C.....	19
Appendix D.....	24
Appendix E.....	25
Bibliography.....	31

Intent of the Project

When I began considering what I would like to do for my final creative project for my master's degree, I thought about the many experiences I had throughout my two summers in The Creative Pulse. We had several apprenticeships including dance, African drumming, artbooks, creative writing and filmmaking. I enjoyed them all, but I remember not wanting the movie making apprenticeships to end.

During the film making apprenticeships, Professor Rick Hughes taught us how to use Adobe Premiere and photographs to create short film stories in The Creative Pulse at The University of Montana. The reason I enjoyed the week-long apprenticeships and decided to use them as a foundation for my project was because of the sense of creative obsession I had while working on those minute-long films. I wanted to learn more about the capabilities of the software so I could transform my ideas into films.

Throughout the film making apprenticeships with Professor Rick Hughes, the students made movies that were one minute in length. Our assignment was to write a story about a set of photographs chosen from a group of assigned photos. The students could add music, voice recordings, transitions, special effects and sounds.

We then put the films together on the computer with the help of Adobe Premiere, a movie-making program. Because of time limitations and our abilities, Professor Hughes was in great demand. For example, I would tell him the photos I wanted to use and he would help me import them into the program or he would show the class how to do things as a group on an overhead computer screen. At the time, I did not understand most of what he was doing or why. Instead of becoming frustrated, I became intrigued. I wanted to understand and I wanted to do it myself. The challenge of the process and the final results were fun and aesthetically pleasing to me. I valued the final product and walked away from the experience with something real, a film. I liked the fact that I could watch the films I made over and over. I thought my films were funny and my classmates told me they enjoyed them too. These feelings of enjoyment, motivation and success led me to choose film making as my final creative project format.

After settling on film making for my project format, then came the challenge of what to make movies about and why. While I had enjoyed making up stories and using photos selected by my professor, I decided to do something more personal. At first I did not know why, but have since realized I wanted to develop understandings of my relationships to find out how I relate to the world. If I connect with others through something artistic

my art will have purpose. With this project I had the opportunity to extend myself into the artistic realm and make something aesthetically pleasing to others and myself. I could create something with my mind and make an artistic contribution through some of my own short films.

The original intent of my filmmaking project was to reflect my intrapersonal and interpersonal relationships in meaningful stories I could share with others. Through the process of film making I could see if the things that make me laugh and cry would have the same influence on others even though the stories are directly related to my life, not theirs. My intent was to produce a mini film-festival to show my family, friends and colleagues. I wanted to make several different kinds of films including funny, informative, touching and odd stories in an attempt to connect with the audience. If I could connect with the audience through my films I would feel valued and successful as an artist.

Achievements

When I first started this process I used an idea my mother had about six years ago. She wanted to tell the story of the lives of my husband and me up to the point when we were getting married. She wanted to put a series of pictures together set to the music Sunrise, Sunset from “Fiddler on the Roof.” She was unsuccessful because she did not have the technology needed to put everything together. I thought it would be great to work with her on this idea while I learned the technology and skills I would need throughout this project. In retrospect, this was a good idea because I was able to focus on the tools needed for the other films, but I should have started with a much shorter movie. Her film, Seedlings to Sunflowers (Appendix A) was made up of thirty-eight images. I should have worked with a film like The Man from Boston (Appendix B), which had only nine images, I would have been less overwhelmed.

Two of the film ideas came from funny experiences I had with my husband, Matt, which were significant because I discovered how much of our relationship is grounded in our similar sense of humor. We made short films by retelling jokes using Matt’s voice (Appendix B). Another film was based on a hilarious trip to see the Easter Bunny with my son, niece and sister-in-law (Appendix D). I also made one film with my grandmother,

Lorraine McLuskie. Grandma and I often looked at photos and decided to work together to make some of them into a movie about part of her life (Appendix C).

My greatest inspiration was my new son, Fletcher. The movie titled Chee Cha (Appendix E) was the grand finale of the film festival. I used, “Little Potato,” a song that reminds me of him, my voice on a short voice recording and 47 images of him. This was my favorite film because the music, memories and images helped me see the feelings I have for Fletcher. This film captures what I feel for my son and puts those feelings “out there” aesthetically for others to see and experience.

Technological Achievements

When I decided to use Adobe Premiere to make films, I knew from my experiences in class that I would face challenging obstacles with the technology. My computer experience was limited. I could type papers, send and receive email, and get lost on the Internet. Even though I knew it would be difficult, I was very excited to begin making movies again. I was ready to experience that sense of creative obsession I had found in The Creative Pulse Apprenticeships.

My journey began when I bought a new computer because the one I had did not have the capabilities to run Adobe Premiere. To successfully complete my project I had to learn the ins and outs of Adobe Premiere, which was more difficult and stressful than I could have imagined. Computers have a bottomless network of systems and I discovered that I was not even aware of many of the tools I needed before trying to put all of the movie pieces together.

I purchased a new scanner and learned how to scan, crop, save, find, and import photographs into Premiere. I became a member of Audiogalaxy.com and learned to use Audiograbber to acquire, save and import musical selections into my project. I also had to become skilled at recording and importing voices and sounds. I learned to make computerized

storyboards to keep my projects organized (Appendices A-E). I did all of this on my own through trial and error and reading manuals.

It took two and a half months for me to learn all of the techniques and skills I needed to begin the actual movie making process. I became frustrated. This did not feel like an artistic process. I hated my computer and had become disappointed in my choice in projects. I wanted to be doing something. I wanted to give up more than anything.

My diligence paid off and after struggling for months my skills improved and I did not have to refer to the manual every step of the way. It was rewarding to finally understand the technology so I could focus on my stories. It was important to me that I had figured these things out on my own.

Significance

While working with others on my project I listened to their ideas and stories to develop an understanding of what they felt was important in life and storytelling. My mother and grandmother in particular had strong feelings, as I did, about exactly how they wanted their stories told. At times I disagreed with them but felt I had to let them do what they needed to do. This gave me respect for directors of biographical and autobiographical films. The director has a vision of where he or she wants the story to go, while the person in the story is too connected to the details to “give any of them up.” For example, in the film I made with my grandmother, Doug and Lorraine, (Appendix C) I wanted to work with my grandma to tell the happy story of her early relationship and marriage to my grandpa in the years before and during The Second World War. My grandfather died in November of 2000 and he and my grandma had a great life; she described their relationship as a lifelong honeymoon. I wanted to make a short, three-minute movie using her old photographs and songs she and grandpa loved from that time in their lives. I also wanted to use her voice in the film to tell their story. I thought it would be fun for us to work together and I also wanted to give the film to her daughter, my mother, as a keepsake of her parents’ love.

I scanned all the pictures into the computer and imported her two musical selections. Then we sat down together to talk about how to tell the story and what she would say. My vision was short and happy; she wanted to tell the date, time and place of each photo. I was worried about hurting her feelings, but at the same time wanted a certain outcome. I explained I wanted to use semiotics to tell the story of the feelings her and Grandpa had for one another, not the facts about where they were living in the photos. She agreed and we began to get on the same track. There is one photo (Appendix C, image 22) of Lorraine and her siblings where she tells about her sister dying two weeks after her wedding. Although the photo and my grandma's explanation do not go along with the upbeat tone of the film, I could not ask her to give it up because it was such a significant event to her during this time. The film depicts the fun, happy time in their lives and it is realistic.

If my grandmother and I had not worked on this project together I may never have realized how difficult it is to tell someone else's story and also what an enormous responsibility it is to do it right. I had one chance to interpret the experience of her life and worked hard to create an honest expression of her story.

Transformation of Teacher

I have changed as a teacher over the past year for two reasons. The birth of my son has forever changed my perspective of children and their learning. I realize how important my role is in their self-esteem and development. I realize how much their parents love them and want them to succeed and be happy. I am more understanding of individual differences and learning styles. I am more compassionate with parents when they are faced with difficult issues with their children. Making the short film about my new son helped me connect with how parents feel about their children. I realize my intense feelings for my son in my own life and the educational culture in which I live and teach.

The Creative Pulse and the completion of this project have given me new ideas about teaching. Through the creation of these short films I was forced to see the layers of meaning in story and how strong symbol systems and semiotics are in our culture. Music, images and words send powerful, direct messages. I want my students to see all they can see in this visual world in which we live. A classroom film making apprenticeship will lead them to new understandings of semiotics. They can choose music and pictures to tell a story with or without words. This experience will lead them to focus on the emotions and thoughts they want to express and will give

them opportunities to share their artistic expression with others. For instance, if a child has a sad story to tell, her musical selection should help her express that feeling in her film. I will also work with students to show them the connections they have with one another through sharing their short films with their peers.

Through the completion of this project, I bring an understanding of the artistic struggle to my classroom. I know when I ask my second-graders to choose two or three pictures from a group of photographs to tell a story about, I am equipped to help them express their creativity in a short film. I will be able to support them in their artistic expression by assisting with the technology, as Professor Hughes was able to do with me throughout *The Creative Pulse*.

Formation of Artist


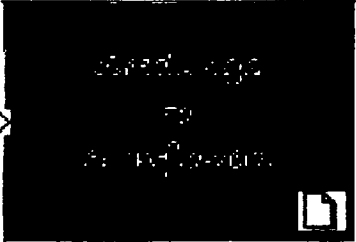


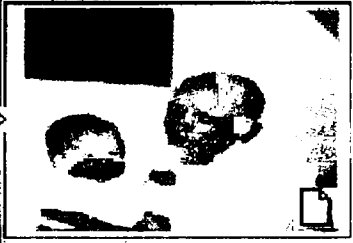




I imagined doing something artistic would be relaxing. I was wrong. Throughout the entire process I was miserable. If I wasn't struggling with the technology, I was worrying about the presentation to the audience. In the past, "Struggling Artist," always had a financial meaning for me. Now I have become acutely aware of how difficult it is to be creatively productive. The tasks of an artist are not laid out; there is no defined beginning or end to the process. I felt as if I would never finish because I could always add more or change the films to make them better. I realize the process and finding out about myself is what it was all about. I love my movies. They make me laugh and feel good about the relationships I have in my life. Because of this artistic process I understand more fully the extent and depth of the feelings I have for the people close to me. The films portray what I need them to, the thoughts and feelings I have about my relationships.

Because of my new understandings about how the artistic process can enrich my perspectives I will continue making films for myself, my family and with my students. Instead of this being my final creative project, it was my first. Because I have been through the entire process of creating and sharing these films I can now think of myself as an artist with valuable ideas.

Appendix A










Seedlings to Sunflowers

Film created by Darlene Yonce and produced by Kari Henderson
about the lives of Matt and Kari Henderson before they were married.

 1 04 - Track 4.wav 00;03;28;27 "Sunrise, Sunset" from The Fiddler on the Roof	 2 title1.ptl 00;00;05;00 Seedlings to Sunflowers	 3 ~hpa0001.jpg 00;00;05;00
 4 boy at play.tif 00;00;05;00	 5 kari-growing older.tif 00;00;05;00	 6 matt-when did they.tif 00;00;05;00
 7 beauty.tif 00;00;05;00	 8 so tall.tif 00;00;05;00	 9 yesterday.tif 00;00;05;00



Appendix A

Seedlings to Sunflowers

 <p>10 small.tif 00;00;05;00</p>	 <p>11 ss1.tif 00;00;05;00</p>	 <p>12 swiftly.tif 00;00;05;00</p>
 <p>13 sunflower.tif 00;00;05;00</p>	 <p>14 blossoming.tif 00;00;05;00</p>	 <p>15 ss2.tif 00;00;05;00</p>
 <p>16 ss3.tif 00;00;05;00</p>	 <p>17 swiftly fly.tif 00;00;05;00</p>	 <p>18 the years.tif 00;00;05;00</p>

Appendix A

Seedlings to Sunflowers

 <p>19 happiness.tif 00;00;05;00</p>	 <p>20 matt-when did they.tif 00;00;05;00</p>	 <p>21 little girl.tif 00;00;05;00</p>
 <p>22 canopy.tif 00;00;05;00</p>	 <p>23 side by side.tif 00;00;05;00</p>	 <p>24 gold.tif 00;00;05;00</p>
 <p>25 wine.tif 00;00;05;00</p>	 <p>26 full circle.tif 00;00;05;00</p>	 <p>27 ss4.tif 00;00;05;00</p>


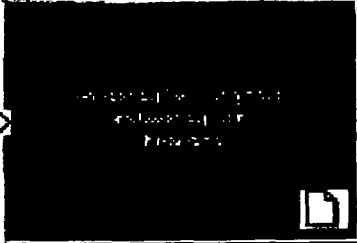

Appendix A

Seedlings to Sunflowers

 28 ss5.tif 00;00;05;00	 29 swiftly flow 2.tif 00;00;05;00	 30 seedlings.tif 00;00;05;00
 31 blossoming 2.tif 00;00;05;00	 32 ss6.tif 00;00;05;00	 33 ss7.tif 00;00;05;00
 34 swiftly fly 3.tif 00;00;05;00	 35 season.tif 00;00;05;00	 36 happiness 2.tif 00;00;05;00

Appendix A

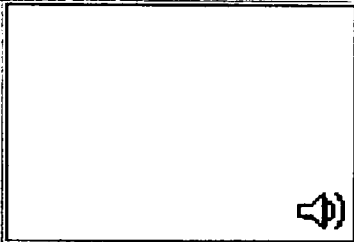
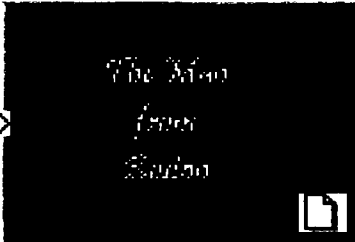
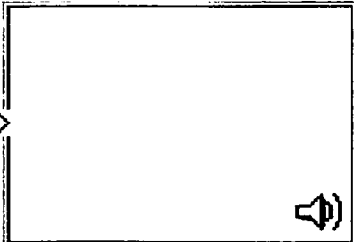







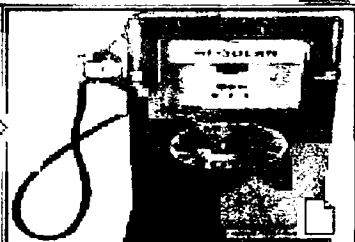

Seedlings to Sunflowers

	
<p>37 tears.tif 00;00;05;00</p>	<p>38 title2.ptl 00;00;05;00</p>
	<p>Created by Darlene Yonce Produced by Kari Henderson□</p>

Appendix B

The Man from Boston

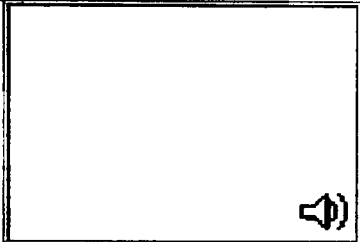

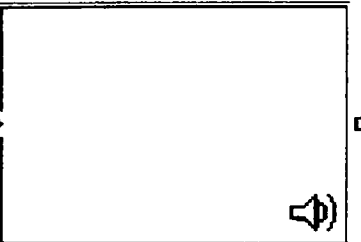


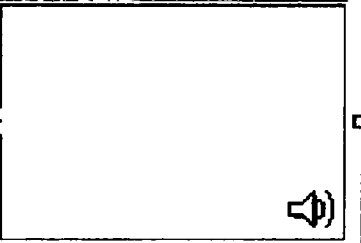
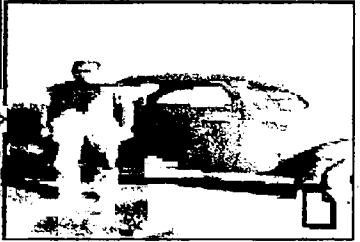


Humorous film created by Matt and Kari Henderson.

		
1 Fletcher Henderson - Fle... 00;02;58;02	2 The man from boston.ptl 00;00;05;00	3 matt.wav 00;00;23;15
"Grand Terrace Swing" by Fletcher Henderson □	The Man from Boston □	All photos black and white. □
		
4 man2.jpg 00;00;05;00	5 austin red.jpg 00;00;05;00	6 man3.jpg 00;00;05;00
		
		
7 man1.jpg 00;00;05;00	8 Gas pump.jpg 00;00;05;00	9 man4.jpg 00;00;05;00
		Fade out □

Appendix C

Doug and Lorraine

Film about Doug and Lorraine McLuskie during their dating years and early married life during WWII.

 1 The Mills Brothers - 22 ... 00;03;03;04 "I Can't Give You Anything but Love" by The Mills Brothers	 2 Doug and Lorraine2.ptl 00;00;05;00 Doug and Lorraine...told by Lorraine McLuskie	 3 grandma1.wav 00;00;07;23
 4 G1.jpg 00;00;05;00	 5 g2.jpg 00;00;05;00	 6 grandma2.wav 00;00;38;15
 7 g4.jpg 00;00;05;00	 8 g10.jpg 00;00;05;00	 9 g5.jpg 00;00;05;00

Appendix C

Doug and Lorraine












Appendix C

Doug and Lorraine

 <p>19 g16.jpg 00;00;05;00</p>	 <p>20 g6.jpg 00;00;05;00</p>	 <p>21 grandma3.wav 00;00;50;00</p>
 <p>22 g20.jpg 00;00;05;00</p>	 <p>23 g21.jpg 00;00;05;00</p>	 <p>24 g22.jpg 00;00;05;00</p>
 <p>25 grandma4.wav 00;00;12;00</p>	 <p>26 g24.jpg 00;00;05;00</p>	 <p>27 g27.jpg 00;00;05;00</p>



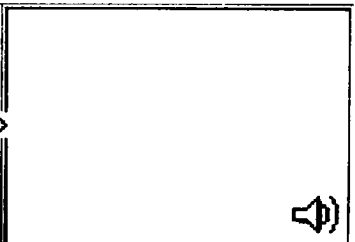
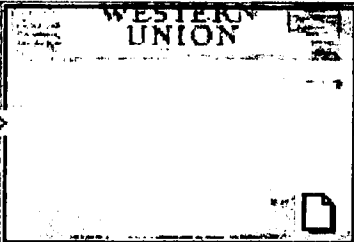
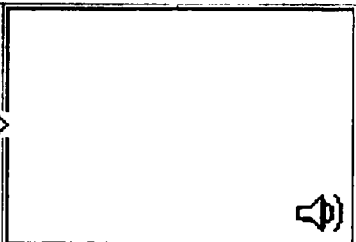
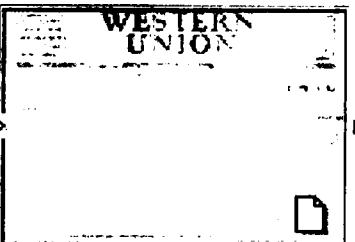
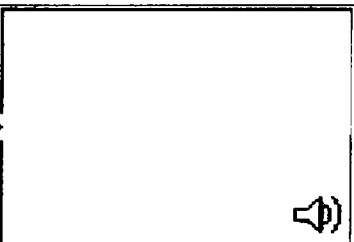

Appendix C

Doug and Lorraine

 28 grandma5.wav 00;00;20;15	 29 g28.jpg 00;00;05;00	 30 g33.jpg 00;00;05;00
 31 grandma6.wav 00;00;17;00	 32 g29.jpg 00;00;05;00	 33 Paper Doll.wav 00;02;58;25 "Paper Doll" by The Mills Brothers
 34 g30.jpg 00;00;05;00	 35 grandma7.wav 00;00;17;08	 36 g14.jpg 00;00;05;00

Appendix C

Doug and Lorraine

 37 g25.jpg 00;00;05;00	 38 g26.jpg 00;00;05;00	 39 grandma8.wav 00;00;25;02
 40 g35.jpg 00;00;05;00	 41 grandma9.wav 00;00;17;23	 42 g34.jpg 00;00;05;00
 43 grandma10.wav 00;00;13;00	 44 g31.jpg 00;00;05;00	

Appendix D

Young Perspectives

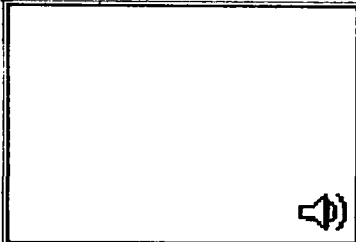
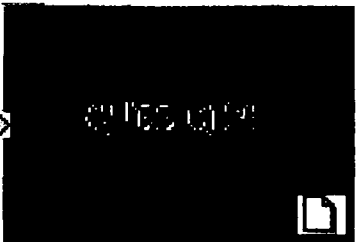
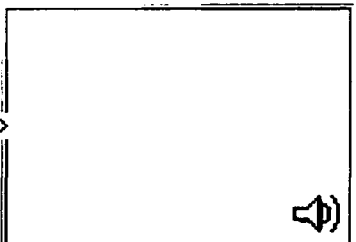





Film featuring my son, niece and sister-in-law about an interesting trip to see The Easter Bunny.



Appendix E






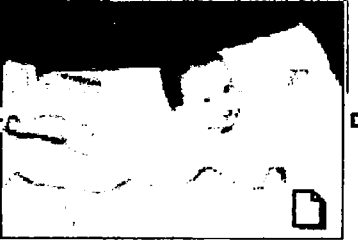



Chee Cha

Film about my son, Fletcher.

 1 02 - Track 2.wav 00;03;39;10 "Little Potato" by Metamora □	 2 chee cha.ptl 00;00;05;00 CHEE CHA □	 3 02 - Track 2.wav 00;03;39;10 "There aren't enough pictures etc." □
 4 fletch24.jpg 00;00;05;00	 5 a002.jpg 00;00;05;00	 6 48F01-12-6(15-15).bmp 00;00;05;00
 7 fletch4.jpg 00;00;05;00	 8 54F01-12-6(15-18).bmp 00;00;05;00	 9 fletch36.JPG 00;00;05;00

Appendix E

Chee Cha

		
10 061846-R1-23_22.jpg 00;00;05;00	11 fletch31.JPG 00;00;05;00	12 87F02-2-27(16-44).bmp 00;00;05;00
		
13 fletch33.JPG 00;00;05;00	14 73F02-1-20(13-31).bmp 00;00;05;00	15 bath.bmp 00;00;05;00
		
16 65F01-12-28(19-51).bmp 00;00;05;00	17 fletch41.jpg 00;00;05;00	18 fletch40.jpg 00;00;05;00

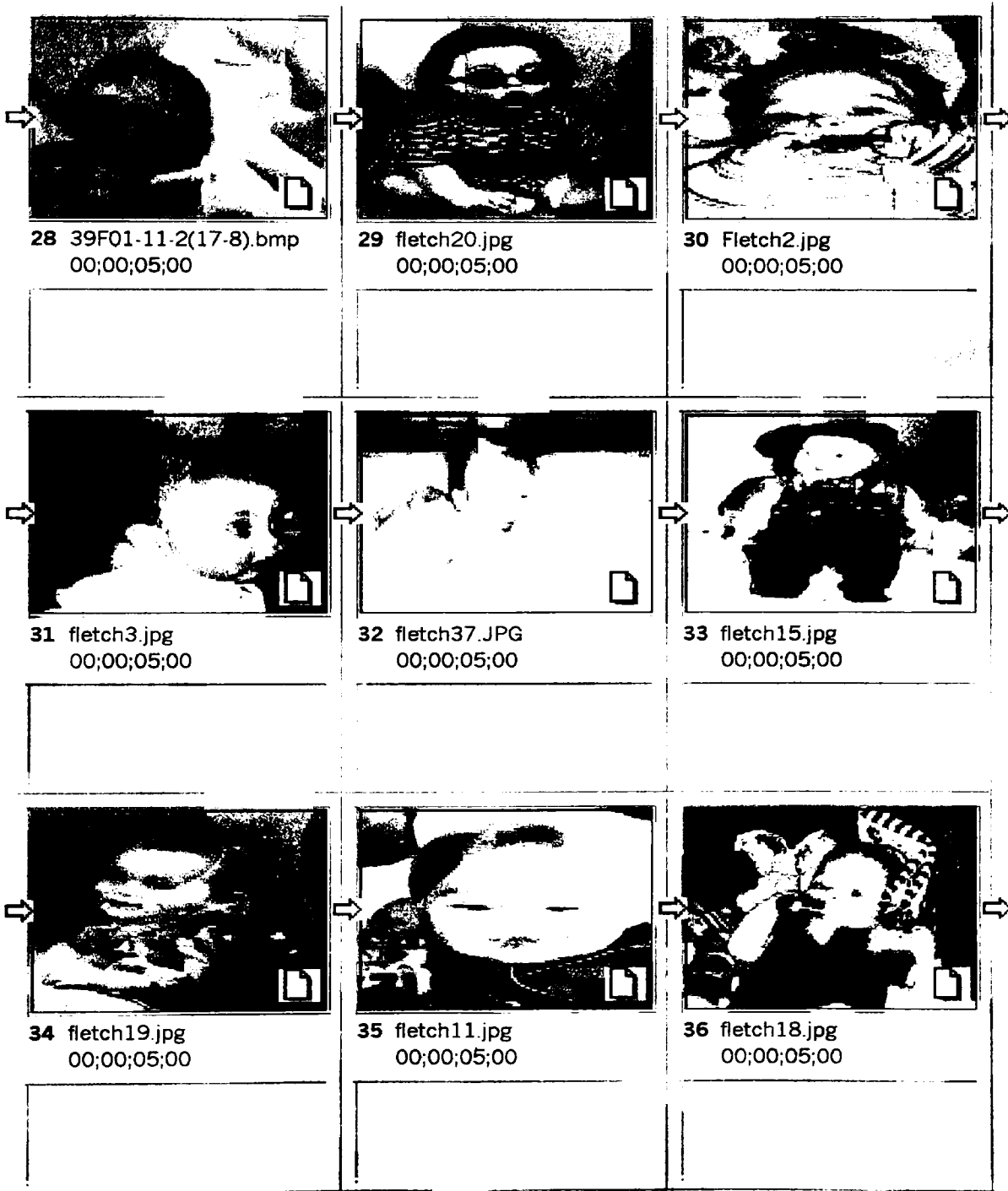
Appendix E

Chee Cha



Appendix E

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Appendix E

Chee Cha



Appendix E

Chee Cha

		
46 fletch29.JPG 00;00;05;00	47 fletch30.JPG 00;00;05;00	48 fletch10.jpg 00;00;05;00
		
49 fletch32.JPG 00;00;05;00	50 fletch35.JPG 00;00;05;00 Fade out	

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Note: Complete video available from The Creative Pulse, School of Fine Arts, The University of Montana.