

Chapter 3 - The Hero with a Thousand Faces - QuizPrint

1. What led to Joseph Campbell's interest in comparative mythology?

Campbell spent years studying stories from different cultures in search of recurring themes and archetypes in different myths from all over the world (he also discovered the work of Carl Jung whose archetypes led him to recognize the recurring pattern in all stories).

2. How did Joseph Campbell become the world's foremost scholar on mythology? How did the Great Depression benefit his education?

Campbell wanted to study Sanskrit and Medieval literature which was not approved by his faculty so he withdrew from his school and spent the next years studying different stories from different cultures and widening his knowledge when the Great Depression hit he did not work, he spent all of his time in expanding his knowledge through reading, he studied stories from different cultures, he spent five years reading 9 hours a day.

3. What is considered to be Joseph Campbell's most important teaching?

Campbell's most important teaching was "The Power of Myth" a 6 part miniseries he worked with Bill Moyes, one of his famous teachings was "following your bliss"

4. What is the primary factor that decides what types of stories a storyteller will decide to tell? What are storytellers "a product" of?

The primary factor is studying history, cinematic history, genres history and history of those big names that succeeded in their genre, and I would add another important factor, which is the creativity of the storyteller, the storyteller is a product of many variables such as the culture he/she was raised in, the class, the era/time period, I would add economic and social factors as well which all affect and shape the experience and the creativity of the storyteller. (which should eventually connect with the audience)

through his stories that will be affected by the variables mentioned before).

5. Describe why myths are important. What are "stories", as defined in the context of this chapter?

Myths are important because it contains stories of culture, personal and sometimes religious values, they help us go through our toughest times because they are considered metaphors for how to live a life of a full realized humans,

Myths exist because they have been spoken to people through different generations and cultures, For me stores are myths, and all stories are the same it will mainly depend on the screenwriter's creativity and how he exploits and manage his resources to connect with the audience.

6. Explain how you will discover your own myths.

By studying history, cinematic history and Genre's history also by watching other culture's stories/myths and get more exposure to different culture's movies also by studying the history of those who succeeded and made names for themselves in the movies industry.

7. Why is it important to understand the history of your art?

History is very important to learn from, learn from historic events, experienced people that tells and pass there stories in addition it teaches us previous experiences,

By studying history (cinematic history) we will discover different types of stories and story telling techniques.

8. Describe the difference between an antihero and an antivillain.

Antihero usually confuses audience between the hero and the villain, an Antihero is a person who did not want to be in this situation but he had to, usually antiheroes are desperate, quick-tempered and capable about doing anything. (acts as a hero).

Antivllain is the force that opposes the hero, he/she is a villain with a hero's qualities.
(acts as a villain)

9. As a storyteller, following countless other storytellers before you, how do you plan on keeping your stories

The most important aspect in my stories is that it should connect with the audience, the story should deliver a message to make the audience think, my stories should be creative and not imitating any other movies, it has to introduce something new.

10. FRESH and UNIQUE? How do you achieve freedom from the "monomyth?"

By not following the same traditional monomyth system/steps rather use it as a guideline and work on creative new ideas around it to create anew unique idea/story.

11. Explain what you think is the best way to utilize the "hero's journey" without it becoming stale and predictable.

In my own opinion making the hero face unpredictable events and situations within his journey and it depends on the genre of the movie if the genre is drama then those situations should be challenging and have a deep message within while if the genre is comedy then the situations should be funny and embarrassing in both cases the main thing to avoid being stale and predicable put more depth into the characters, making them a three dimension characters to eventually connect with the audience, last but not least I will avoid abiding to the monomyth steps or any other movies made before.

12. What separates real storytellers from those who just want to play storyteller? What is the most important trait you must possess to achieve your goals?

There are 2 main traits that separate the real storytellers from others; Creativity and Discipline and if I would I will add dedication,

-Creativity: This comes within the screenwriter, the ideas generated is mainly affected by the life experience, culture, time period and other factors.

- Discipline: a successful screen writer should respect the factor of time also respect others around him no matter there race there social title or any other consideration.

- Dedication: a successful screenwriter will put the outmost effort and time to use the above 2 traits on daily basis (day in and day out).

Please find below Chapter 3 essay assignments:

Chapter 3 - The Hero with a Thousand Faces - Essay[Print](#)

Archetypes break down (Movie Fifty Fifty):

- Protagonist/Hero:

The hero Adam (Joseph Gordon-Levitt) a 27-year-old guy who learns of his cancer diagnosis, and his struggle to beat his disease.

- Love Interest/Mentor:

Katherine (Anna Kendrick) she is typically the love interest because she is the one that the protagonist will eventually fall in love with (she is catalyst to the protagonist inner and outer journey) also the love interest usually supports the prognosis.

The interesting part is the second archetype she plays in that movie "Mentor" given that she was the protagonist's therapist who offers him advice and guide to deal with his condition.

- Mother Figure:

Diane (Anjelica Huston) the typical mother figure that sometimes coming off as over controlling and worrisome but always act from the heart, the mother figure is always a source of nurturing and comfort.

- Side Kick:

Kyle (Seth Rogen) Friend a helper of the protagonist, he is loyal, he puts more active part in the heroes' adventure.

- Shape shifter:

Rachel (Bryce Dallas Howard) the protagonist girlfriend who promised to help him but changed, Usually the shape shifter represents uncertain characters they maybe characters who keep changing sides or whose allegiance is uncertain.

- 1 page paper on what you believe Herzog's "philosophy of film" to be. How does it relate to guerilla filmmaking. How does his method of filmmaking differ from other filmmakers?

Herzog's philosophy of film was deep, I like many of his opinions and I contradict others, First of all he is brave to do such a movie and he is blunt too, he said the movie (eating his shoes) should inspire new filmmakers to follow there gut/feeling,

On the materialistic part while he was encouraging his partner Eroll Morris to turn his great writing to movies and Morris started doubting because he didn't have the money, Herzog said that "money doesn't make films" and he just has to take the initiative and follow his heart. (which show's Herzog's passionate and dedicated personality).

When he was asked about the value of film he said a very important statement "Film change the perspective of people, and that must have value in the future"

well I would say he was a visionary because indeed nowadays good films does change perspectives and sometime change lives.

One of the things that I didn't like about his philosophy is when he said "Film can turn a filmmaker to a clown" which is not a must, we have a lot of reputable and respectable filmmakers

that never did such stunts (as making a movie on eating a shoes) and still they made there names with there hard work and dedication without making a fool of themselves or being clowns.

He also complained about not having enough adequate images which can be understood at the time (I am sure he will be very proud if he see what we reached in terms of imagery and visuals).

As for his relation to Guerrilla filmmaking, I would say that his philosophy should be a guide to guerrilla filmmaking, which refers to a form of independent filmmaking characterized by low budgets, and simple preparations using whatever is available.

Herzog's philosophy is very beneficial and applicable to guerrilla filmmakers specially the new ones.

Herzog is defiantly is different than other filmmakers, prove of that is "Burden of Dreams" which was shot about and during Herzog's film Fitzcarraldo

All the problems he faced in production including casting issues, location, weather and logistic issues (in moving the boat) all these problems did not stop or even made he doubt his work, He said very unique touching words "If I abandon this project, I would be a man without dreams, and I never want to live like that. I live my life or I end my life with this project."

This shows determination and dedication that can only be found in few filmmakers.