

Chapter 3 Quiz

2/10/2018

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

When Joseph Campbell was a young boy his father used to take him to the Natural History Museum. Joseph became fascinated with the Native American culture. Joseph Campbell later went to graduate school, where he realized he wanted to know more about the Medieval literature and also the study of Sanskrit. The school was not impressed with the idea, so he decided to drop out and started to study on his own.

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

During the Great Depression, Campbell was out of work and spent nine hours a day reading, for five years in hopes to learn about spirituality and how everything ties together. During that time he was studying and familiarizing himself with all the stories of cultures throughout all time.

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

Campbell and Bill Moyers put together a 6 part miniseries, called *The Power of Myth*, that basically said that if follow your dreams, anything is possible. If you go down the path you're supposed to then the right doors will open and you will be on the right journey for you. If you didn't take the path that you did then the door would have never opened for you, nor would they have opened for anyone else. You are in control of your fate, follow 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 experiences that the storyteller have been through will be a primary factor that decides what types of stories he or she will decide to tell. The experiences that they go through will have them feeling different emotions and that will help them make their characters and stories more believable and relatable. The storytellers are "a product" of their culture. The way they are raised and taught to view the world has a huge impact on the way that they portray their story.

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

Myths are important because they give the human race a sort of “moral code”. These myths have been passed down generation to generation to teach lessons, and remind us to stay grounded. The myths help build the stories that we tell and how we tell them. “Stories” in this chapter is referring to the tales that were told to mold us, also known as the myths that guide us into the right direction. You need to find the type of story that you are trying to tell in order to effectively portray it.

6. Explain how you will discover your own myths.

I will discover my own myths by familiarizing myself with the history of the filmmaking industry. You can figure out the myths by watching a bunch of different movies in each genre so you can get a good idea of what each entails.

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

It is important to understand the history of art; the more informed about a topic you are, the more natural the execution of the storytelling will go. If you truly understand the history of your art you will be able to deeply connect the character to the story you are trying to tell. You can't portray a character correctly if you don't understand the way your art would have your character act. You also have to know how to plan your plot points and in which direction your story should go. If you don't know about the people who have created stories before you, how can you effectively write your story?

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

An antihero does not want to get involved (as far as being a hero) but due to circumstances surrounding the antihero, he or she is forced into helping. Their acts of heroism is very untrue to their character.

An antivillain is a complete opposite from the hero, but exhibits hero like qualities and characteristics. This person will not go out of their way to help anyone but will also feel some type of sympathy if they do see someone struggling.

9. As a storyteller, following countless other storytellers before you, how do you plan on keeping your stories FRESH and UNIQUE? How do you achieve freedom from the "monomyth?"

As a storyteller I plan to use the previous stories that have been told as a guideline to what should or shouldn't be included in my story. The audience is going to want to relate to the character in some way, so I will use the skills I learned to portray certain traits and qualities in my stories. I then plan to achieve freedom from the “monomyth” by laying my story out and make it as detailed as possible. With this technique I am sure to have my own unique story form. I have also been through my own experiences and therefore my point of view is already a bit different from other storytellers. The main similarity in all the stories that are told are the human qualities that we see in the stories.

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

I think the best way to utilize the "hero's journey" without becoming stale and predictable it is important to keep in mind that everyone reacts to situations differently. With that being said I believe it is extremely important to thoroughly build your character. You have to dig deep on who you're trying to build and think about where they came from. Think about how they were raised and how that would impact their reaction to the situations and problems that they come by.

Instead of having the typical "Oh no problem, I got this" thought process, maybe the character was never validated as a child, therefore he lacks confidence in everything that he does. So his reaction would be "Oh no, am I even going to be able to get to the child in time?" and as we see him struggle to make it through, he thinks about giving up. He then has a flashback of his parents telling him that he will never make it anywhere. This is the motivation to get to the child before anything bad happens to them.

11. 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?

What separates real storytellers from those who play storyteller is discipline. It's as simple as that. Everyone has a story that they want to tell but not everyone is willing to actually take the time to sit down and write it. I think that the most important traits to have to achieve the goal of becoming a professional screenwriter would be dedication, passion and discipline. You need to be dedicated to the process, and passionate about your story to be writing anywhere from 6 to 8 hours a day and five to six days a week.

Essay

- Choose one film from the 12 films you watched that you enjoyed the most, were inspired by, want to steal from, etc, and break down the archetypes in the film using the Christopher Vogler book as a guide. The film you choose should also be what you see as most similar in tone to the film you hope to eventually make.

Out of the 12 films that I watched, I would like to say that "Cruel Intentions" stuck out to me the most. I think the overall tone of deception is done wonderfully and I hope that I can convey that in my film. Sebastien is the hero in the story, he wants to sleep with his step sister, Kathryn, but ends up falling in love with Annette. Kathryn is the shadow, she tries to do everything to make sure Sebastien can never be happy. Cecile could be seen as a threshold guardian because she leads the characters in different directions and helps the story move along. The ally to the hero, would be Blaine because he helped the hero get a chance with Annette.

- Write a 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?

I believe Herzog's "philosophy of film" is that if you can imagine it, you can film it. He believes that if you vision and you want to make a movie, you just do it. He doesn't believe in cowards or wasting time. He said to steal a camera if you have to, just make it happen. In "Burden of Dreams" Herzog talks about how much of a struggle it was for him to film "Fitzcarraldo". He spent all this time in pre-production setting up locations, hiring actors and a crew. When everything was planned the cast and crew flew out there. When he got there he realized that there was a power struggle over the land and the cast, crew, and the tribe Herzog was working with received death threats. Herzog employed native indians in the film and paid them double the wage of working on a field for the day.

Shortly after that armed indians surrounded the film camp and asked everyone to leave. The Aguaran's burned the camp to the ground. Five weeks into shooting, Jason Robards came down with amebic dysfunction. Robards' doctor forbid him from returning to the set. At this point, Herzog had already shot 40% of the movie. He flew out to find a new lead actor and that's when Mick Jagger dropped out due to tour dates approaching. With the production on hold he was able to recast but lost a lot of money in the process.

Amongst all of the on set challenges, from dragging a boat over a mountain to trying to film with the correct lighting, and weather, he finally did it! He finally made the movie of his dreams! He believes that you can conquer anything if you truly believe in your vision.

Guerilla filmmaking is pretty similar to Herzog's method. They are typically low budget films, with limited a crew. They tend to film a scene quickly without a permit. Herzog had the same mentality. If you can do it, you should do it! Make your vision happen, no matter the consequences.

Most filmmakers will wait for a budget that satisfies everything needed in the film. They file for permits and check with the location when would be best to film there and pay all the necessary fees and taxes. They believe the right way to do things will get you a better reaction to the audience.

Most filmmakers look for the actors that have a lot of experience and are popular. Typically, the more famous the actor, the more money they expect, as they should! But a higher salary for an actor is a higher budgeting factor.