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


Turn in Assignment for Chapter 3 - The Hero with a Thousand Faces

Student: Niranjan Pandey











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Chapter 3 - The Hero with a Thousand Faces - Quiz

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

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<p>When he was a child, his father took him on a field trip to the National History Museum where he became fascinated with Native American Culture. This led him to a lifelong passion for myth and storytelling. He spent five years reading for nine hours a day. Campbell soon discovered the work of Carl Jung, whose archetypes lead him to recognize the recurring patterns in all the stories he had read.</p>			
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2. How did Joseph Campbell become the world's foremost scholar on mythology? How did the Great Depression benefit his education?

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<p>After the publication of The Hero with a Thousand Faces in 1949 Joseph Campbell was established as the world's foremost scholar on mythology.</p> <p>He spent the depressions years wisely, engaging in an intense and rigorous study of the stories of all cultures throughout all time.</p>			
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3. What is considered to be Joseph Campbell's most important teaching?

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Joseph Campbell most important teaching considered as the 6th part, where he conducted with Bill Moyers in 1987 called The Power of Myth, he declared that " if you follow your bliss, you put yourself on a kind of track that has been there all the while, waiting for you, and then the life that you ought to be living is the one you are living. When you can see that, you begin to meet people who are in the field of your bliss. By following your bliss, doors will open for you that wouldn't have opened for anyone else."

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

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A storyteller has to understand what kind of genres/interests he has. From there he can use his fo those genres/interests to create something of current value. Storytellers are unique in the fact historical backgrounds. Each individual's thoughts are different due to the exposure of thei education, life experience, etc. These ingredients create a mixture where every storyteller has a d the world around them.

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

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Throughout history myths have given us the ability to connect across cultural boundaries through developing stories related to the nature of mankind, including our dreams. We are able to learn profound principles from their teachings and incorporate these lessons in our own lives to make them more meaningful. Stories are a collection of the dreams of those who have lived.

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6. Explain how you will discover your own myths.

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By having a thorough understanding of cinematic history I can discover the myths in my life. Watching different genres of films and reading different types of stories or screen plays will aid me in realizing what I want to create for an audience. As I focus on character development, motifs, creative structure patterns. etc. I will soon know how to transform my dreams to story and share them with the world.

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

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I will have a knowledge of how the story should be told. By studying my art's history I can know what has been done before and what hasn't. I can verify what works and what doesn't. Knowing my craft's history can help me draw on ideas for references to build my own creative masterpiece. I can respectfully adhere to the workings of those "giants" that have gone before me by building from where they left off.

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

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



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An antihero is a flawed (protagonist who isn't particularly heroic) struggling to do what is right/wrong although often times has to break rules to fulfill his objective. He doesn't necessarily choose to be involved in the story but is forced to act by his external surroundings. An antivillain has character traits similar to a hero but ultimately isn't a villain in the sense he still has motives which are understandable/respected (not just pure

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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?"

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




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I can learn that the monomyth provides a particular story structure, but I don't always have to figure out how to understand the development and progress of a narrative. Not all stories are the same, although they use different techniques of a myth. I can use my own creativity to develop new stories. By having a knowledge of myth, I can branch off of ideas to formulate something new. I also like to look in places where stories have not yet been told. I often discover them by people watching when out and about my day. Few people are aware of them being told constantly around them without ever realizing.

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

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




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I have let my story be organic by just writing it first. Afterwards, I can go back and identify the elements of myth within the plotline. To do so beforehand would limit my creativity instead of allowing for an open mind where conscious and subconscious ideas can escape.

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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?

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I need to have creative discipline. I need to be able to lock myself in a room for multiple hours in order to get my work done within that time frame. I need to take the thoughts in my head and bring them into the physical world where they can be interpreted by others. My ideas will only grow as I nurture them. If I don't take care of them they will die. I have to sacrifice doing something else I like in order to get the writing done. It is almost an insane amount of discipline necessary for future success.

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Student: Niranjan Pandey

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Chapter 3 - The Hero with a Thousand Faces - Essay

1.
 - 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.
 - Watch the films "Burden of Dreams" and the DVD supplement "Werner Herzog Eats his Shoe"
 - 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?
 - Schedule an appointment to have a phone or Skype meeting with your Hollywood Screenwriter.

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I'm picking "Blue Valentine" as my principle motivation for my screenplay. Dean is the protagonist, a screw-up (can't generally say scalawag even though I need to). I delighted in the crudeness of the film yet astonishing in its capacity to appear, not tell. I enjoyed how the course of events hopped forward from previous existence. The juxtaposition of their adoration and abhor influenced me to acknowledge life as life rather than surrendering. I likewise discovered that the hero doesn't generally win, which is pitiful yet karmic as a deplorable legend. There was a feeling of movement and deviation in the film that made me queasy.

I would like to have the capacity to make original characters that have their own very own remarkable identity qualities that make them peculiar and amiable. I was fixated on the movie that made a state of mind and feeling that was reflected in the characters' activities. The film sort of hopped forward to have an unmistakable goal about what would occur. It made the story unconstrained and fun. It wasn't just instead dazzling and true. I don't feel like stories dependably happen in a straight style, and here it unfolded around with my timetable and structure to perceive how the story can turn out to be all the more energetic. I have the capacity to bring out a feeling in a group of people that makes them ponder their very own lives.

Werner tries to keep his film "Fitzcarraldo" natural by keeping his camp and that of the local clans in line with the way of life with that of the white man. He trusts the general population has their particular manner of life and endeavors to verify a land title for them. He even has whores gone to the town to keep the men settle down with the ladies.

He goes through a large measure of dangers as various clans battle about an area amid the recording process in the regions a few times and even loses a portion of his boats while recording. A large number of the local people pull the ship up the mountain. However, he asks them on to finish his film, inevitably getting another architect to pull the ship up the slope. The discrepancy is that he wouldn't like to demolish their way of life yet he knows the men losing their lives for the film.

He sees the Amazon as a "merciless, insidious condition where, indecent, savage, and incomplete, yet with a certain concordance, however, stills love it." Taping it is natural for him which is how he trusts film ought to be made in an exhausted condition yet normal. At a certain point, he says, "you must be crazy to do what I'm doing in filmmaking and his capacity to express his very own fantasy. He isn't in Hollywood on a set made by Hollywood; he is reality catching ridiculously over long periods of work and drudge. He is tireless in his undertaking and doesn't care for expense or period. You can't work that way nowadays with creation organizations.

In the film "Werner Herzog Eats His Shoe" Werner condemns advertisements, syndicated programs, and "pulverizing discourse, our language, and capacity to convey as people." He keeps on expressing these things.

He trusted "movies will change our point of view of things later on" and that "we need satisfactory guarantees to others to get them to finish undertakings like when he ate his shoe after his companion died in a desert flora after the little man burst into flames. He discussed how producers are comedians of social weight of unreasonableness to make others chuckle/act through their endeavors.

I enjoyed when he told his companion that "cash doesn't make films." He proceeded to persuade him that he had a profound enthusiasm to help other people accomplish their potential just as seeking after his in the film business/world as a rule. He had a comprehension of himself and society around him that few have throughout everyday life and meant to improve it through the impact of filmmaking.

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Attachment

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Submit Your Work



Note: This assignment must also be turned in to your mentor.