Chapter Three Assignment

The Hero with a Thousand Faces

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**Part 1**

**The Archetypes for the movie Beyond the Lights**

**By Gina Prince-Bythewood**

**Hero**:  Noni Jean - the main character of the story. She has a wonderful voice but is in a vulnerable state and suffocating in the life of a pop star but wants to become the artist she was always meant to be (from the heart)

**Mentor**:  Kaz, the security guard, turned boyfriend that stops her from committing suicide and becomes the saving grace of her life.

**Threshold Guardian:**  Macy Jean, Noni’s mother would be the one who is attempting to stand in her way of self development and peace.

**Herald**:  I would say that Kaz, the boyfriend plays this role also. He is the one who tells her that there is something deep inside of her that she can go after.

**Shapeshifter**:  Machine Gun Kelly, Noni’s boyfriend, their relationship is based on gaining popularity and success as a entertainment couple. He pretends that he is a little concerned with her but it is all about the fame and glory.

**Shadow**:  Noni’s shadows would be the pop star life when she wants

to do music that has more meaning a depth. Also, the relationship with Machine Gun Kelly and fighting the relationship with the mentor, Kaz.

**Trickster**:  Macy Jean (mother) and Machine Gun Kelly (boyfriend) and the glimmer of pop fame serves as the trickster - placing fame, money and popularity in front of her to encourage her that those things are more important than meaningful, solid music and a life of true love and self awareness.

**Part 2**

Werner Herzog’s philosophy of film is that filmmaking is like great literature, it must have experience of life at its foundation. What is seen in his movies is not something that was made up it was based on life itself and in most cases his very own life. He stated that if you have an image in your head, hold on to it because at some point you will (might) be able to use it in a film. Transfer your own experiences and fantasies into cinema.

His advise is not to wait for the system to finance your projects and for the system and/or others t decide your fate. If you can’t afford to make a million dollar film then raise $10,000 and produce it yourself, work as many jobs as necessary to raise the money for your project.

The Rogue filmmaking technique and the guerilla filmmaking technique are similar in the essence of get it done, even when you are not supported or financed by high people in the industry. His method differs from other filmmakers because he taught, TAKE THE RISK, take your FATE in your own HANDS, have NO FEAR and develop your own VOICE. What I hold the most is ALWAYS push the boundaries.

From watching short interviews and documentaries about Herzog, I think that an incorporation of both his method and the industries method are both important. One should have a sense and idea of both and incorporate the use of both to accomplish the goal at hand - the VISUAL completion of your project.