

Quiz

1. When he was a child his father took him on a field trip to the Natural History Museum. He was fascinated with Native American cultures and this is what led to his lifelong passion for myths.
2. While in graduate school he was not approved by faculty to study Sanskrit and Medieval literature. He left school and rented a shack in NYC and spent 5 years reading for 9 hours a day.
3. Following your bliss
4. Storytellers are a product of the culture we are born into, class structure, period, and our race.
5. Myths exist because they have spoken to people across generations, cultures, and time. Stories are the collected dreams of millions of mythmakers throughout history that shared their visions with us.
6. By studying history.
7. Because you have to use this knowledge in creating your own art.
8. An antihero is a protagonist who lacks conventional heroic qualities. An anti villain is the opposite of an anti hero. Their goals are good but their means of reaching them are evil.
9. By not sticking to predictable modes of storytelling.
10. The best way to utilize the "hero's journey" is to have fresh ideas surrounding the actual story of your characters. A change in setting and also the way we tell stories could help keep the story fresh.
11. Creative discipline

Paper 1: Archetypes

The Color Purple

The Color Purple is one of my favorite movies of all time. Steven Spielberg directed this movie and I have always found his take on African American life during the early 21st century interesting. In this movie there are three main characters. The protagonist of the story being Celie. A 14-year-old girl that is raped by her abusive stepfather. Celie has two children by her stepfather at the beginning of the movie. In an attempt to get rid of her, Celie's stepfather, weds her off to a man only known as Mister. Mister is the antagonist of the movie.

He is both verbally and physically abusive towards Celie. Mister is also very controlling of Celie. So controlling in fact that Celie is forbidden from checking the mail or leaving the property without her

husband's permission. Celie is trapped in this marriage for the next 40 years. By any accounts she is not a hero nor a wife. More like a servant to her husband. She has accepted her lot in life, that is, until she begins having an affair with Mister's own mistress. The name of this woman is Shug Avery. Although she is a supporting character she is pivotal to the story.

Shug Avery is a sultry lounge singer. She and Mister, whom she calls Albert, have an extensive history. In the book it is even revealed that before he married Celie, Mister and Shug may have had children. But because of Shug Avery's wild reputation for drinking and having casual sex with men, Mister's father forbid him from marrying her. When Shug reenters Mister's life she and Celie do not get along. Shug calls Celie ugly out of spite for being married to Mister. Eventually Shug and Celie build a friendship as well as a sexual relationship.

Up until this point Celie has not had anyone but her only sister love her. Shug allowing her to be herself is transformative and Celie over time gathers the courage to leave Mister and become the hero of the story. Shug, on the other hand was at first an anti hero to the story. When the story ends she transforms into a hero as well.

The most fascinating part of the story is Mister's transformation. Feeling guilty for the way that he treated Celie through the years he finds her only sister and locates her children who are all living in Africa. At the end of the story he brings them all to America to reunite them with Celie.

This to me is powerful. The archetypes of each of these characters is not at all what I thought they would be. In some way each of them is a hero and realizes their potential.

Paper 2:

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

Herzog's philosophy of film is very simple to me. In short, for any storyteller Herzog's philosophy of film is to get out there and make the movie that you want to create. It's a simple way of approaching filmmaking. Although Herzog's approach doesn't require going to film school it should be noted that as a filmmaker you never stop learning. Herzog is a great example of this. Throughout his life he made many documentaries and gave a lot of knowledge to his students in the process to help them along their own filmmaking journeys.

Guerilla filmmaking is ultimately the same process as Herzog's philosophy of film. Personally, I think that they could be one in the same. Before joining film connection I heard of this technique of filmmaking and really liked how the movies I watched used the technique. These filmmakers didn't have studio budgets and nor did Herzog. They still created really nice projects. I really like Herzog's "all or nothing attitude" when it comes to telling stories. His push to just do it is what makes filmmakers great.