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**Film Connection**  
**Chapter 3 Quiz**

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

Originally, he became interested in Native American culture. Which led to his interest in Sanskrit and Medieval literature, which his lecturers disapproved of. Which resulted in his withdrawal from the educational institution so he could focus on self-education.

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

The Great Depression created a lack of jobs and ample idle time. Which allowed him to read nine hours a day every day for five years.

**3.) What is considered to be Joseph Campbell's greatest teaching?**

The importance of "following your bliss". 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 the life 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 open for anyone else.

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

"Storytellers are a product of their culture, environment, class structure, period and race. The creativity of the storyteller lies in their ability to mold together common threads or "ingredients" that make us human. Then the idea is to weave together these threads into tapestries, with designs, which resonate with the time and culture the storyteller, is from.

**5.) Describe why myths are important? What are "stories" as defined by this chapter?**

Myths are important in that they serve as guidance for our own lives and stories. Myths have become the explanation for why or how some things have become what they are. A form of measurement of morals, integrity and character to aspire to, or a tool to live out something vicariously. Stories are, as loosely defined by this chapter, are what make up the compilation of who we are; things we've experienced, heard, witnessed, and combined to create something we strive for.

**6.) Explain how you will discover your own myths.**

The only way I know how; living as presently as possible, trying new things, going to new places, meeting new people, trying new things; the goal being to gain as many life experiences as possible. Then I will have unlimited resources and material to draw from. Simply put, never ceasing to grow, learn, or change.

**7.) Why is it important to understand the history of your art?** We have to know where we came from, to know where we are headed. Being unfamiliar with our art is a disservice to ourselves, it shows our lack of experiences and how we are the proverbial fish out of water and unclear on the path, purpose, and next steps to take toward our goal.

**8.) Describe the difference between anti-hero and an anti-villain.** Both are usually given a sympathetic backstory to achieve relatability, followed by the side of good or evil they select to live by. An anti-villain may have heroic qualities. An anti-hero is usually reluctant to be the hero and struggles with themselves internally.

**9.) As a storyteller, following countless other storytellers before you, how do you plan to keep your stories fresh and unique? How do you achieve freedom from the monomyth?** (Forgive this cliché answer) No one has the experiences or life views that I do, so only my perspective can be mine. Thus making it fresh and unique because it is my own developed style from my life. It's best to not emulate the monomyth consciously, just let it be in the back of your subconscious while letting your story unfold naturally, organically.

**10.) Explain what you think is the best way to utilize the "hero's journey" without it becoming stale and predictable?** I think refraining from attempts at mimicking the identified sequence or steps involved in the common "hero's journey" story. Simply write, whatever is there in your mind, and focus on the point of the story. What is being told and why.

**11.) What separates real storytellers from those that just want to play storyteller? What is the most important thing you need to possess to achieve your goals?** Discipline and desire. Exercised daily within a structured plan.

### Chapter 3 - The Hero with a Thousand Faces Essay

Werner Herzog. To me, he is quite an interesting fellow. My observation is that he is; highly intelligent, self-taught, dutifully disciplined to his audience, insatiably curious, impressively brave, deeply cares about his crew, a person of his word, relentlessly passionate, unconventional, controversial.

All of these observations stem from watching two films about him. ***Werner Herzog Eats His Shoe***, and ***Burden of Dreams***.

Werner tasked himself with making a movie about an obscure story about an Irish rubber tree tycoon that moved a ship over a small mountain in a remote jungle environment to create a world-class opera house. Werner took on this project, in an unforgiving location, with endless and constant obstacles. It took five years to complete. Five years! This project wasn't even a documentary. It was a feature length film. Sounds too bizarre to be made up. However, he completed the task. He never once wavered. He kept innovating and rescheduling, revising plans, redeveloping, refocusing, reinventing.

This kind of passionate pursuit, relentless endeavor, persistent resourcefulness, fervent learning, and unending fearlessness all while maintaining a calm and collected demeanor is definitely what I would refer to as "guerilla filmmaking". He embodies the ultimate 'hero's journey' in his approach of dutiful deliverance. He must complete the task he set out to do to deliver the best product or art to his audience. He appears to hold no industry rules; he's a true artist that engages with self-controlled reckless abandon.

He has definitely left me with some inspiration to draw a few tricks from.