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

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

﻿﻿**As a child, Joseph Campbell became fascinated with Native American history, this led Campbell to a long-life passion for storytelling and mythology. Then, he read books of Carl Jung who helped him identify archetype patterns in the story.**

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

**Joseph Campbell was found jobless renting a shack in Woodstock, NY during the great depression years. As a result, he chose wisely and committed to disciplined reading of books, literature and mythology for nine hours a day. This will help cultivate his great desire for knowledge and comparative mythology.**

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

**With no doubt, Campbell's most important teaching was "Following your bliss" concept such as depicted on the famous movie "The Power of Myth"; Campbell states that if you "follow your bliss", you would put on the right track that was there waiting for you all this time. Once you comprise this vision, you will meet people that are in the field of your bliss.**

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

**The creative need to integrate the common threads that make us humans to new a new mix of threads creating new stories, unique in the own nature. A storyteller is a product of his own culture, race, language, talents, training, family values. We are a product of the combination of factors which define who we are.**

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

**Myths are important to humans to support our knowledge, myths have been transmitted generations after generation guiding us in our toughest trials in life.**

 **Myths are metaphors intended to teach us how to live in  a full-realized way- myths represent the embodiment of our dreams.**

1. Explain how you will discover your own myths.

**One should be able to tell compelling stories that resonate with the desired audience. A KEY way to discover stories is via history; you should explore cinematic history in order to inspire your creativity, writing direction and genre. Once you have identified the ideas, themes, and characters, you should start researching about it. Following this process, a number of reassurance questions must be answered in order to establish: why does this genre strike you? What is your motive to tell the story?**

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

**It is important to know all the aspects of the genre to avoid confusion in what you want to say. If a filmmaker is now sure about his idea, concept, and direction, the director will be easily recognized like so.**

1. Describe the difference between an antihero and an anti-villain.

**An antihero is a delusional, immoral and an imperfect character capable of challenging society guidelines, killing delinquents in order to save good, innocent citizens. Unlike the antihero, the anti-villain has heroic goals, virtues. Anti-villains have certain idealism, sense of justice despite of their evil means.**

1. 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?"

**A writer can interchange the position of the different phases of the story. For example, the story can start when the hero's return from his adventure is about to finish. Like math, a story can be told when the character is helped by his mentor, now the character faces his challenges, or when his refusal of taking his adventure take place. This technique will create your own style and will help the story from being mono-structured and stale.**

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

**A hero's journey must contain all the aspects of the hero's structure such as ordinary world, meeting with his mentor, approach, rewards and return with elixir. However, the chronology of the story-how the different stages of the Hero's journey- can be told in a backward order. For example, 1) The hero experiences a major hurdle 2) The hero dreams of fighting enemies and fears 3) The hero meets with his mentor 4) The hero finally accepts his call to action 5) The hero faces his challenges and is rewarded. 6) The hero return to his ordinary life 7) the hero returns sharing his learning and applying it in his life.**

1. 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?

A true storyteller must have creative discipline. A storyteller must understand his dreams, myths and be able to integrate their ingredients into unique and compelling stories; a true storyteller must be able to sit down and write his stories with determination, research and discipline.

Chapter 3 - The Hero with a Thousand Faces - 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.
	+ 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.

**1- Describing the archetypes:**

**The Secret Life of Walter Mitty: 1) Walter is the hero who is living an ordinary life. Walter is an escapist who fantasizes living wonderful adventures and being the sole master of his own destiny. 2) His co-worker Cheryl is his main shape-shifter who inspires Walter in love, determination, and confidence. 3) Ted Hendricks is the obnoxious transition manager who plays the role of the shadow/antagonist if you will. 4) Sean O'Connell is the mythical photographer who encourages Walter to be confident. As his mentor, Sean becomes Walter's guide to following his bliss.**

**2) Burden of Dreams: Essay**

**Burden of Dreams' philosophy clearly depicts human's heavy baggage that our dreams represent. Ironically, the movie took the author 5 years to be completed making the execution an even a more dramatic element. In the movie, Herzog experimented the most daunting scenes with improvised actors in unexpected situations. In this chaotic film, Herzog illustrates all the challenges, weather conditions and sudden changes of plans that have to be sorted out. Subsequently, the documentary served as grounds for specifying the horrific drama behind his real drama; in other words, the real ordeal, challenges, and thresholds that Herzog has to overcome to be rewarded with his dreamed movie in the Amazonia. He became his own hero, the crafter of his own fantasy**

**This experimental situation unfolded an improvised way to tell the story. This guerrilla technique was his ultimate solution to shoot, unlike all predictions, low budgets, limited crew, in real locations without filming permits. This technique can be effective in means of time, money-saving and real action. But, it could be costly if the directors face the authorities without the proper documentation or permits. Other filmmakers may choose to stick to a script, a production plan and call-sheet schedule. In contrast, a orthodox filmmaking method comprise more pre-production, strategic planning, and execution, it is by far a more secure and conventional film-making method.**

**In conclusion, Burden of Dreams shows us how vulnerable life is, how sudden life manipulates it, that our destiny is not a final station, it is just a journey to which is up to us to accept its call to action or refusal. Moreover, we must be aware of our surroundings which tell us stories, supporting us with mentorship, and opportunities to find the right track, the road that will lead us to follow our bliss.**