

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

Joseph Campbell became fascinated with Native American culture and history at a very early age, which made him very interested in the storytelling in their culture and eventually led to his passion for storytelling and myth and also the mass amount of time he spent researching comparative mythology.

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

Campbell studied Sanskrit and medieval literature in high school, and eventually dropped out to study stories and literature to his own benefit and appreciation, giving himself a strict schedule of reading and studying for up to 9 hours a day, leading to his position as one of the most scholarly people on mythology. The Great Depression benefitted his education by making it difficult to find work after dropping out of high school which allowed him the amount of time he had to study immensely.

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

His most important teaching came from the importance of "following your bliss". He said 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 have been opened 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, and everyone really, is a product of the culture that they are born into, we are all unique in the fact that whatever we bring to the table is something that no one else can, no matter how similar the ideas may seem. The creativity of a storyteller comes from the ability to integrate the characteristics that make us human into stories that then become relatable or at least understandable, leading to what helps the storyteller decide how to mold the story from there.

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

Myths exist because they have spoken to people for generations and helped to guide us through our toughest times. They are the metaphors of how to live life as a fully realized human being. Myths are sometimes considered to be a collection of people's dreams or fantasies over the decades, therefore making stories, in a sense, the same thing.

6. Explain how you will discover your own myths.

In order to discover one's myths, one must know the history of your profession if you wish to become anything of the same scope as an auteur, history will help you discover the story that you are trying to tell by allowing you to stand on the shoulders of giants whose names aren't just recognized, or even know, they are understood.

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

It is important to understand the history of your art not only because it is especially important to understand the different techniques used to portray storytelling, but also the background to what you are most passionate about as well. As said in the previous answer as well, if you wish to become a giant in the film industry, you must first learn to stand on one from earlier times to understand, fully, what it means to tell a good story.

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

Antihero- A character who blurs the distinction between hero and villain, whom people often root for, despite their imperfections, because they are easy to understand. Usually, they are desperate and vicious and capable of just about anything, and usually don't ask to be put into the situations that they are often put into.

Antivillain- A character who is essentially the exact opposite of the antihero, but tends to lean more to the darker side where they are prone to oppose the antihero, but still obtain many of the same qualities as the antihero.

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?"

The wisest thing to do, it is said, is to discover the type of story that you are trying to tell. Then you need to set out a blueprint of it and research, research, research. You need to try to understand which components of your story function with other stories like yours and vice versa. Look to frames of reference to help you understand the basic structure of how a visual story should be put together, but don't follow too closely, otherwise you will be stifling your own creativity as a filmmaker.

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

As said before, look to frames of reference to help you understand the basic structure of how a visual story should be put together, but don't follow too closely, otherwise you will be stifling your own creativity as a filmmaker. Make an effort to understand which aspects of your story function with which aspects of the hero's journey.

12. 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?

The answer, as said in the book, is creative discipline. You need to have this in order to develop your stories to make them come to fruition. If you cannot make yourself sit down for 6-8 hours a day 6 days a week to put your ideas and stories on paper, then you simply do not have what it takes to become the filmmaker or storyteller you wish to be.