1. Campbell was exposed to Native American culture early in his life and was fascinated by how another culture that shared stories and myths different from his own. He attempted to pursue studies in Sanskrit and Medieval literature but was rejected by his university.
2. He was unable to find work so he read all of the books and information he could find on different cultures and how stories were presented. In lew of the time he would have spent working, he dedicated his time to absorbing and collecting as much information as he could by reading and comparing cultural differences in storytelling.
3. Campbell's most important teaching is to "follow your bliss". By following and pursuing your dream or "bliss" it puts you on a road that is essentially destined for you. It is a thought process of by doing what you want and believing in it, it will present itself to you in all forms.
4. Storytellers are a product of the cultures we are born into. Different cultures have different beliefs and mythology, so that makes it interesting to others who may think differently or be unaware of certain aspects of life.
5. Myths are important because they transcend generations and time. They are an insight into how a culture views certain topics. For example current day schools and universities still read and discuss Roman and Greek mythology even though a substantial amount of time has passed.
6. I will discover my own myths by first learning of others. By studying how other stories are told I will be able to add my own interpretation and personal touch to the story. Learning from other cultures is fascinating and by changing my though process to something different than the culture I currently live in could shed insight into a story that has been told before.
7. Understanding the history of art will help to reduce the mistakes that have come before and at the same time build upon things that are already established. Repetition is boring and unoriginal. By not knowing what has come before it is possible to retell the same story word for word, or make mistakes that could have been avoidable.
8. An antihero is a character that is neither the hero nor the villain; he is a character that encompasses qualities of both. Antiheroes have character defects that make them morally ambiguous but you can identify with their situations. An antivillain is a character that the audience can empathize with but is mostly defined by their negative or morally wrong qualities.
9. Most stories follow the same path; "the hero’s journey". If this is too closely followed a story can come across as bland or very boring. When telling a story it is very important to put your own personal spin or flavor into it. This can give it a perspective or tone that is unique to one’s self.
10. I think the best way to tell the "hero’s journey" is to do it in a way that is not readily known. Applying it to a different type of story or in a more low key way, rather than finding "the one", can possibly switch things up.
11. A real storyteller will put in countless hours writing and perfecting the story they wish to tell, whereas a play one will never follow through with the idea. A real story teller must be vigilant and obsessed with editing and changing and adapting their story for perfection. The most important trait is ambition. One must tell an ambitious story and at the same time be able to get out and pitch the idea to anyone who should hear it.

The movie that I feel is closest to what I would like to write is “Ordinary People”. The plot itself is fairly similar in that a family loses one of their sons and is following their ways of grieving and recovery. The first stage follows their son Conrad in his everyday life where he struggles with his survivor’s guilt. He was present when his brother died. The second stage is when Conrad is at his wits end and seeks help. He suffers from chronic nightmares. It is revealed that Conrad had been committed to a psychiatric hospital at one time when he meets with an old friend. He seems depressed but she insists that it could be their best year ever. He then decides to meet with a therapist recommended by his father at a previous time; this is him meeting with a mentor. By entering into a therapeutic setting he is leaving his world and entering a place he has yet to go. Throughout this process his father is being sympathetic, but his mother is being cold and short with him. The main ordeal he faces is when he reaches out to his friend with whom he had spent time with in the hospital has committed suicide; he contemplates taking his own life. Instead of committing suicide himself, he reaches out to his therapist and has a cathartic breakthrough, his resurrection. The movie ends with him coming to grips with the fact that he was not responsible for his brother’s death, although his family is still in ruins.

“Money doesn’t make films, you should take the initiative”. That is a direct quote from Werner Herzog right before he added the condition that if Errol Morris did so he would eat his own shoe. His philosophy on film is just that. You do not wait for approval or supporters or sponsors; film is made by visionaries and creators who have the ambition to go out and take the risk. His type of filmmaking can be similar to guerilla filmmaking in the way that it is done with small to no budget but it encapsulates real true emotion and action. Guerilla filmmakers use what is around them with little to no support from outside parties. Werner Herzog promotes using anything available to a filmmaker to create their project. Filmmakers today rely heavily on a large budget and production value. Current major budget filmmakers focus on CGI and spectacle rather than reality and genuine human emotion.