Turn in Assignment for Chapter 3- The Hero with a Thousand Faces

Student: Sebastian Vasquez

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

He discovered the works of Carl Jung, whose archetypes led him to recognize recurring patterns in all of the stories he had read.

1. **How did Joseph Campbell become the world’s foremost scholar on mythology?**

**How did the Great Depression benefit his education?**

With the arrival of the Great Depression, Campbell spent five years of his life living in a rented shack on some in Woodstock, New York. There, he contemplated the next course of his life while engaged in intensive and rigorous independent study. He later said that he “would divide the day into four hour periods, of which I would be reading in three of the four periods and free one of them”.

He could do nine hours of reading in a day. And did it for five years straight.

He is best known for his work in comparative mythology and comparative religion. His work covers

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

Campbell's concept of mono myth refers to the theory that sees all mythic narratives as variations of a single great story. The theory is based on the observation that a common pattern exists beneath the narrative elements of most great myths, regardless of their origin or time of creation.

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 creativity of a storyteller rest in the ability to integrate the common threads or ingredients that make us human, and then mix and match those threads to weave startling new tapestries, unique their designs, that resonate with the people in the time and culture, you the storyteller are a product of

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

The myths exist because they have been spoken to people across generations and across how cultures, across of time they have been there to guide us through our toughest. They are metaphors on to live life as a fully realized human being. These stories have wedged deeply into our collective find psyches that even when we make a choice to avoid them, to refuse their call we always no ourselves back with them again, because like the back story of our lives, they never leave us, and matter how much we try to cast them out, they never will. They exist as the embodiment of our dreams.

1. **Explain how you will discover your own myths.**

Myths are public dreams, and dreams are private myths, therefore what are the stories but the collected dreams of millions of mythmakers who had lived throughout all history. To an amateur first you must study history. From there you will discover the storytelling become that with you both as audience types of techniques member and as a Once you have identified the ideas, themes and characteristics of stories you like you should your research the kind of

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

As you start to watch more movies and read more books you will find out that the filmmakers who are most competent are the ones that have a keen understanding of all that came before them. Using the inspiration to make their own projects. Less competent directors usually go rouge and stay in the dark.

1. **Describe the difference between an antihero and a villain**
2. **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?**

I have always been a fan of non near storytelling, that opens up different, fun and creative ways to storytelling you opportunity to explore on fresh aspects when it to introducing characters, their motivations and weave the elements of the story, plus the film a re-watchable element. Making the film character facing problems that haven’t been faced in a movie before, and catching the audience off guard with several and not the ans portrayed in film. Mixing up different genres to be able creative scenarios. I love a visually so Lwould film it a way that stands different camera angles and

1. **Explain what you think is the best way to utilize the “hero’s journey” without it becoming stale and predictable.**

Many of today's blockbusters are way too similar in almost every aspect of storytelling. They all use the same "hero's journey" structure they used ever since the beginning. So as an avid movie goer I am easily able to predict the story. So in my opinion if you want to keep the story fresh you need to creative, add your own filmmaking style to the film. Movies that feel too similar are quite often forgotten because they become quite repetitive. The best possible if you plan on including the "hero's journey" on your story, a way to avoid is to tell a familiar story in a fresh new way, and experimenting -with creative new ideas in order to keep the plot fresh without feeling repetitive.

1. **What separates real storytellers from those who just want to play storyteller?**

**What is the most important trait you must posses to achieve your goals?**

A real storyteller spends most of his time, bringing his or her stories to life, instead of just thinking of them. A real storyteller writes often in order to establish his own writing style, and developing his ideas. plan to be a real storyteller you have to dedicate a lot of time to your ideas and craft them in order to make them real, because if you waste your time and you don’t they will be nothing more than just ideas in your head.

**Film Analysis: The Big Lebowski**

Title: The Big Lebowski

Director: Joel and Ethan Coen

Year: 1998

Genre: Neo Noir, Crime, Comedy

There are many reasons on why "The Big Lebowski" is considered by many a masterpiece. Mostly it stands out because of its originality, dark humor, mix of genres, and superb writing. The Coen brothers are known for their trademarks when it comes to filmmaking and The big Lebowski is no exception. This film always succed on entretain and ispire me to use non-conventional techniques to tell a story.

What makes the big lebowski so special is the way its characters are written and how it manages to stand out from many films that seem to follow the same structure. The story revolves around "The Dude" (played by Jeff Bridges) and his friends Walter and Donny (Played by John Goodman and Steve Buscemi) it details a few days in his life of The Dude; which involves a millionare wife kidnap.In the Dude we find the archetype of the slacker, according to the definition in the dictionary, an educated young person who is antimaterialistic, purposeless, apathetic and usually works in a dead-end job. In fact, the Dude doesn't seem to work at all. He does bowl though, and with a passion.He sips White Russians as often as he can and there always seems to be a little pot at reach. He makes much of his rug, which is urinated upon during the beginning of the film.In fact, the peeing on his rug “that tied the room together” could be seen as the source that triggers and sets the events of the film in motion. When he manages to get a new rug from the millionaire Lebowski, the Dude is shown lying on it, listening in his Walkman’s headset to sounds recorded in a bowling alley, and looks as serene as a seraph. Later in the film after the Dude has helped the millionare's daughter Maude to conceive (played by Juliane Moore) we get a hint on the Dude's past it is revealed that during his younger years he contributed to drafting the Port Huron Statement that founded Students for a Democratic Society, and was a member of the Seattle Seven, an activist group that operated during the 1960's.

There is something transcendental about this: The Dude rises above all circumstances. He spends the whole movie angry, which is not his nature at all, and the Coen Brothers deserve further praise for such a clever idea: to exttrapolate the Dude from his habitual milieu and toss him into a circus full of hostile lunatics who want something from him and will insult him, threaten him and beat him to get it.

In the face of adversity and the virulence of the whole world the Dude, of all people, is level-headed, tolerant, and consistently non-violent. He never punches back; the concept of revenge doesn'r seem to inhabit his mind. What is more, he seems implicitly to make allowances for a lot of overaggresive people, out there, who will act like very hostile lunatics.

 There are many pacifist in the world - until their patience is severly tested, ot their rights blatanly usurped. There are also people persuaded that peace is the natural state for mankind. It's a beautiful idea that unfortunately doesn't correspond to reality.

In his youth, the Dude tried to change the world, with a manifesto, no less, occupying Berkley, and so on. Eventually he realized that it was hopeless. But that dind't make him become bitter, or angry, or revengeful. Nor does he lead by example, as the cliche would go. He doesn't, he is. Even when provoked, he harms no one. He cares little about money and is, in essence, a sensible, honest man with the kind of patience and tolerance that belongs to the spiritually gifted. He doesn't preach; now in the wisdom of his maturity, he never would: he just abides. With more people like him, the world would improve markedly.

That is why the Dude is a extremeley well written character and makes him so rich and stand out from other film protagonists. The Coen brothers seamelessly mix different film genres and that is what makes the film so unique, the fact that at it's core it is a classic Noir story, but with many dark comedic elements throughout. In my humble oppinion the film is a work of art and one of my favorite films of all time.

Werner Herzog Eats his Shoe.

There are filmamakers alive today who have the mystique of Werner Herzog. His feature films and his documentaries are brilliant and messy, depicting both the ecstasies and agonies of life in a chaotic and funfamentally hostile universe. And his movies seem very much to reflect his personality- uncompromising, enigmatic and quite possibly crazy.

﻿﻿In perhaps his greatest film, "Fitzcarraldo"- which is about a dreamer who hatches a scheme to drag a riverboat over a mountain- Herzog decides, for the purposes of realism, to actually drag a boat over a mountain. No special effects. No studios. In the middle of the Peruvian jungle. The production, perhaps the most miserable in the history of film, is the subject of the documentary "The Burden of Dreams"After six difficult and punishing months, a weary-looking Herzog described his surroundings:

I see it more full of obscenity. It’s just – Nature here is vile and base. I wouldn’t see anything erotical here. I would see fornication and asphyxiation and choking and fighting for survival and… growing and… just rotting away. Of course, there’s a lot of misery. But it is the same misery that is all around us. The trees here are in misery, and the birds are in misery. I don’t think they – they sing. They just screech in pain. But when I say this, I say this all full of admiration for the jungle. It is not that I hate it, I love it. I love it very much. But I love it against my better judgment.

His worldview brims with a heroic pessimism that is pulled straight out of the German Romantic poets. Nature is not some harmonious anthropomorphized playground. It is instead nothing but "chaos, hostility and murder". For those sick of the cynical dishonesty of Hollywood's current crop of Award-ready fare, Herzog comes a bracing tonic. An icon of what independent cinema should be rather than what it has become.

﻿Below is Herzog's list of advice for filmmakers, found on the back of his latest book Werner Herzog- A Guide for the Perplexed.﻿﻿1. ﻿1. Al﻿

﻿1.﻿﻿ Always take initiative

2. There is nothing wrong with spending a night in jail if it means getting the shot you need.

3. Send out all your dogs and one might return with prey.

4. Never wallow in your troubles; despair must be kept private and brief.

5. Learn to live with your mistakes.

6. Expand your knowledge and understanding of music and literature, old and modern.

7. That roll of unexposed celluloid you have in your hand might be the last in existence, so do something impressive with it.

8. There is never an excuse not to finish a film.

 9. Carry bolt cutters everywhere.

10. Thwart institutional cowardice.

11. Ask for forgiveness, not permission.

12. Take your fate into your own hands.

13. Learn to read the inner essence of a landscape.

14. Ignite the fire within and explore unkown territory.

15. Walk straight ahead, never detour.

16. Manouvre and mislead, but always deliver.

17. Dont be fearful of rejection.

18. Develop your own voice.

19. Day one is point of no return.

20. A badge of honor is to fail a film theory class.

21. Chance is the lifeblood of cinema

22. Guerrilla Tactics are the best.

23. Take revenge if need to be.

24. Get used to the bear behind you.