

## Chapter 3 Quiz

Fernando Moreno

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

When his father took him to a field trip to the Natural History Museum where he learned about the Native American culture.

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

He dedicated most of his time studying mythology. He spent five years for nine hours a day reading. During the Great Depression he was able to rent a shack in Woodstock and that gave him the time he needed to study.

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

A six-part miniseries he conducted with Bill Moyers in 1987 called *The Power of the Myth*.

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

Studying history, finding out what interests you as a writer. Finding out what types of stories you like to see, therefore what you want to tell. A storyteller is a product of the culture you were born into.

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

Myths exist to guide people across generations and cultures. They are metaphors of how to live the life of a fully realized human being. As this chapter describes, stories are collected dreams of millions of mythmakers.

6.- Explain how you will discover your own myths.

Studying the history of cinema and the genre that connects to the stories I would like to tell.

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

To be able to learn the many ways stories have been told in the past. To use that knowledge to help create something new. To help the evolution of the art.

8.- Describe the difference between an antihero and a villain.

The antihero is a character that blurs the distinction between hero and villain. Their acts of heroism are uncharacteristic. The villain is the shadow of a hero. An opposite but with all the same hero's qualities.

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"?

I would have to discover the story I want to tell, make a plan or a blueprint for it, and then try to understand which aspects of the story function with which aspects of the hero's journey. Understanding the history of the genre want to use and not following completely the structure of movies made before mine.

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

Knowing your history is the key. Learning the patterns already used and break that mold. To be creative and find different ways that haven't been used. Different points of view. Challenging yourself to make something different.

11.- What separates real storytellers from those who just want to play storyteller? What is the most important trait you most possess to achieve your goals?

Discipline. Discipline is the key. Dedicating your free time to study and write down your ideas to help create your stories.

## Warner Herzog

Herzog is an artist. A passionate storyteller. A believer. He sees no obstacle except one self as a storyteller. On his documentary we can see that he may also be a perfectionist. He knows how to tell his stories and what he needs to achieve his goals. Thanks to all those qualities he has created great films and inspired many peers to follow his footsteps.

On the documentary *Burden of Dreams* we can see how his passion takes him to a great adventure to create the classic film *Fitzcarraldo*. Having issues with location, casting and props he was able to adapt and keep inspiring people working for him to continue. He had a set idea of what he wanted to feel and he needed to make it happen. Even though sometimes it seemed impossible like moving a 30 ton ship over a hill to take it from one river to another.

Knowing that no one in history had tried to perform something similar he called himself "Conquistador of the Useless".

On the short *Herzog Eats his Shoe*, Herzog and Erol Morris made a bet in which Herzog would be forced to eat his shoe if his friend Morris was able to complete a film. This bet was made when Morris was a student filmmaker and the bet was that Morris would never make a film. This bet was made to encourage Morris, a struggling but gifted filmmaker to find whatever was necessary to finance his project.

Morris created the film *Gates of Heaven* and in one of the screenings Herzog eat his shoe, which he had cooked previously, in front of camera and the audience present.

The way that his films compare to guerilla filmmaking is about the risks taken to create his films. Even though he does have the budget needed to create his films he takes risks to take to create his films the way he needs to tell his stories. He sees no obstacles. He adapts. That's how guerilla filmmaking is made. To have the ability to adapt when needed to tell a story.

Herzog believes that there is a need of more quality cinema and encourages all filmmakers and artists to do that. To create something with greater content. He fears consumerism is taking attention away from quality on films year by year. His work inspires to still bring that quality in filmmaking.

## Vogle's monomyth

### THE HOST

- 1.- Hero's environment is changed: Park Gong-Doo was a lazy, good-for-nothing person. It seems he had some mental issues. Even with all that he is a father who deeply loved his daughter. His life changed after he sees a monster that comes out of a river killing people on his way.
- 2.- Call to adventure: He tries to escape from the creature, at the same time he tries to help the people in the park and his daughter.
- 3.- Refusal of the call: Devastated after thinking his daughter is dead he is taken by the government because he got blood from the creature and the government wants to make tests on him.
- 4.- Overcome the fear: He receives a call from his daughter. She is still alive.
- 5.- Crossing the threshold: His family and him get ready to look for his daughter and save her.
- 6.- Testing allies and enemies: He learns how far his family will go to save his daughter.
- 7.- Approach: Him and his family face the monster all together.
- 8.- Facing Fear: His father gets killed, his siblings separate and he gets caught by the authorities.
- 9.- Reward: After the experiments the government made on his brains, he is able to think more clearly. He is now more prepared to save his daughter.
- 10.- Road back: He escapes from the laboratory he was being held. Meets with family to save his daughter.
- 11.- Resurrection: After seen that his daughter died saving a kid. He gains the courage and the strength to finally kill the monster.
- 12.- Return: He gains custody of the kid his daughter saved (the kid lived on the streets). Now Park is ready to take care of himself and the kid against anything.