

Chapter 3 Quiz

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

When Campbell was a child, he became fascinated with Native American Culture. This led him to a lifelong passion for myth and storytelling. When Campbell was studying maths and biology, he recognized that he is inclined towards humanities. Soon he became an English literature student at Columbia University.

Campbell was interested in knowledge above all else. In 1924 Campbell traveled to Europe with his family. On the ship during his return trip, he encountered the Messiah elect of the Theosophical Society, Jiddu Krishnamurti. They discussed Indian philosophy which leads to Campbell's interest in Hindu and Indian philosophy.

Campbell studied Old French, Provençal and Sanskrit at the University of Paris and the University of Munich in Germany. He learned to read and speak French and German.

When Campbell did not have any work after his graduation (in depression era), he used to read nine hours a day for five years. He soon discovered the works of Carl Jung who is the founder of analytical psychology. Campbell could recognize recurring patterns of all the stories he had read, from Carl Jung's work. This must have encouraged Joseph Campbell in comparative mythology.

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

Joseph Campbell received BA in English literature and MA in Medieval literature from Columbia University. Campbell also received a fellowship from Columbia University to study in Europe. He studied Old French, Provençal and Sanskrit at the University of Paris and the University of Munich in Germany. He also learned to read and speak French and German.

In depression Era, Joseph Campbell did not have any work; so he decided to spend that time very wisely. After all, knowledge was all above else for Campbell. He used to read nine hours a day for five long years. By the time he emerged from his lifestyle, he had become world's foremost scholar on mythology.

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

Joseph Campbell's most important teaching for his students is about 'following your bliss.' In 1987, Campbell conducted 6 part miniseries with Bill Moyers called 'Power of myth.' In this series he has declared, "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 that 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 would not have opened for anyone else."

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

The primary factor that decides the type of stories storyteller will choose to tell is the culture he or she born and brought up into. This is because stories come from storyteller's heart and soul.

Storytellers are the product of the culture they are born and brought up into, the class structure, the period and race. Storytellers are also the product of other so many variables which makes them a unique person and a unique storyteller.

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

Myths have spoken to people across generations and cultures. Across eons of times, they have been there to guide us through our toughest trials. They are metaphors for how to live the life of a fully realized human being.

In the context of this chapter, stories are the collected dreams of the millions of mythmakers who have lived throughout all of history and chose to share their vision with humanity.

Explain how you will discover your own myths.

To discover my myths I need to know what kind of stories I like to hear and tell others. I need to know topics which I am interested in. Once I figure that out, I will need to research on those topics or types of stories. My research will involve reading some novels, watching movies based on similar concepts which I like. Once I broaden my analysis, I think I will have a better understanding of what I should not be doing or things which I should avoid in my writing.. To inspire me I would prefer checking out different types of arts on topics I like. That may include poems, articles, real-cases, paintings, etc. I will not stop here; I will keep finding out some more facts by talking to people from different backgrounds, age who have experienced a similar situation which I want to depict in my movie.

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

Checking the history of one's art involves watching good movies by some great directors and checking related art in different forms such as books, paintings, etc., and also talking to people to understand their experience on associated topics. It certainly gives proper direction and moral support to movie makers. It can also prevent them from some mistakes.

Describe the difference between an antihero and an antivillain.

Antihero is a heroic character in the film, and though it is heroic, it blurs the distinction between hero and villain. It is because most of the time their act of heroism is uncharacteristic or situational.

On the other hand, anti-villain is the hero of a film who leads himself by example. He already has some set of principles and morals. The character of anti-villain or hero is often written to perform some larger than life task in the movie. The major one is generally to destroy villain for humanity, justice, and love even if that act seems questionable.

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?"

Every storyteller have their understanding and perspective on movies they watch or stories they hear. As a storyteller, the best way to achieve freedom from monomyth is to detach from others ideas and movies while learning from them.

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

According to me, we need to believe in a story we want to tell. This way we are already adding a unique essence of our belief system to the story. It's always best to connect with the story and keep discovering new possibilities or events to evolve the story. Another thing that can be done is to avoid watching any other inspiring movie in that period and also avoid following existing storytelling patterns we already know will work for the film or the story.

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?

Creative discipline is what we need to become a real storyteller.

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?

Werner Herzog is a passionate man. He is a German auteur and art-house idol for many people. When Errol Morris completed his film 'Gates of Heaven', Werner Herzog kept his promise to eat his shoe. The promise was given by Herzog to encourage Morris so that Morris would complete his film. The 1980 short documentary 'Werner Herzog Eats His Shoe' shows not only Herzog's passion and love for filmmaking but also his support and words of encouragement for new filmmakers. Herzog often suggests that new filmmakers should not wait for the system to finance their projects and let others decide their fate. As per Herzog, a film can be made in just ten thousand dollars, but one has to have some experience of life as it is a foundation of filmmaking.

Herzog found his calling in filmmaking when he was a teenager. He started earning money to fund his film project when he was very young. Self-reliance and imaginative curiosity are building blocks of Herzog's characters, and they have made him a profoundly knowledgeable person. According to Herzog, failure is a prerequisite for creative mastery. There is nothing wrong with hardships and obstacles, but everything is wrong with not trying, as he says. Herzog's movie 'Fitzcarraldo' is a perfect example of what he says about hardships and failures. In his documentary 'Burden of Dreams' Herzog describes all the hurdles he and his crew faced while making the film Fitzcarraldo. The documentary shows chaotic circumstances on the film location, in Amazon Jungles. It also shows intense efforts were taken by cast and crew to overcome those hurdles. When I watched this documentary I found everything miserable with the film; Herzog is very courageous to make such a movie in possibly all adverse conditions. I find Herzog's filmmaking style very different. He says the ideas come to his mind are like uninvited guests and he let them invade him. Those ideas eventually take shape, gives him a clearer vision and pulls him into focus. I am amazed to see how he has welcomed the idea of the movie 'Fitzcarraldo.' Herzog says he cannot write without a sense of urgency. He believes that if it takes more than five days to write then something is wrong with his screenplay. Werner Herzog's philosophy of film somewhat relates to guerrilla filmmaking as he believes that movies can be made in just few thousand dollars, without storyboarding and without roadblocks of shooting permits. He also thinks sometimes we have to create our own shooting permits.

To conclude, I think Herzog's philosophy of film is about self-reliance, life experiences, creative ideas and fantasies, bravery, passion, and love for filmmaking.