The Hero’s Journey in Film 2012

12th Grade English
Ellis
4 Sources

- 1 Primary Source (the film)

- 2 Secondary Sources (already chosen for you)

- 1 additional secondary source about your film, film character, or hero’s journey
1 Primary Source (the film)
2 Secondary Sources

(These articles can be purchased at the library circulation desk. They are also located in your teacher’s classroom).

- excerpt from Joseph Campbell’s *The Power of Myth* (chapter “The Hero’s Adventure”)*
- “The Hero and the God” by Joseph Campbell  (Hint: edit/find “The Hero and the God” in this document.)
- “The Tragic Fallacy” by Joseph Wood Krutch
- “Tragedy and the Common Man” by Arthur Miller
- “The Hero as a visitor in hell: the descent into death in film structure” by Antonio Sanchez-Escalonilla
- *(AVL – Lit. Resources from Gale)*
- “The Hero’s Journey” by Laurence Coupe
- “Archetypes on the American Screen: Heroes and Anti-Heroes” by John Fitch
- “Defining American Heroes” Analyzing the metamorphosis of the war hero in twentieth century war films using Joseph Campbell’s , Hero’s Journey” by Luci A. Frith
- “The Hunter Myth.” Projecting the Shadow: The Cyborg Hero in American Film – chapter 3 by Janice Hocker Rushing and Thomas S.Frentz. Part of chapter is online – get a copy from teacher or library! This book also has chapters on The Terminator, Jaws, The Deer Hunter, and Blade Runner.*
- “Archetypes on Screen: Odysseus, St. Paul, Christ and the American Cinematic Hero and Anti-Hero” by John Fitch, III
- “Illness and the hero’s journey: still ourselves and more?” by Tom A. Hutchinson
- “Motion Pictures from the 1990s: A Diversity of Heroes.” Chapter 9 from *Heroes, Monsters, and Messiahs* by Elizabeth Hirsch*
- “Action heroes and literate sidekicks: Literacy and identity in popular culture” by Bronwyn T. Williams. *(AVL- EBSCO Search).*

*These articles are in books that are on the Hero cart.
1 Additional Secondary Source

Your additional source should be an AVL article, other scholarly article, or a book about your film or film character OR a general article relating to the hero’s journey.

Stay away from movie reviews, blogs about a movie, etc.
The Hero's Journey

Return

(Gift of the Goddess)

KNOWN

UNKNOWN

Atonement

Transformation

REVELATION

Abys: death & rebirth

Supernatural aid

Threshold Guardian(s)

Threshold (beginning of transformation)

Mentor

Challenges and Temptations

Helper

Helper

PICTURE START
Luke’s Ordinary World and Call to Adventure

What is the name of Luke’s home planet?

http://youtu.be/X66jntR0MVE
Destiny is our library’s catalog. Click on the Destiny icon, then “Spain Park High School,” then “Catalog.” Don’t forget to sort by call number to make it easier to find your book! Destiny can be accessed from home by going to http://destiny.hoover.k12.al.us.

Look up the following keywords in addition to searching for your specific film, character, director, or actor. Books on films can be found in the 790’s.

CINEMA
FILMS
MOVIES
HOLLYWOOD
POP CULTURE
DECADES (look for the decade when your film was produced)
Luke’s Ordinary World of Tatooine

Luke: “Well if there is a bright center to the universe, you’re on the planet it is farthest from.”
We Buy Sell Trade SW Toys
We carry all Star Wars Toys and Collectibles from 1977 to present.
www.brianstoys.com

Luke Skywalker
Shop and Save on Toys. Great Deals on Toys!
Toys.PriceGrabber.com

Watch The Hero Online
Full Length Movie, Gossip & Videos Watch The Hero Instantly.
www.yidio.com/movie/The-Hero

The Psychology of Personality: Viewpoints, Research, and Applications - Page 140
book.google.com/books?id=1405136359
Bernardo J. Carducci - 2009 - Preview - More editions
He is the hero of the oldest work of literature in the world, the Epic of Gilgamesh. Luke Skywalker, as a young boy, demonstrating his special ability early on to use “the Force” Luke Skywalker, as an adult, using “the Force” in battle with the...

The Use of Arthurian Legend in Hollywood Film: From Connecticut... - Page 143
book.google.com/books?id=0313297983
Rebecca A. Umland, Samuel J. Umland - 1996 - Preview
Like Moses and Arthur, the epic heroes discussed earlier, Luke Skywalker is raised by a foster family. He does not know his father’s identity until at a crucial moment it is revealed to him that his father is Darth Vader. Like Moses and Arthur, ...
Luke Skywalker comes of age on the distant outpost planet of Tatooine, a place where nothing exciting ever happens. Like Dorothy in The Wizard of Oz and George Bailey in It’s a Wonderful Life, Luke longs for “greener pastures” and adventures unavailable to him at home. We learn, for example, in Star Wars, that he wants nothing more than to leave the family farm in order to attend the “academy.” His uncle refuses to let him go, however, claiming that he needs Luke’s help for the harvest. Luke is devastated.

Campbell, referring to the hero’s “call to adventure,” notes that the hero
DON’T MISS THESE TITLES...

History of the American Cinema series
REF 791.43 HIS

Novels Into Film
REF 791.43 TIB
These databases are your best bet. Limit your search to full text articles only.

- Literature Resources from Gale
- EBSCO Search
People have always been fascinated by the similarities between different stories. From The Pilgrim's Progress to Star Wars, Laurence Coupe explores the idea that there is one central story which keeps being retold.

On board the Death Star, a battle station of the evil Empire, Luke Skywalker is attempting to rescue Princess Leia from the clutches of Darth Vader. Pursued by imperial troops, he and his companions plunge into a garbage compactor, where they find themselves floundering in a foul swamp inhabited by monstrous creatures. Suddenly, Luke is dragged down into the depths. For what seems like an eternity he disappears, while his companions look on helplessly, fearing that he might have died. Then, just as suddenly, he reappears. He is alive and well, and is ready to resume the struggle against evil.

Does this sound familiar? Even if you have not seen the original Star Wars film (1977), you will probably have watched other cinematic scenes like this. It is so familiar that we might want to identify it as a motif or recurrent symbol. We might call it the 'supreme ordeal', or perhaps even the 'victory over death'. It is the kind of scene we come across not only in film but also in literary narrative. For example, Book I of Spenser's verse romance The Fairie Queene (1590), tells the story of the Red Cross Knight and his quest to save a kingdom from an evil dragon.
“...within the 'call to adventure', we are told, there are usually the following secondary stages: first, we have the hero in his 'ordinary world'; secondly, the call itself; thirdly, his initial 'refusal of the call'; fourthly, after his 'meeting with the mentor', his commitment to undertake the journey. In Star Wars we see Luke Skywalker, bored with life on the farm where he lives with his uncle and aunt. Then he finds Princess Leia's message, stored in the droid R2-D2 and addressed to Obi-Wan Kenobi, who was once a celebrated Jedi Knight within the old Republic. Not immediately prepared to do very much about this, Luke nevertheless seeks out Obi-Wan who, having persuaded him to take up the challenge of helping the princess and supporting the rebellion against the Empire, instructs him in the ways of the Force.”
Braveheart

Braveheart - Ned Kelly: historic films, heritage tourism and destination image
W Frost - Tourism management, 2006 - Elsevier

... Braveheart, Ned Kelly. Victim of English Imperialism, Victim of English Imperialism. Symbol of Scottish resistance, Symbol of Irish resistance. Young, charismatic, handsome hero. Initially tries to avoid conflict, initially tries to avoid conflict. ...
Cited by 61 Related articles All 4 versions Cite

[PDF] from 51lunwen.org

Remaking Medieval Heroism: Nationalism and Sexuality in Braveheart
MD Sharp - Florilegium, 1998 - journals.hil.unb.ca

... Braveheart, in its anxious insistence on the incontrovertible masculinity of its hero, Braveheart omits the one scene that would, by displaying Wallace in explicity feminine garb, confirm the normative masculinity of the standard kilt. ...
Cited by 3 Related articles Cite More▼

[PDF] from unb.ca

The re-making of a mythic hero: Scottish nationalism in Braveheart
KC Hawley - 2011 - repositories.tdl.org

Nationalistic sentiment looks to the past to legitimate the present and secure the future; it re-makes history, appropriating mythic legends as it forges a national identity. Each time an ancient story is told, the myths are reinforced; each time today is remade of yesterday. ...
Related articles All 2 versions Cite More▼

[PDF] from tdl.org

The representation of nationality in Braveheart and Trainspotting
C Mossmann - 2005 - books.google.com

... justified nation. 3. Constructing a hero It is also worth taking a closer look how the image of the hero is constructed in Braveheart, and how this image is set off against the English. First of all they are, essentially Scottish. This ...
Related articles All 2 versions Cite

[DOC] from cathienamartin.org

Cathlena Martin LIT 2120 March 26, 2004 A Hero with a Brave Heart
J Crawford - cathienamartin.org

... primarily focuses on the aspects of mythological heroes, modern day heroes such as characters in a novel or film can also be evaluated against Campbell's standards of a hero. Specifically, a strong character with heroic qualities is William Wallace from the movie Braveheart ...
MLA 7th Edition

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http://www.library.cornell.edu/resrch/citmanage/mla
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