

SESSION SIX


 rap-Up

- ◆ What is the value of telling a coming-of-age story? What value does it have for the teller of the story, usually an adult looking back? What value does it have for adolescents in the audience?
- ◆ To what extent is adolescence a universal phenomenon? To what extent is coming of age shaped by generation? Ethnic, national, religious or class background? Family, gender, or personality?
- ◆ How do these films tell the story of the coming of age of the Jewish people in North America? How do these stories compare to other films about the North American Jewish experience that you have seen?
- ◆ Which of these films do you feel offers the most insight into the process of maturing? Why? Which offers the most insight into the modern North American Jewish experience, and why?
- ◆ Write the story, as if for a film, about your own coming of age. What other characters besides yourself would appear? What actors would you cast in these roles? What scenes from your life would you present? How would you evoke the time and place in which you live? What insights into growing up would you want your film to offer? What other ideas or information would your film impart to its audience? How would you accomplish these goals?

- ◆ Of the four films adapted from literary works, two – *The Apprenticeship of Duddy Kravitz* and *Biloxi Blues* – have screenplays written by the authors of the original works, albeit sometimes in collaboration with another writer, while the other two – *Marjorie Morningstar* and *The Chosen* were adapted for the screen by writers other than the author. Based on these examples, do you think that there is any general difference between media adaptations made by the authors of literary originals and those adapted by other writers? Do you think one or the other is more likely to make a better film?

SELECTED BIBLIOGRAPHY

The following are suggested as reference works for discussion leaders interested in further background reading, but may also be of interest to the members of the discussion group. For references concerning individual works, authors, subjects or themes discussed in the program, see the “Independent follow-up” sections of each discussion chapter.

A. Modern North American Jewish literature: General works

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- ◆ Cohen, Sarah Blacher, ed. *Jewish Wry: Essays on Jewish Humor*. Detroit: Wayne State University, 1987.
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- ◆ Sherman, Bernard. *The Invention of the Jew: Jewish-American Education Novels 1916-1964*. New York: Thomas Yoseloff, 1969.
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B. Coming of age in literature

- ◆ Coyle, William, ed. *The Young Man in American Literature: The Initiation Theme*. New York: Odyssey, 1969.
- ◆ DeMarr, Mary Jean, and Jane S. Bakerman. *The Adolescent in the American Novel Since 1960*. New York: Ungar, 1986.
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C. Jews and film

- ◆ Cohen, Sarah Blacher, ed. *From Hester Street to Hollywood: The Jewish-American Stage and Screen*. Bloomington: Indiana University Press, 1983.
- ◆ Erens, Patricia. *The Jew in American Cinema*. Bloomington: Indiana University Press, 1984.
- ◆ Friedman, Lester D. *Hollywood's Image of the Jew*. New York: Frederick Ungar, 1982.
- ◆ Gabler, Neal. *An Empire of Their Own: How the Jews Invented Hollywood*. New York: Crown, 1988.