

Final Exam Questions

What argument is Paule Marshall making by contrasting Selena's coming of age with Beryl's?

Compare the relationship between Selena and her father with that of Marcus and Will and how they help or don't help each other come of age.

How do the cultural values of family influence the coming of age for Jessminder and Selina in their respective stories?

Compare the situation with Cassandra and the absence of her mother with Selina and the presence of her mother. In what ways do they grow with or without a motherly figure?

How does Selina's relationship with her parents affect her coming of age? In what ways does Selina reflect her dad's desire to retain Bajan culture and her mother's desire to adapt to modern American culture?

What are the commonalities between *Bend It Like Beckham* and *Brown Girl, Brownstones*, and how does one come of age with the pressures of living in one society while trying to sustain a culture identity?

How do the characters in the novel *Brown Girl, Brownstones* accept or reject the ethnic barriers placed on them?

How does Jess come of age with respect to the conflicting Western ideologies of London and the traditional and cultural beliefs of her family?

In *Bend It Like Beckham*, how does Jess's coming of age compare and contrast with the normal Western concept of coming of age? With the Eastern?

How do society and culture affect the coming of age of Jessminder and Cassandra?

What proves to be the largest obstacle to Cassandra's coming of age? How does she overcome this obstacle? In what ways does being a female characterize this obstacle and the difficulty in overcoming it?

Does Dodie Smith's view on a female's coming of age differ from the books about a male's coming of age? Choose one other book to compare.

How does the coming of age in women differ from the coming of age in men? Choose two books to compare.

How is *Bend It Like Beckham* **not** a coming of age story? (we can guess who wrote this one).

In *Bend It Like Beckham*, main character Jess struggles to make decisions based on what she thinks is best versus what her family thinks. However, how does Jess's family change more than does Jess herself?

How are love and coming of age intertwined in *I Capture the Castle*?

What effect does Smith's use of Mortmain's modern story have on the book and in what ways would the story be less effective without that contrast?

In *I Capture the Castle*, how do Cassandra's and Rose's coming of age compare and contrast?

Is Cassandra's character seen as a coming of age character compared to our previous novels?

In *I Capture the Castle*, what do you think the author's viewpoint on love is? Explain.

In *Bend It Like Beckham*, what is the director saying about culture and being modern? What is a way in which one can please both sides without having to deny oneself?

In what ways does the acceptance of others come into play during the coming of age process in *Bend It Like Beckham*?

How does the theme of *I Capture the Castle* and the events that take place relate to the title? (Jimmy Holt wrote this one, but oddly enough, it is good, and could work for any of the texts we've read since the midterm).

Since Jess's parents played a huge part in her coming of age, compare and contrast Cassandra's parental figures with Jess's and the effect they each had on developing the girl's sense of identity and place in life.

What was Jess's coming of age moment in *Bend It Like Beckham*, and why is it significant?

In what ways does *I Capture the Castle* thematically relate with *Bend It Like Beckham* in terms of coming of age and issues of marriage?

In most coming of age stories, the character that comes of age does so through the help of another person. However, in *I Capture the Castle* and *Bend It Like Beckham*, the main characters are helped in their coming of age by their own internal passion for something else: Cassandra and her passion for writing; Jess and her passion for soccer. Discuss how coming of age in this way differs from coming of age through the help of another person.