

**Collected**

*STORIES ABOUT*  
**growing up**

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written by 2<sup>nd</sup> students

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# *Foreword*

When will I be seen as a grown up? Am I really looking forward to becoming independent? Those existential questions are on everybody's minds, especially upon entering high school and soon turning 16, 17, and then 18... It's of course at once about the excitement of no longer being a child but also the fear of soon having to make life-changing decisions without being able to depend entirely on one's parents. That results in what many call "teenage angst".

My 2nd students this year were asked then, as the school year started, to consider these questions and study documents of various nature that relate to the topic of teenagehood, the generation gap or young people's wish for independence. They could therefore see what artists in the past said about what they may experience in the near future. The hope was for them to relate to the artworks but also to take critical distance from them and elaborate their own discourse.

One aspect of that critical distance was to look into the codes of a given genre (be it painting, poetry, drama or cinema) and explore those codes by adapting the original artworks into a different medium. A scene from a movie

could be turned into a literary extract, or a song could be turned into a drawing, or else a painting could be adapted into a storyboard. Since it is up to each and everyone of us to write our own life story (with the help of others, of course!), it seems only natural that high school students should be given the opportunity to become storytellers.

The following pages are then full of stories that are at times funny, at others moving, but that all beg the question: what does it mean to be independent? And is it worthwhile?

After weeks of compiling these stories, you are now given the chance to read them, and read about them, and so it is our hope you enjoy the independent spirit that drives them and you find the experience worthwhile indeed. Have as much fun reading their stories as the students had telling them!

François Lapauw,  
with the contributions of:

Mira Bonnet, Alexis Brault, Margaret Bulloch,  
Ekaterina Buzmakova, Aline Chae, Pha Le Do,  
Gary Frappat, Lily-Rose Guihard, Arnold Hermansen,  
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Matys Sabot-Garrelon, Laura Spessa-Nguyen,  
Jean-François To Nguyen, Thien Van Tran,  
Nam Phuong Trinh, Ophélie Trinh



## Part I.

### *Runaway* stories

Stories based on  
Norman Rockwell's 1958  
painting *The Runaway*

## 1) Original artwork



Norman Rockwell, *The Runaway* (1958)  
published in *The Saturday Evening Post*

## 2) Students' adaptations

### Ophélie

#### i) interpretation of the original

To me, this painting by Norman Rockwell has a story behind it. This scene takes place in a diner. A police officer and a little boy (perhaps 6-7 years old) are sitting next to each other and seem to be having a conversation. The waiter, with a cigarette in his mouth, looks happy by looking at the little boy. There is a strong contrast between the colors: the police officer is wearing an all blue uniform, the little boy is wearing a yellow shirt and blue jeans and his bundle is red. This detail can easily catch your attention at first glance. They are both sitting on stools with green cushions. I concluded that the little boy ran away from home and stumbled into a diner (this painting is untitled *The Runaway*). People are wondering what he is doing there all alone with a bundle. The two grown men seem very friendly towards the little boy.

At this age, the only reason you want to run away is if your parents ground you. Therefore, he is running away from home because of his family.

#### ii) adaptation: *The Beginning of a New Journey*, novelisation

We are in 1955 in Dallas, Texas. Jason is 7 years old. He is an only child and his family has never really paid any attention to him. They are wealthy but selfish citizens. His toys are old wooden trains that his

grand-father gifted him on his fifth birthday, seven days before he passed away. His parents fight a lot over small mistakes they make. He lives in an unstable home.

One Friday morning, Jason decides to leave his house. He packed his bundle with only his two wooden toys. His parents were too busy arguing to notice his absence at breakfast. His first stop was at this diner across the street. When he walked in, with the intention of getting breakfast, early guests stared at him as he passed the threshold. He sat on a tall stool that was twice his size. To his left, a police officer was reading his paper while drinking coffee. Jason tried ordering his favorite: bacon and eggs, but all the eyes that were on him put him in an unpleasant position.

The police officer decided to help him and asked him gently what he wanted. "Bacon and eggs", Jason said in a bashful voice. The officer asked the waiter behind the counter to make what Jason wanted with an extra milkshake. He then proceeded to ask the little boy, "So what brings you here buddy? Do your mommy and daddy know you're here?" "They don't, I'm going on an adventure and this is my first stop! I want to walk across the whole planet with no parents," Jason replied. The man chuckled and let it go.

The officer didn't add anything more and decided to keep reading his work journal. He paid for both breakfasts and when Jason left, he decided to follow him.

iii) explanation

For this adaptation, I wrote the beginning of a novel as well as the context to this painting of Norman Rockwell, *The Runaway*. I located the character in Dallas, Texas, all while respecting the time period. Here, I employed the third perspective and envisioned Jason's (the protagonist) past: he ran away from home because of family issues.

I added some dialogue between the police officer and Jason because, since the characters are speaking, it gives the reader the effect of being close and knowing them. It feels like they are living in the current situation.

I described Jason's family as abusive parents, always arguing over small mistakes (money is always involved). For this very reason, Jason had to leave because he couldn't stand the words they exchanged with each other.

I left the end with a little suspense so the reader could imagine what happens next. Here is what I imagine will happen in the future: the curious police officer will follow Jason to make sure nothing bad happens to him. At the end, Jason gets home-sick and decides to return home. When he passes the front door of his house, he wonders why it is so quiet if his parents are abusive. It turns out that the officer found his home address and told what happened to his parents. They then decide to make an effort in order to keep their family together.

## Tran

### i) interpretation of the original

To me, Norman Rockwell decided to paint this painting to represent a lot of children's stereotypes. I personally think that Rockwell possibly wanted to run away from home as a child so he then decided to illustrate his own childhood. At the same time, he painted this expecting other people to also relate to the same situation because, when we were kids, we all wanted to leave our home at some point. In this painting, we can see two adults and a child situated in the middle of the piece of art. All the vivid colours of the painting are centralised and focus on the three characters, or more specifically on the police officer and the kid. The element that suggests the boy is running away is the red bag situated in the bottom right-hand corner of the canvas.

### ii) adaptation

I was sitting in the living-room playing with my toys when I heard my mom calling my name from the second floor of the house.

“What do you need, mom?”, I asked.

“Clean your toys, it’s time to get changed and go to your dentist appointment.”

I hate to go see the doctor or the dentist and I’m pretty sure all of you guys can relate. I hate how they make you open your mouth for over an hour just to check your teeth and then show you how to brush your teeth properly. I mean I may be only 7 years old but I still know

how to brush my teeth, they don't have to show me that. Worst part is that they trick you by telling you that if you keep calm and listen to them, they will give you candies but they don't, instead they will give you lessons on how you shouldn't eat too many sweets because it will only damage your teeth. I had no choice but to listen to my mom until I saw my favourite cartoon character leaving his house after he had a disagreement with his parents. As a consequence, I decided to do the same thing: I ran away from home.

I left the house without anyone knowing. I was just walking with my red backpack on my shoulder, and I walked past a restaurant (or a diner, more like) and decided to stop by. I picked a place at the bar and started a conversation with the bartender. He was a nice and wise man. He asked me if I wanted anything to eat or drink but I didn't have any pocket money because my parents were always against that. He offered me a glass of water when a tall and tough man in a blue suit came up to me and I realised it was a friend of my dad's, a police officer in town.

"What are you doing here all by yourself, young boy?", he asked.

"I ran away from home sir."

"RAN AWAY?"

"Yes, because I didn't want to go see the dentist."

He then sat down next to me.

"Because you didn't want to go to the dentist doesn't mean you can just leave your home just like that. You know your parents must be very worried about you."

"But..."

"There is no but, I am bringing you home before your parents start

ringing me and reporting your disappearance”

“Okay then...”, I replied in a breaking voice.

We both said goodbye to the bartender, and I obviously didn’t forget to thank him for the glass of water. He smiled at me and said:

“I can relate to you kid.”

I didn’t really understand what he meant but it was time to go so we went to the parking lot, and I got into the police officer’s cool car.

### iii) explanation

For this adaptation, I decided to write a story based on the painting and not recreate another piece of art because I am just not good at drawing. I thought it would be more interesting if I wrote a story based on my imagination after observing this painting. For my adaptation, I added a dialogue between the police officer and the child and I tended to let the audience know why the kid decided to leave home. The reason why I added the presence of the dentist is because all children resent going to the dentist. I also wanted to represent Norman Rockwell as the bartender witnessing the child leaving home, which reminded him of himself back in the day.



## Steven

### i) interpretation of the original

I think Norman Rockwell dedicated his painting as a representation of children's stereotypes. I am sure we've all had the thought of leaving home at a very young age because we didn't get something we wanted. For example, from my childhood experience, I used to think about leaving home because I didn't get a set of Legos I wanted for Christmas. I would forget about that hatred feeling shortly afterwards because no one can truly hate their parents. In this very realistic painting, we have the chef smirking down at the child while the officer seems to be lecturing him about running away from home. There is obvious colour contrast in this portrait: the chef blends in with the very white background while the cop has darker blue colour to contrast with it, and the boy is wearing a very light yellow shirt with his red basket probably filled with clothes.

### ii) adaptation

My mom and I went to the "Lego" store to pick out one of the 5 billion different toys in there as a Christmas gift for myself. My mother looked around a bit, took a random toy in her field of view and started checking the prices. She looked stunned, as if she just saw my grandmother drop dead right in front of her. She gasped as she shouted: "100 DOLLARS?" My hopes of getting a new toy slowly decreased the more toys she looked at, due to the fact that the prices in this store were quite stunning if we could put it that way. We left the

store immediately, taking with us absolutely nothing, I was enraged on the way home. I studied so hard expecting to get a miraculous present for Christmas. As soon as I got home, I walked up the crippling stairs and locked myself in my room, so furious I thought about leaving home and finding myself better parents, parents that would truly love me. I packed up my favourite clothes into a little red basket, quietly and swiftly left my house. I walked around for 2 hours, eventually getting hungry and stopping by a diner. I entered the diner, sat down on one of those metal diner stools and patiently waited for the chef to notice me. The chef, in his white apron, seemed quite tall and skinny smoking a cig. A few minutes later, a man entered dressed in a full blue uniform with a badge. I asked myself if he was a cop. He sat down next to me. His abnormally huge body took away all my personal space and accidentally hit my head with his elbow.

“Oh hey, little buddy, didn’t see you there. What’s your name kid?”

“Steven.”

We started exchanging back and forth a bit with small talk, he seemed very confused about why I was here alone and then he finally popped the question.

“Why are you here all alone, Steven? Where are your parents?” he asked.

I explained everything to him, absolutely everything. I thought by doing so, he’d be on my side but it was quite the opposite.

“So you’re telling me that you left home because you were angered by the fact your mom couldn’t buy you a gift for Christmas?”

“Yeah, I hate her,” I said.

“Kid, your mom is the only person in this world that truly loves you. If I reacted the way you did to my mom, I’d be damn near killed,” he said frighteningly.

The chef caught us and joined in on the conversation. The officer explained everything to him as he smirked at me. He laughed and agreed with what the officer said and told me to go home and apologise immediately to my mom and promise him that I'd never do such a thing again.

“I bet you’re pretty smart, kid, but what you just did might be the dumbest thing I've heard all year,” the chef said as he smirked at me.

Before leaving the diner, he offered me some food and said it was on him. My stomach couldn’t resist the temptation of free food. I devoured the food and hurried my way home. Mom was outside waiting for me. I thought I'd get yelled at but instead she rushed towards me and was delighted to see that I was okay. She brought me inside our cosy little house as I apologised to her.

### iii) explanation

For this adaptation, I basically novelized the painting, writing a story around the painting. Using the key points from the analysis of the painting I could write a short story. I kept the same atmosphere and environment in the diner, I added dialogue to illustrate to the readers what the conversation between the characters would be like. I also added a backstory on how the child decided to leave his home to pursue better parents and ended up in a diner because he was starving. I thought of how the kid got mad, so by using children's

stereotypes I came up with the reason that he got mad because he didn't get the toy he wanted. Moreover, I used the first person perspective and evoked the past tense.

I think novelizing is very creative and fun when done properly. Novelization can illustrate far more than any other painting can, novelization can give a backstory and ending to a painting. One of the downsides of novelization is that the writer is the one in control, he sets the story up, meanwhile the painting can be used as a guide to imagining your own interpretation of it.

## Nam Phuong

### i) interpretation of the original

*The Runaway* is a painting by the famous illustrator Norman Rockwell, published in *The Saturday Evening Post* in 1958. A hyperrealistic depiction of 1950s America, it typifies Rockwell's style. In it, we see three characters in a diner: a boy, a policeman and a bartender. Looking at the painting, our eyes are led by the boy's stool before reaching a red bundle on the floor, which suggests that this little boy is a runaway. Moreover, a sense of balance and stability is implied through the combination of vertical lines from the stools and on the wall and the horizontal lines of the counter. In this painting, Rockwell exaggerates the contrast between the bulky policeman and the little boy and he lets the two adult characters lean toward the boy as if they were listening very carefully to the latter. All of which shows that *The Runaway* stands out from many other paintings about runaways as it doesn't emphasize the risks or the gloominess of a runaway but overflows with a safe and comfortable environment as well as a heartwarming moment as we see the care that adults offer to children. Therefore, it is a fatherly feeling that this painting conveys, as well as the assurance that children will be safe and secure thanks to the protection of the adults around them. Perhaps, adults are the ones who know best all the risks in life and the hardships that we have to face, thus trying to prevent children from entering the adult world too early and to protect their innocence and purity.

ii) adaptation: *Does Mom love me?* - Storyboard



iii) explanation

Norman Rockwell's painting is like an unfinished story in the present, and what remains for the viewers to accomplish is to write the prequel and the sequel to that story. To adapt this work by Rockwell, I organized illustrations of elements into

panels sequenced in a way similar to a storyboard. The story that I'm telling is about a little boy who has drawn a family portrait, trying to show it to his mother. However, the boy's baby brother keeps the mother occupied and, as a result, she just answers briefly to the boy and doesn't seem to really care about his drawing. The little boy feels bad as he thinks that he doesn't belong in his family anymore and it's time for him to leave. In the beginning, the little boy really enjoys this freedom: he walks along the beach, his little feet kick away the stones. The whitecaps on Long Island Sound send the boy comfort and serenity. But when the sun slowly goes down, he starts to feel hungry, so he stops at a nearby diner and is greeted by the bartender. The man asks if this child wants a cup of milk and he agrees because he is now starving. In the diner, there is also a policeman who asks the child what happened to him and why he is here alone. After listening to the story of the little boy, the bartender and the policeman explain to the kid that his mother will always love him.

The title of this adaptation is a question that the boy asks himself, as he doesn't feel loved by his mother. In this adaptation, in the 10th panel, the policeman and the bartender could have had their lines but on the contrary they have no lines at all and appear to be listeners and guardian angels of the boy, which makes him feel comfortable and safe. In addition, the 4th and 11th panels are quite similar because it is the same road. One differs from the other in the direction of the boy and with whom the boy is. The 11th panel gives a sense of familiarity when returning home on that same street, the

meaning of which is that the boy has returned safe, thanks to the help of adults.

Furthermore, during the creation of this storyboard, I initially came up with the idea of letting the boy show his mother a toy or a full mark score. Research on the birth of Lego was even done to make sure that the timeline of events was respected. However, I suddenly had a flash of thought: “Why not a painting? It’s Rockwell!”. Since *The Runaway* is a painting by Norman Rockwell, the adaptation of this painting should illustrate something very “Rockwell”, therefore his passion for art since childhood is the one. Norman Rockwell once said: “I ran away from home when I was a kid in Mamaroneck and mooned around the shore; kicking stones and watching the whitecaps on Long Island Sound. Pretty soon it began to get dark and a cold wind sprang up and moaned in the trees. So I went home.” The 5th and 6th panels portray the real story of Norman Rockwell’s running away when he was little. We can see that the close-up on the shoe of this little boy kicking a stone in the 5th panel corresponds to “kicking stones”, and the image of the boy contemplating the sea in the 6th panel represents “watching the whitecaps on Long Island Sound”. Therefore, the adaptation is greatly inspired by the life of the illustrator Norman Rockwell himself.



## Maéva

### i) interpretation of the original

To me, the original work shows a heart-warming scene that illustrates the innocence of the young boy. Usually, paintings showing a runaway child are often cold (with dark and rather scary color choices), but this painting radiates with good energy, with its bright and lively colors (yellow, blue, white, etc.) and characters that seem friendly (an amused policeman, a smiling bartender, and a serious little boy). The only small detail that ruins this beautiful image is the small cloth wrapped around a stick that draws our attention. The neutral and subtle colors contrast with the color of the pouch and force us to look at this detail. But, since we have an image that shows the scene in a funny and reassuring way, we know that everything is going to be fine, that the little boy will soon be home, and that, after this moment, the three characters will go back to their daily activities.

### ii) adaptation: *A Little Boy's Freedom*, novelisation

The young boy got up and went to his room while his mother was repeating his name since he broke her computer. He sat down and took out the stick he kept in case one day he decided to run away (like in the comics he read), and he put some colorful objects in a piece of red fabric before tying it around the piece of wood. He packed a packet of candy that he had hidden under his bed, all his savings from the last few years (20\$), his favorite toy, his stuffed animal, and a t-shirt. He got up

and went out by the bathroom window. He hurt his knee, but it didn't matter; he was ready to face his fate. It was better to leave than do the work that his mother always wanted him to do.

According to the child, it must have been several months or even years since he left. Suddenly, he heard his stomach growl. He would have eaten his pack of candy, but he didn't want to waste his biggest treasure because he felt hungry. So he decided to enter the most attractive building, which probably had food in it.

As soon as he entered, a tall man dressed in white turned around, and in front of him was a policeman. The young boy stepped back. He was illegal; he knew that the policeman had investigated him and was going to arrest him. So he started screaming. Very loudly. The policeman came over and laughed before offering the boy a seat next to him, as he had some questions to ask him. He said that while looking at the package on his shoulder. He offered him a milkshake.

"Finally, the blue man is nice," the child thought.

Sitting behind the counter, the barman watched the new arrival (why wasn't he preparing the vanilla milkshake?) The boy tried to tell his story, but he was afraid. His cheeks blushed. He was intimidated by the policeman; he didn't want to go to jail, but he was sure the officer was there for him. What else would he be doing here? The policeman leaned towards the boy, who still hadn't said a word, and that's when he asked:

"Where are your parents?"

The little boy then told the whole story, explaining that it was all his mother's fault because she was teaching him to clean his plate so that

later on, she could take advantage of his skills and he would have to do the dishes all day long.

After a little conversation, the friendly officer took the child home with a smile on his face (his house was only a few meters away from the diner), while the young boy remained silent for the rest of the day.

### iii) explanation

For this adaptation, I decided to write it as if it were a draft, like the narrator knew about the child's thoughts and was laughing about them. The narrator's sentences are not really organized, sometimes repetitive, and present the scene in an epic but adorable kind of way. I tried to contrast the boy's point of view with that of the narrator. I showed the funny side of the story while the little boy seemed terrified of his situation, a kind of sarcasm that can be felt throughout the text. "He was illegal; he knew that the policeman had investigated him and was going to arrest him." (We can feel in this sentence an expression of mockery, as if the way the story was told presented it as funny when the child really meant it.) I loved playing with sarcasm in dealing with the child's behavior and seeing how naive and vulnerable children can be. He says at the beginning of the adaptation that he was prepared to run away, like in the comics he reads. It shows that he is doing it because he has seen it somewhere and thinks it's a good idea. I tried to show as much of both points of view as possible and add a touch of humor, as I felt the painting reflected a funny

but serious situation, as if the two adults knew it wasn't serious but the child was convinced it was.

## **Gabriel**

### i) your interpretation of the original

To me, this painting represents the idea of “freedom” or “independence”. When you are young, many things can happen to you. For example, maybe the family isn’t perfect and has some flaws, such as parents who argue and fight a lot, or a single mother that doesn’t take care of you well because she has to do everything on her own, since the father isn’t present. As a child, whether or not you like your parents, you still feel that you love them, because they provide certain things for you like food, a roof to sleep under and many more things that we tend to forget to appreciate. But usually the reason why the child (or children) leaves home is because he either feels like lacking love and affection, or that child is just missing freedom and independence, even if he is given everything. He wants to let his parents know that he is old enough to do things on his own and take matters into his own hands now. But another case could be that the child was being abused, mistreated and bullied his entire life by his parents, because there are some parents in this world that have standards that are simply just way too high, and due to that, the child has to leave home, he has to find a place where someone could at least show him some love. I think that love is what’s most important for a child.

### ii) your adaptation

My name is Michael, I am 15 years old. One day, at school, me and my friends were playing football on the grass field, then the bell rang, so we

started heading back to class. On the way back, one of my friends hit the ball too hard and broke a classroom window. Somebody was near... Somebody heard the noise. As the shadowy figure approached us, we instantly recognized who it was: it was Mr. Frank, the math teacher. He was known throughout the school as the rudest, meanest teacher. He confronted us and asked us who was the one that shot the ball. All my friends pointed towards me. I don't know why they would do that, but I thought back a little bit, and realised that I actually barely knew them. I was always treated differently because I was Asian and the big majority of students in this school were European. I only recently realised that they would always treat each other the same, but with me, they wouldn't be as nice. What choice did I have? I didn't have any friends and hated being lonely. Mr. Frank started shouting something at me but I didn't bother to listen, it was always the same outcome. Next thing I knew, I was at the principal's office, I tried my best to tell him about Mr. Frank. Many many times, my classmates or anybody in general would try to tell the principal that he should be fired and that the way he was treating the students was wrong. But of course, as usual, the principal would just laugh it off, and say something like: "Don't worry, it's just an act", or "You kids don't know what you are talking about", and maybe even "You're just wasting your time here, what good will it do to try and fire a teacher who you hold a grudge against?" I don't understand. Why do the majority of adults refuse to believe anything children say? Sure, maybe sometimes we talk nonsense, but we have opinions of our own that we have to keep to ourselves because they just wouldn't believe us, because they think children or teenagers have nothing interesting to say,

that they add zero value to the discussion. Worthless opinions. He called my mother, and when I went home, she punished me and told me that I couldn't play games until the following week. My mother was also that type of adult. The experienced adult who doesn't want their opinions to be confronted with thoughts of a child or teenager, that needs a diaper. It's always much easier to tell somebody to shut up (because "what could they know, really?") than to listen. I never saw her much, only on the weekends since she worked from late morning to roughly 11pm, and I went to school early in the morning and slept pretty early. I felt like she didn't like me and treated me in a bad way, I barely remember even having any good times with her... I felt like the walls of our home held me back from the outside world. It all started when dad died and she started getting addicted to alcohol. From there, one day I chose to leave home. It was for the better of both of us. She wouldn't have to worry about me and I didn't have to keep listening to her negative thoughts. I left a little note saying that *no matter what happens, you are my mother and I will always love you*. I packed my things and left. After walking a few hours, I was in desperate need of hydration, or just something to munch on and that's when I came across that bar. I headed inside then asked the bartender if I could please have a drink or something to eat, anything that would stop my stomach from rumbling. He told me that I could go and take any drink from the fridge any time, I was curious as to why he was so nice to me but I never asked. I loved Coke, so I took one can of it. Later on, a cop noticed me and asked if he could take a seat, I nodded. He asked me what I was doing there and I explained everything to him.

### iii) explanation

In this adaptation, I decided to use a first-person narrative in order to really show the events that occur, the things that happen to the main character (the boy who ran away) and to express his feelings, his opinions and his thoughts. I am trying to make it as if we were inside the character's head, watching the events and story unfold through the character's eyes, kind of as if I was giving the reader the front row seat to the theater, to watch the movie as the story progresses. To make this possible, I made the narrator the protagonist. I introduced him (his name and his age), and went on with his backstory. I used the pronoun "I" a lot, in order to establish a sense of familiarity (being intimate) between the reader and narrator. I'm trying to make this very personal, while also trying to build up the reader's interest and make this story intriguing. In this adaptation, since we are talking about growing up, I gave the main character a backstory that would really influence the way he handles certain situations and his perspective.



## Léa

### a) interpretation of the original

To me, this painting shows that the runaway boy sitting on the stool is in security because he is sitting next to the police officer. I think the police officer came to the diner because he saw a little boy sitting alone without any trace of a guardian with a bundle tied to a stick on the ground next to him. Then he went inside and sat next to the little boy. We can see him and the bar man leaning towards the boy to ask what he's doing there. I think the boy's parents had a big argument that day, louder than usual, and the young boy got fed up and couldn't stand watching his parents screaming at each other. On top of that they weren't giving him any attention so that's why he decided to run away. The representation of the runaway boy with his bundle is quite cliché and naive like in some cartoons, most of the time they're kids and that's what they think running away is: something easy.

ii) adaptation: *The Runaway*, comic

# The Runaway



### iii) explanation

For this adaptation, I decided to make a comic because drawing is what I'm best at. I tried to guess the reason why the little boy ran away and depicted it. In the first panel we can see him playing with blocks and his parents arguing in the background. It wasn't the first time. He then takes a red blanket and puts his belongings in it and ties it to a stick. He goes to say goodbye to his parents but they don't even hear him. He crosses the street to a diner, he didn't plan where to go before leaving so he just went to the first place he came by. A police officer walks by and sees a little boy without any trace of a guardian; not only that but he's also sitting in the bar area instead of the diner booths. He quickly comes in by pushing a client and sits on the stool right next to the runaway. The last panel is the actual painting of Norman Rockwell that I drew with a pencil instead of a pen to really get into the details (the scanned paper just didn't really pick up most of them). It's a way to link my adaptation to the original work. The most fitting and simple line for the policeman to ask the little boy was "What are you doing here, buddy?".

You can see that the only color I used was red for the boy's blanket to really emphasize the title, *The Runaway*; the bundle symbolizes runaways so I wanted to draw attention to it.

## Arnold

### i) interpretation of the original

To me, this painting depicts a realistic scene in which a little boy is seated next to a police officer and their gaze is directed towards each other. We can see that the police man and the little kid are sitting on the stools. The policeman in the blue suit looks very buff, he is carrying a handgun, his handcuffs and his notebook. The policeman is leaning towards the little kid, who is presumably making up a reason for being in a pub instead of with his parents. The print is titled *The Runaway*, so the viewers can imagine that the boy fled from his home. We can see a bundle under his stool. Behind the counter, I believe it's the staff although he is holding a cigar in his hand. The staff is the only character whose entire face we can see. He looks amused at the situation unfolding before him. Rockwell's painting radiates comfort and safety in the form of a triangle of protection surrounding the boy.

### ii) adaptation: *Runaway*

The boy quietly opens the door of his room, and scurries down the stairs. While enthusiastically and sloppily packing his most precious items in his red bundle, which includes a nutritious Pop-Tart for the trip, his favorite toy truck, and a bottle of Milo chocolate milk, a single thought circles his mind: he cannot wait to explore the world. Ready to overcome any obstacle, he steps outside and begins his journey. With the new goal of exploration in mind, the same old image of his neighborhood has now drastically transformed, it now exhilarates him.

Five minutes into his voyage, his eagerness begins to wane, and he notices that the wind is whipping through the trees. His hands now shivering, the child understands that he has not dressed appropriately for this weather. As he's walking down the street alone, the feelings of loneliness, anxiety, and regret overcome him. The cold wind blows away the beanie his grandma knitted for him, his mind shifts to a survival mode, and he thinks to himself "I must find a place to keep myself warm." He spots a cafe with dim lighting, whose calming atmosphere reminds him of home. As he approaches it, desperate to find shelter, he notices a wooden sign that reads "OPEN 24/7".

The boy enters the cafe, casually sits next to a policeman. The policeman looks to his right and is in shock that there is a kid in the bar. He asks the little boy, "Hey buddy, where are your parents?" Soon, the bartender approaches and starts listening to their conversation. "They are at home", he answers. The policeman, worried, subsequently asks another question, "Why did you come here alone?" "I ran away from home, I wanted to explore the world. But it soon began to get dark and cold, then I saw this bar and it was still open so I came in here," the boy says. The trooper is surprised. Although the kid is safe in the bar, the trooper has to bring the little boy home. It's his job to do so and he knows the kid has to stay with his parents. He can imagine how scared he would be if his kid ran away from his house.

### iii) explanation

For this adaptation, I decided to turn the painting into a short story. I wrote it through two perspectives, the trooper's and the child's.

From the perspective of the trooper, I would be scared and worried if my child disappeared. On the other hand, from the perspective of the child, I would have fun running away and wanting to explore, I would like to have that kind of freedom. When I was younger, I thought the same thing as the kid. Instead of exploring, I wanted to go out with my friends, but now I am getting older and I realise I should spend time with my family a lot more than with my friends.

## Mira

### i) interpretation of the original

In this painting we see three characters in a typical American diner; a boy, a policeman and a bartender. The characters form a triangle in the middle of the picture. The eyes are first caught by the three characters. There is a contrast between the colourful characters and the white wall behind them. As we look at the characters we then see the little boy's red bag. It is red fabric attached to a stick, he most certainly brought some toys and some essentials, suggesting the status of a “runaway”. There are vertical (the stools) and horizontal lines (the counter). The policeman is the only element that is leaning toward the child, which emphasizes the comfortable environment he offers to the child.

### ii) adaptation *The Runaway*, book

I was in my room playing with my cars when my sister came up to me and took my toys. I was so mad at her that I started screaming at her; she always does something to annoy me. This time I decided it was time to get my revenge. While my sister was asleep, I got out of bed and went to the kitchen to take some scissors, I walked back up to my sister's room, I crawled up silently, she was sleeping like a baby. I finally got to her head and cut up all of her hair, I had finally got my revenge. I then went back to bed and enjoyed my peaceful time. I had a wonderful night. The next morning my mom woke me up. It never happens, I was so confused, she looked at me in the eyes. My mom has the worst eyes

when she is angry, I'm sure she could kill someone just by looking at them, I know that for a fact. The only words that came out of her mouth were: "What did you do?" At that moment I knew I was never going to be welcomed the same every time I got home. She shouted at me while I could see my sister crying in the corner. I felt kind of bad but that wasn't my problem. She shouldn't have done those mean things she always does to me. As I said, I finally got my revenge. She would have learned some day or other that karma is real. My mom was so mad at me she couldn't even look me in the eyes anymore. At noon I was feeling so offended because mom always takes my sister's side, I am always the one that will get punished. It's not fair. I decided that it was over. I would not get punished anymore. I got to my room and waited until my parents were taking their nap. I took a stick and some essentials like my toothbrush, my pocket money, another pair of boxers, tied it all up with a scarf and I was ready. I was tired of being under my parents' control, I would finally be free. I got out of the house, I looked back once but only once because I was definitely going to miss my mom's warm food. I walked for an hour, I felt dehydrated so I decided to stop at a nice-looking bar. There was a counter, that's where I decided to sit. I asked the waiter for a Coca Cola, my mom would never allow me to drink those, she said "It's all sugar, you're going to have a stomachache!" A few minutes passed and a police officer sat next to me and asked me what I was doing here. I answered that I was taking a drink since I was so tired of walking. He asked me where I was coming from, and I said from Waterdale. "Where are your parents?" he asked me. I told him the whole story and he looked up and down at me. "Oh, so that's what the



bag is for!” The police officer then proceeded to talk me through his whole day. It sounded so tiring, I could just hear it in his voice. He told me that that’s what I would have to do everyday for more than 40 years if I wanted to live independently. My mind clicked “I don’t want to do that!”. I then realised that having an annoying sister wasn’t that bad after all. The police officer kindly brought me back home. My mother was so relieved to see me, she took me in her arms. I apologised to my sister and continued my day as normal.

### iii) explanation

For this adaptation, I decided to write a little novel about the boy in the picture. I wrote it from the point of view of the little boy because I thought it was more interesting to understand his point of view out of the other characters in the painting. I wanted the reader to know what the reason was for the little boy to run away and also what happened after. I wanted to create a comfortable atmosphere in the bar as it looks like the policeman is very friendly to the boy in the painting. I wanted to recreate that atmosphere in this little novel. I had fun writing it because it reminded me of my younger self and certainly a lot of people when they were younger. As kids we would be so mad at little things that we don’t even realise that in the future it is going to be a lot harder and we won’t even have the time to spend time worrying about so many small things.

## Gary & Matys

### i) interpretation of the original

*The Runaway* is a pretty expressive painting. In it, we are presented with a child sitting next to a police officer and a bartender, the former are both sitting on stools. We can see that the kid is running away from his house thanks to his bag on a stick on the ground right next to him. We can have multiple theories about why the kid is running away from home; it could be that he is tired of his parents and wants to grow up even though he doesn't know yet that adult life can be very tiring. We can also deduce that the police officer next to him is trying to get him back to his home, talking and looking at the kid, whilst the bartender just listens in on the conversation and laughs out of the joy the boy is giving him. What it means to us is that when we're kids, we can think that we're capable of doing everything, so we don't think ahead, we just make some choices and we don't get ready for the consequences.

### ii) adaptation: *Grounded from Home*

After coming home from the playground mom told me it was time to shower because I had sand all over me, but i didnt wanna shower. So i packed my bag and left. On my way out, my momma screamed "Come back Timmy!" but i left with my toys and didn't look back. I continued to walk down the street and went into a diner. When i entered the cook saw me coming and asked:

"What are you doing here all alone, buddy? You got lost?"

"No, I'm just mad at my mommy, she told me to clean my room," i replied.

"Well, okay, silly guy," the bartender said.

"Can I please get the black fuzzy drink please? But I don't have any money, I'm sorry."

"Don't worry, silly guy, it's on me, no need to pay for anything."

"Thank you sir."

Then when i sat on the tall chair, a police officer was right next to me, he came up to sit next to me, and that's when he asked "Are you good buddy?" And I was just fine, so i nodded yes. Then i don't remember how but we started talking for a long long time, and by the end of the conversation he even knew my favourite colour. He then asked me if i needed a ride home, that's when i remembered that i don't wanna live without my Mama cause then i won't be able to buy new toys, so we left with the nice mister and quickly went home. On the way home, he brought me inside his big car and bought me some ice cream, but then once i went home, my mommy screamed at me for being a bad kid. I started unpacking my toys and started to have fun again while bawling my eyes out.

### iii) explanation

First of all, we took into consideration the point of view of a young kid, which would be the vocabulary of around a 5- to 7-year-old, and we then proceeded to deduce why he would have left home, and the conversation with the bartender and police

officer. We made sure to give the adults a joking/mocking way of speaking to the kid we named Timmy.

We then made sure to add the idea of him not wanting to leave his mother or growing up, realising that he would have to be for some part alone. We also wrote what we thought a 5-7-year-old would like, such as Coca Cola or toys. For inspiration, we took what we talked about in class, the description of the painting and the meaning; we had interpreted the artwork in class, which made it easier for us to make our own interpretation of the work of art out of it.

## Aline

### i) interpretation of the original

To me, the painting *The Runaway* by Norman Rockwell is a simple painting where we can tell what the story behind is right away. Although the title is 'The Runaway,' we don't even need to look at it to understand that the painting is about a runaway. In the foreground of the painting, we see three different characters, a police officer and a little kid sitting next to each other in a diner with a waiter standing behind the counter. The background (the walls and counters of the diner) is coloured in white and unnoticeable colours while the characters are wearing clothes with very vivid, eye-catching colours like bright yellow and dark blue, which grab the viewer's attention and lead their eyes to the characters. We can also see a bright red bundle on the floor, which is also very noticeable. The fact that a kid is sitting next to a cop with a bundle in a diner without his parents makes the viewer realize that the kid probably ran away from home. In addition, the cop and the waiter are both staring at the little boy. They definitely look like they're aware of the situation and are inspecting the boy. The police officer and the boy look like they're having a conversation since they're looking at each other. From this, we can tell the cop caught the kid trying to run away and decided to stay next to him to guard him so he won't be in danger by himself.

ii) adaptation

It was raining outside. It was pouring, but Luke, a little kid, was outside playing around, jumping into puddles and splashing muddy water everywhere. He was having fun, but suddenly, his mother called him.

“Luke! Get inside right now! You’ll catch a cold!,” she shouted.

“It’s fine, mom! I’m having fun, I won’t catch a cold!,” the kid replied.

“You can’t stay there any longer! Come back here right now!,” the mom shouted back.

Luke then grumpily went back to his house. As soon as he arrived home, he made a pouty face and went upstairs to his room and locked the door. He started grabbing his toys and he put them in a bundle. He hurriedly picked it up, then secretly left the house walking on tip toes so his parents wouldn’t notice. When he was finally outside of the house, he didn’t exactly know where to go, it was his first time running away from home anyways. He stood there thinking for a while, then started walking, making his way towards a diner. He already knew where it was since he had been there with his parents a couple of times, but this time, he was going by himself. He got there and got himself a seat. When he sat down, he started thinking deeply. He got mad at his mom and decided to leave the house, but now he had nothing to do outside all by himself and he already started to get bored.

Just then, a big and scary-looking police officer came inside and sat down right next to the little boy.

“Hey there, little boy. What’s your name?,” the cop asked the boy.

"My name's Luke. Who are you?," Luke answered.

"I'm a police officer. What are you doing here all by yourself? It looks like there's a bundle right there. Is that yours? Did you run away from home?"

"Wow! How did you know?" Luke asked curiously, amazed and shocked by the fact the cop knew exactly what he was doing.

"Well, running away isn't uncommon for little kids like you. But they always start regretting it right away and want to go back home. What happened? Did your mom yell at you?" The cop asked again, guessing everything that happened.

"Yeah, I'm sick of her always yelling at me. I was just having fun in the rain!"

"Haha, yeah I get it. Hey, I have an idea. Why don't you go back home and apologise to your mom for leaving the house without telling her? She should be worried," the police officer suggested.

"I guess I could..." Luke was hesitating. He did want to go back to his mom, but he didn't really want to apologise. "Ok, then. I will. But can I please at least have a drink before we go?" the boy added.

"Of course, that's a great idea," the cop chuckled.

The cop called a waiter that was behind the counter, and ordered a Coke for himself, then a glass of milk for the little boy. Soon after, they got their drink and talked together a bit more. They then got up (after they had finished their drink), and headed towards Luke's house. They thanked the nice waiter before leaving the diner.

In a few minutes, they got to Luke's house. It was very close to the diner. When they got there, Luke's mother was already standing

outside, looking all worried, just waiting and hoping for someone to bring Luke back. As soon as Luke saw his mom, he ran towards her as fast as possible to hug her. He even started to cry like a little baby. Guess he missed his mom after all.

“Mom!” He shouted. “I’m sorry for leaving without telling you!” he shouted while crying.

“I was worried sick! You could’ve been kidnapped, you know! Don’t run away like that next time, I’m sorry for yelling at you earlier...” The mom apologised. “Thank you, officer, for taking care of him” (She added, thanking the cop).

“No problem, ma’am.”

The cop then left after saying his goodbyes to Luke and his mother.

### iii) explanation

For this adaptation, I decided to write a novelization of the painting *The Runaway* by Norman Rockwell to explain the story and the situation in the painting in my own words, using my imagination. I used a third person omniscient narrator for this novelization in order to explain each character’s feelings. I also used informal/casual language, because I wanted to keep this simple and follow the perspective of the little kid who runs away. I gave him a name, Luke, to make it easier to identify him and to avoid repetitions as I didn’t want to only use “boy” or “kid” all the time. Just by looking at the painting, we could come up with hundreds of different stories as everyone would come up with their own creative and unique story just from one painting or image. However, the main idea of the painting is



the running away of a boy, so the goal is to find out why he ran away. As the boy is still a little kid, we could come up with any reason why he ran away. In my case, I decided to say that it was because his mother yelled at him, which is a possible reason for a little kid who is around 5 years old. I then added some dialogue between the characters since I thought it would be more interesting to add their conversations and know what they talk about.

## Thien Van

### i) interpretation of the original

To me, this painting is about the desire to escape parental control and to live life on one's own accord, which is a common sentiment many young people share. The artist, Norman Rockwell (1894-1978) is known for his depiction of illustrations of everyday life in the US.

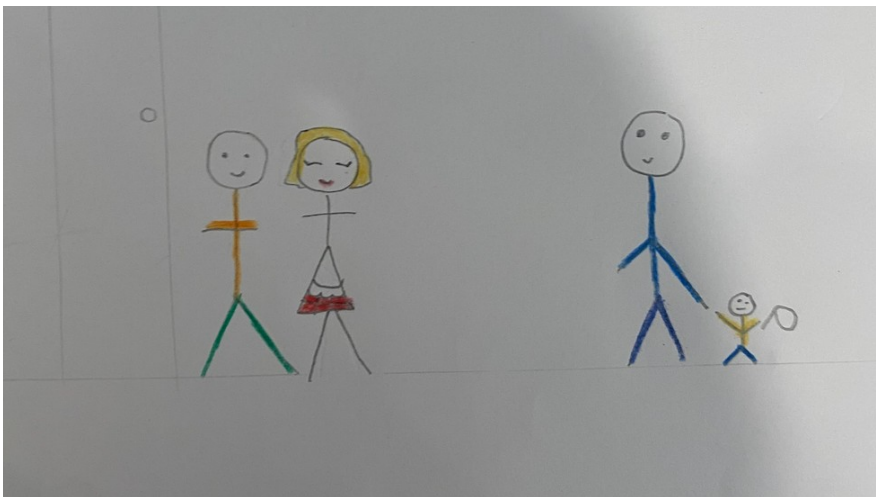
In it, we can see a police officer sitting next to a young boy and a barista behind a counter in the centre. The scene takes place in a diner, an inexpensive restaurant mainly associated with the US but also found in Canada and Western Europe and which usually serves American cuisine. Under the boy's seat, there's a red bag tied together with a wooden stick, a popular stereotypical object to illustrate one's status as a runaway, usually seen in children's cartoons, further highlighting the boy's age. The police officer is seen towering over the boy with his much greater adult size and keeping eye contact with him while wearing a blue work uniform, which contrasts with the monochromatic background and the boy's yellow shirt as these colours are opposite under the chromatic wheel. Behind a counter and in the centre of them is a barista, smiling in amusement while looking at the boy and smoking a cigarette.

By the tidiness of the boy's clothing, he hasn't left home for long. Although his motive is unclear, we can imagine it's most likely because of family issues, perhaps a disagreement between him and his parents, that upsets him intensely, to the

point of such dramatic action as, typically, children don't usually separate themselves from their parents.

By escaping, the boy can now live freely, unrestrained from any control from a higher force of authority. However, shortly after, he's confronted by a police officer, who will most likely return him to his parents, as further suggested by the sinister smile of the barista. This is perhaps to show how although with the right intentions, sometimes young people aren't necessarily in the correct headspace to execute such a great decision. Indeed, the boy abandons his parents and his future, as he's a child who needs to go to school and enjoy his childhood, not run away and live in the streets. Therefore, the police officer acts as a moral compass, who takes the boy back onto the right path.

ii) adaptation: *Artistic (art is sticks)*, drawing



### iii) explanation

For my adaptation, I decided to illustrate the imaginary scene of the police officer returning the boy to his parents' home at their doorstep while holding his tiny hands, much to their delight. The title is a homophone of "*Artistic*" and "*Art is sticks*", as the piece is depicted with stickmen to further emphasize the boy's young age as children often first learn to draw using the stickmen technique.

The door serves as a barrier, which separates the family's house and the exterior world, to express how the boy pushed himself out the door far too soon, as he's a child and not yet ready as he confidently believes. The colours of his parents share similar nuances of warm colours to the boy, which contradicts the colder tones outside. They are clothed in a stereotypical American look from the fifties – since the painting was first introduced in 1957 –, especially the mother with her blonde haircut, apron and red picnic dress, to resemble the iconic American actress and model Marilyn Monroe.

The boy is smiling, with a look of relief, representing how he might regret his choice to run away out of rage. His parents welcome him with open arms, which shows how they will always share parental love and care towards their children despite chagrin.

The police officer seems to be touched by this heartwarming scene. Perhaps, as an adult and even a parent himself, the child is a reflection of his son, and this family reunion must have felt nostalgic and reconnected him to memories. Or the child is a

parallel of the policeman himself, as he could once have been a rebellious child too, who also ran away.

## Song Joo

### i) interpretation of the original

The hyperrealistic painting called *The Runaway*, by Norman Rockwell, depicts a scene at a diner, with three characters present in the frame: a bartender, a police officer and a little boy. The little boy carries a red bundle and appears to be a runaway, as the title suggests. The two adults are staring directly at the boy; the police officer is leaning towards him, with a worried expression on his face while the bartender simply smirks at him.

The painting offers a calm and wholesome ambiance as the colours are on the softer side. The kid keeps a bright red bundle on the floor, and the officer is fully dressed in blue. This makes them stand out in the painting as they appear to be more colourful and saturated compared to the background.

### ii) adaptation

After a long shift today, I walked into a diner for my usual milkshake. And to my surprise, a little boy, around the age of five or seven, sat on a stool, with a crimson bundle on the floor. He seemed to be lost and I approached him with a friendly smile.

“Where are your parents?” I asked, worried.

He didn’t reply, but instead started scribbling on a napkin on the table. The napkin read “mommy told me not to talk to strangers”.

“I’m only trying to help you, kiddo.” I assured him.

He appeared hesitant. He turned to face me, the chair let out a

small squeak.

"Okay... I trust you," he began. "Mommy got angry when she found out I broke the vase". Guilt was written all over his face. "So I decided to leave the house because she probably doesn't love me anymore," he continued.

"I'm sure your mother still loves you very much," I started. "Hear me out, kiddo. I was just like you when I was your age. Let me find a way to contact your parents," I said, reaching for my notebook inside my pocket.

"Is that true? And can you really do that?" the Little Boy exclaimed enthusiastically.

"Of course," I replied. "How about we start by introducing ourselves? My name is Mark CANNES, I'm 48 and I'm a police officer. What about you?"

The boy scratched his head, struggling to remember anything.

"Well, my name is Timmy JONES, I'm turning 6 this year, I think. Mom's name is Amy and Dad's name is Bob," he replied.

"Did you come a long way?" I asked.

"No, not really. I tried to get as far away as possible, but I got exhausted and wanted a milkshake," he replied.

"Little Timmy! What are you doing out here alone?" said a male voice.

The bartender joined in, seemingly recognizing the kid. He had a smug face, and a cigarette in his mouth.

"Do you know the kid?" I asked, confused.

"His father is a regular here. The JONES family and I go way back, I

can contact Little Timmy's parents if you want," the bartender replied.

iii) explanation

I decided to make a novelised version of Norman Rockwell's painting. For my adaptation, I wrote the story from an original point of view, that of the policeman. He searches for answers after spotting a small boy carrying a red bundle. It is revealed that the child's name is Timmy and that he decided to leave his home since he feared his mother no longer loved him. The bartender of the restaurant enters, claiming to know Timmy, and offers to get in contact with his parents to resolve the issue. The story ends in a happy ending, leaving a lighthearted and somewhat wholesome feel for the reader. I enjoyed making my adaptation because it allowed me to create a story behind Rockwell's painting.

Norman Rockwell is a reputable American painter, widely known for his remarkable hyperrealistic paintings. *The Runaway* was created in 1957 and embodies the theme of growing up.

Firstly, there are three main characters present in my adaptation: Mark CANNES, a police officer, a bartender and a child. The child is found carrying a red bundle in a diner, and the police officer aims to understand the situation and help him find his parents.

Additionally, the narrative follows the policeman's perspective. This allowed me to create a more engaging storyline, as he is as unaware of the kid's situation when the story begins, but progressively learns about him as the story



unfolds. It is revealed that the boy's name is "Timmy," and he has left his home because he's afraid his mother stopped loving him after he broke a vase.

Finally, the narrative concludes happily. The bartender describes his friendship with the child's parents and how they're regulars to the restaurant. He agrees to contact Timmy's parents, and the story concludes this way. As a storyteller, I wanted my adaptation to be lighthearted and somewhat wholesome, because that's what I search for in books I read in my spare time.

To summarise, I wrote my adaptation by constructing a backstory to Rockwell's artwork, incorporating the three major characters from "The Runaway," but also by presenting my story from the perspective of a police officer and ending on a positive note. As a storyteller, I provided the characters names and conveyed my own interpretation of the painting through my adaptation. Furthermore, because the original painting is hyperrealistic, I assumed Norman Rockwell valued realism, therefore I tried to keep the plot as realistic as possible.



## **Part II.**

### **Coming-of-Age Songs**

**A) The Beatles, "She's Leaving Home"**

from *Sgt. Pepper's Lonely Hearts Club Band*, 1967

(John Lennon, Paul McCartney)

**1) Original work**

Wednesday morning at five o'clock as the day begins  
Silently closing her bedroom door  
Leaving the note that she hoped would say more  
She goes downstairs to the kitchen clutching her handkerchief  
Quietly turning the backdoor key  
Stepping outside she is free.

She (We gave her most of our lives)  
Is leaving (Sacrificed most of our lives)  
Home (We gave her everything money could buy)  
She's leaving home after living alone  
For so many years. (Bye, bye)

Father snores as his wife gets into her dressing gown  
Picks up the letter that's lying there  
Standing alone at the top of the stairs  
She breaks down and cries to her husband  
Daddy, our baby's gone.  
Why would she treat us so thoughtlessly?  
How could she do this to me?

She (We never thought of ourselves)  
Is leaving (Never a thought for ourselves)  
Home (We struggled hard all our lives to get by)  
She's leaving home after living alone  
For so many years. (Bye, bye)

Friday morning at nine o'clock she is far away  
Waiting to keep the appointment she made  
Meeting a man from the motor trade.

She (What did we do that was wrong?)  
Is having (We didn't know it was wrong)  
Fun (Fun is the one thing that money can't buy)  
Something inside that was always denied  
For so many years. (Bye, bye)  
She's leaving home (Bye, bye)



## 2) Students' adaptations

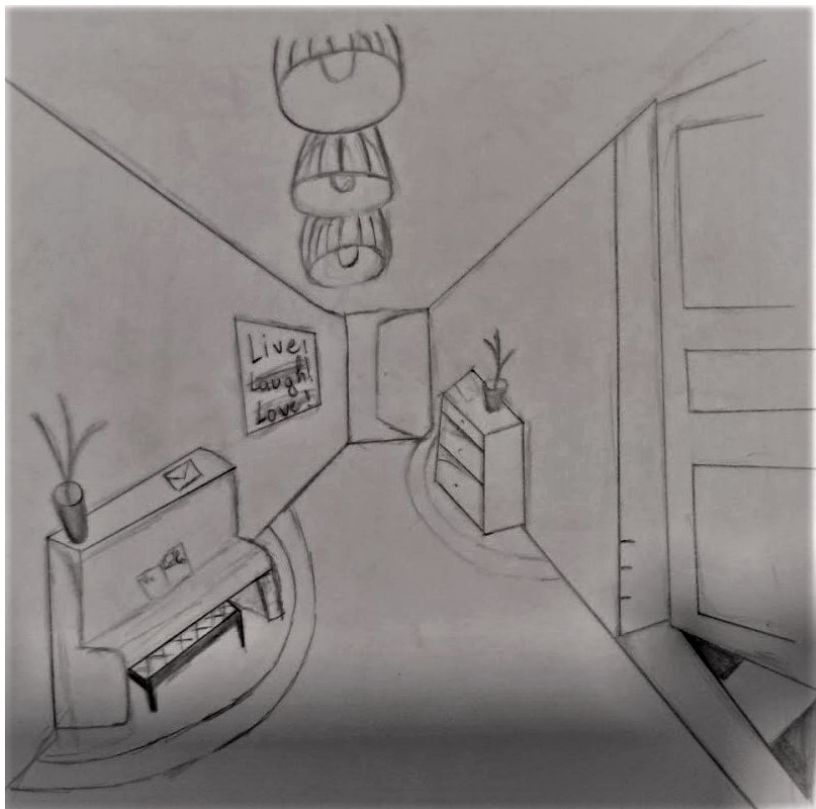
### Jean-François

#### i) interpretation of the original

To me, this song is a good representation of what could happen if parents don't pay attention or don't give the child unconditional love. Instead, they express their love by buying materialistic objects to fulfil the desires of their kid. The problem is a kid can live without materialistic things, but when a kid doesn't receive unconditional love from the parents, it could lead to multiple situations that are all bad. We can for example have a child that would be a bit problematic, meaning they don't attend school, they steal money or jewellery, even though the parents always buy what the kid demands. The parents aren't there to stop a child when they're causing trouble. This will eventually lead to a child that always desires materialistic things and does not know the boundaries. The other situation is the one described in the song written by The Beatles. An A-level girl who had all the things she ever wished for ran away from home with someone else. In the chorus of the song, it is written "she's leaving home after living alone for so many years" which isn't true because she lived with her parents who were buying all the things she desired. Perhaps the message behind that is that her parents never really paid attention to her, they just gave what she wanted. There's a difference between paying attention because the parents want to spend time with their child and paying attention to know

what she wants to buy. In this scenario the parents only paid attention to the girl's materialistic desires and were too blind to see that the girl needed attention from her parents. This led to the girl fleeing the house. Before leaving the house, she left a note so that when her parents woke up they would be informed that she left the house. The mom's reaction was expected but she still didn't see where she went wrong. She was sad and angry at the same time. She was wondering how her daughter didn't take into account the sadness the parents would feel after learning that she left home. This means that the mom thinks that her daughter left because she felt like it. Instead of being angry at herself, she was angry at the fact the daughter didn't take into account the feelings the parents would feel. "Why would she treat us so thoughtlessly? How could she do this to me?"

ii) adaptation



iii) explanation

For this adaptation, I decided to draw a corridor and at the end we see an opened door. We also see another door on the right that's also opened. We can guess that the person who was in that room decided to leave. Right next to the door we see three markings on the wall. We see on top of the piano a letter



and we see on the wall the words “Live! Laugh! Love!” But the “Laugh” and the “Love” have been erased. I added all these elements to depict the conditions the girl in the song was living in. The girl was living in a spacious house yet she still decided to leave a life considered as a dream from the point of view of the parents. The girl wasn’t loved enough. We see next to the door three markings. Normally we do markings on the wall or the door frame to realise that our kids are growing up. But after three markings they gave up; not only that but the parents didn’t even bother to write the exact height. This is a first sign of the lack of love from the parents. We later see the words Laugh! and Love! being erased. Even though it isn’t actually erased, I wanted to say how there isn’t laughter nor love. The young girl never had the chance to actually experience any of those. So she decided to run away to actually have some fun and be loved.

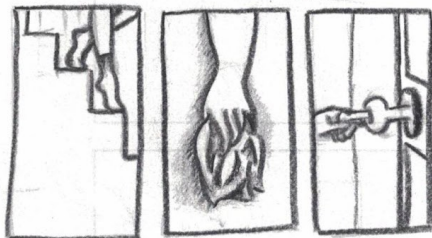
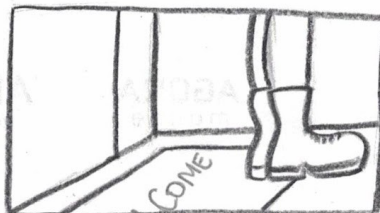
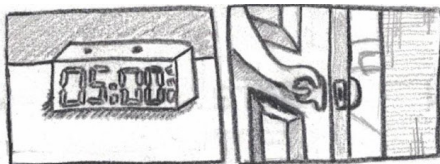
I decided to draw an adaptation of the song “She’s leaving home”, written by The Beatles, because I think that this song is a good example on how sometimes kids seem to have a perfect life. Their parents buy everything for their kids, but they never actually show affection to their kids. And because of this the kids feel as if they’re lost. They don’t trust their parents and they start to feel as if they’re alone in the house. Even though their parents are there, the kids don’t feel as if they’re being loved. They end up running away from home.

## Nam Phuong

### i) interpretation of the original

In 1967, the 17-year-old Melanie Coe ran away from home, leaving her parents and everything behind. Her father was quoted saying: “I cannot imagine why she should run away, she has everything here.” This is the real story that inspired the Beatles to write a song for their album *Sgt. Pepper's Lonely Hearts Club Band*, entitled “She’s Leaving Home.” Telling the story of a girl running away from home and leaving a message for her parents, “She's Leaving Home” depicts the loneliness of adolescents on the road to adulthood without the close companionship of the family and their running away in search of “fun”. In this song, an aspect in the parents-children relationship is exposed: even though, or because, every parent has their children's best interests at heart, they are engrossed in working and making money. It’s all about ensuring that their children would not feel deprived and buying many things for them. Nevertheless, just like Melanie and her parents in “She’s Leaving Home,” sometimes it is too late for parents to realize that what their children expect has always been love, happiness and care in their family, which are all spiritual gifts (unlike materialistic ones) and are “fun – the one thing that money can’t buy”.

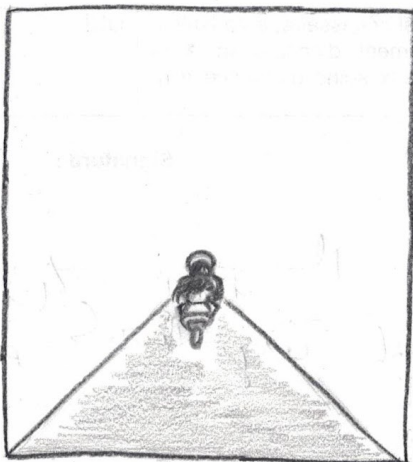
ii) adaptation: *Melanie's Runaway*, comic



DADDY, OUR BABY  
IS GONE ...

WHY WOULD SHE  
TREAT US  
SO THOUGHTLESSLY?

HOW COULD SHE  
DO THIS TO ME ?!



### iii) explanation

Listening to the lyrics of the song *She's Leaving Home*, I can simultaneously visualise the actions and the atmosphere of the scene. To express that visualisation, comics is a medium which allows me to recreate continuous actions sequenced in panels of images. By utilising this medium, storytelling is not encapsulated only in words and lyrics, but vividly expressed through visual illustrations.

From music to comics, each verse of the lyrics corresponds to a different black-and-white drawing. These colors depict the gloom of that event: the feeling of the girl before leaving as well as that of her parents when they find out their daughter's run away. Cinematic effects such as close-up, one-third aspect ratio, perspective or backlighting are applied in every scene to place the focus on the visual information that every drawing conveys. In the drawing that represents the part "Stepping outside," looking at the mat, we see the word "come" from "welcome". If someone walks into the house, what they'll see will be "come". For the girl, the direction of her shoes is completely outward, so we can say that these details lead to the portrayal of her determination to "leave" or to "go". Moreover, the image that represents the moment when the girl has just stepped out of the house and is facing the street is not framed like every other image. Intentionally, this detail shows that the girl is now free from her family and from the loneliness that she's been living with for so many years. In addition, the note that the girl leaves appears twice in the adaptation: the first time it is left on the table by the girl, the second time it is

picked up by the mother. The reiteration emphasises the fact that the note would mean more than having a talk between parents and children, as stated in the verse: “leaving the note that she hoped would say more”. Additionally, the only dialogue to appear in this adaptation is what the mother said in regret: “Daddy, our baby's gone. Why would she treat us so thoughtlessly? How could she do this to me?” These lines illustrate the mother’s downfall as her mind drifts into nothingness and thus can be presented as words written on a blank space representing the void. In the last image, the girl is seen sitting behind a man, she let her hair loose instead of up in a bun, which symbolises the young girl's complete freedom.

However, to be fair, in my opinion, despite the meaning about teenagers’ loneliness and their runaway to look for “true” happiness that “She’s Leaving Home” is addressing, the girl’s decision can be considered as thoughtless because it may negatively affect her future. To illustrate that vague and uncertain future, in two drawings of the girl seen from the back, there is nothing in front of her but blank space, neither buildings nor people, nor the end of the path.

## Maéva & Tu Linh

### i) interpretation of the original



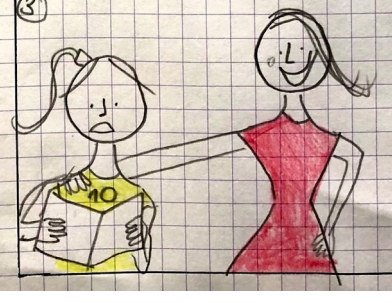
This song has a very deep meaning behind it. It is the story of a young girl who leaves home after living as a lonely child. She didn't have fun during her childhood and doesn't have a great connection with her parents. But she immediately finds love when she goes out to the outside world. The parents don't know what they did wrong. They sacrificed everything to raise their children. The parents feel their heart break and think that it was their fault. They accuse themselves of not raising their daughter well. The daughter left home because she didn't have freedom and fun.

I think the daughter wanted to have independence and experience the real world outside of her house and school. This song is great, it has a very nice melody that is slow for the listener to understand every phrase said by the singer.

Here, we notice how the parent tried to give her everything money could buy, but what she really needed wasn't money, she needed to have fun!

Even though she grew up in a middle-class or upper-class family, what she needed didn't have to do with money. She just wanted to have fun.

ii) adaptation: *Freedom, where are you?*, storyboard of the film *My Freedom*

	<p>1.</p> <p>→ camera: medium long shot</p> <p>→ setting: Elly's house</p> <p>→ script:</p> <p>ELLY - "Mum, I want a dog!"</p> <p>MUM - "Dogs are aggressive, Honey"</p> <p>ELLY - "Oh no, really?"</p> <p>→ actions: Mum and daughter run to hug each other.</p>
	<p>2.</p> <p>→ camera: medium long shot</p> <p>→ setting: Elly's house</p> <p>→ script:</p> <p>5 YEARS LATER</p> <p>→ actions: Mum homeschools her daughter. They open the book <i>Twilight</i> by Stephanie Meyer.</p>
	<p>3.</p> <p>→ camera: close up</p> <p>→ setting: Elly's house</p> <p>→ script:</p> <p>ELLY - "Mum why don't I have friends like Bella in this book?"</p> <p>MUM - "Darling, I am your friend"</p> <p>ELLY - "Why don't you let me go to school?"</p> <p>MUM - "When I was your age, school was horrible, I was bullied by my classmates. This is my only way to protect you"</p>



4.  
→ camera: medium long shot

→ setting: Elly's house

→ script:

5 YEARS LATER

ELLY - "I want to leave home!"

→ actions: One hand on the hip, and touching her hair.

dream bubble: Elly with a suitcase leaving home.



5.  
→ camera: medium long shot

→ setting: inside Elly's house

→ script:

5 YEARS LATER

ELLY - "I've made my decision, I will pack now and leave the house by tomorrow morning. Should I write a letter? Hmm. Ok fine, I'll do it. Dear Mum, everything will be alright. I am leaving for a bit. Kiss, Elly."

→ actions: She takes a red bag and puts her clothes, toothbrush and her essentials in the bag. The letter she wrote to her mum appears on the right side of the screen. "Elly's Voice over reading the letter"



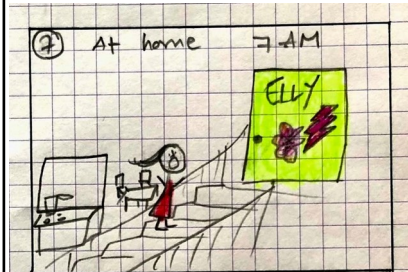
6.  
→ camera: extreme long shot

→ setting: outside of Elly's house

→ script: none

→ actions: At 5AM, she jumps from the window and leaves the house.





- 7.
- camera: extreme long shot
  - setting: Inside Elly's house
  - script:  
MUM - "Honey, what do you want to eat for breakfast?"
  - actions: Mum goes upstairs. When she hears no responses she opens Elly's door.



- 8.
- camera: medium long shot
  - setting: Elly's room
  - script:  
MUM - "Oh Noooooo. Baby, why did you have to leave so soon?!"
  - actions: Mum is sad and cries in Elly's room.



- 9.
- camera: medium long shot
  - setting: Elly's house
  - script:  
10 YEARS LATER  
ELLY - "Mum!! I've missed you so much!  
MUM - "Oh my god, you've grown and become so mature, honey! Come here and give your mother a hug! Wait, who's that gentleman next to you?"  
ELLY - "Mum, meet my boyfriend, his name is Connor"  
MUM - "Tell me everything"
  - actions: A red car arrives and parks outside of Elly's old house. She comes out of the car with her new boyfriend. Mum runs out of the house and hugs her while crying. Elly and Mum cry with tears of joy.

### iii) explanation

For this adaptation, we decided to make a storyboard. The lyrics of the Beatles song “She’s Leaving Home” have a very powerful message behind them. We really liked the way some lyrics even created pictures in our heads. We wanted to recreate those pictures but in a film. We did not mention the dad in our film, even though he is present in the song. We decided not to add the character of the dad so that the audience could emphasize more on the close relationship between the Daughter and the Mother. Without the character of the dad, the audience will be able to see how the daughter, who lives with her mother only, wants to rebel and betray her mother. Her mother sacrifices everything to raise the daughter. But in return, the Daughter doesn’t have fun or freedom at home.

We ended the film with an introduction of the daughter’s boyfriend who came home with her to show the audience that even though she wanted to leave, at a certain point in life she will always want to return to where she belongs. Family is where you are safe to come back to, and the members of your family will always welcome you back with open arms.

## Ophélie

### i) interpretation of the original

To me, this song symbolises the “fun” years of a teenager's life. The girl that the singer is referring to left home on an early Wednesday morning all excited to start a new chapter of her life. With discretion, she leaves a note for her parents mentioning that she’s leaving to see a man that works in the motortrade.

The mom, wanting to wake her daughter up for school, stumbles into an empty bedroom and is the first to find out that her “perfect” (according to her) daughter has left, and breaks down in her husband’s arms.

At first, the parents don’t understand the struggle that they put their daughter into just by keeping her in the house. They thought they gave her everything she ever wanted. Little did they know, the daughter only wanted to have some fun since she was all alone for so many years and was holding back the thought of leaving home, which is completely normal at this age. The dad realises at the end that fun is the only thing money can’t buy.

Therefore, her action – leaving her parents at this age to meet someone that is probably older than her, considering that the man mentioned has a professional job in the motor trade – is quite reckless.

ii) adaptation “She’s leaving home”, play

**She’s leaving home**  
**by The Beatles**

*Characters: Daughter, Mom, Dad*

**Act 1**

**Scene 2: Mom, Dad**

*(Mom walks in daughter’s room without knocking)*

MOM: Morning! Wake u-

*(Finds letter on the desk, reads letter)*

MOM: Daddy, our baby’s gone *(crying)*.

*(Dad comes rushing in)*

DAD: Karen, what are you talking about? Who’s gone? Cheryl? She’s not in her room?

MOM: No, she isn’t. Why would she treat us so thoughtlessly? How could she do this to me? *(hands letter to husband)*

DAD: Looks like she left... do you have any idea why? I might have some. She’s leaving home because of how we treated her, I’ll admit it. Do you hear me? She...

MOM: We never thought of ourselves.

DAD: Is leaving...

MOM: Never a thought for ourselves.

DAD: Home...

MOM: We struggled hard all our lives to get by.

DAD: She's leaving home after living alone for so many years. We probably were too hard on her. All she wanted to do was probably have fun and by the look of it, she is having it right now according to this letter. She will be back in no time, I promise. Remember when we were young and dumb, and did the same thing?

MOM: This is not the same! She left for a MAN, what did we do wrong? We gave the world to that spoiled girl. How could she think of us so poorly? Do we not mean anything to her? I should call the police, and when she gets back, she sure won't know what will be awaiting her.

DAD: She...

MOM: We gave her most of our lives.

DAD: Is leaving...

MOM: Sacrificed most of our lives.

DAD: Home...

MOM: We gave her everything money could buy.

DAD: She...

MOM: What did we do that was wrong?

DAD: Is having...

MOM: *(slowly starting to realise)* We didn't know it was wrong.

DAD: Fun...

MOM: Fun is the one thing that money can't buy. You're right, we should wait for her to come home and we'll discuss it then. I won't put out flyers but I can't believe the way she acted. That child is immature!

### iii) explanation

For this adaptation, I turned the song into a sketch. It is a dialogue between two characters: the mom and the dad. They are discussing the sudden disappearance of their only daughter. The two present characters ask a lot of questions to themselves and to each other. In reality, these questions address the spectator(s) at the same time for them to deduce what will happen next. We also notice that the characters answer each other. In this scene, the mom is worried and tense while her calm, understanding husband tries to make her understand that this situation is normal at this age; he couldn't be as concerned nor worried as his wife. In the song, the chorus is divided into two different voices: “She (We never thought of ourselves)” representing a neutral voice and the parents' voice. I represented the dad with the neutral voice and the mom with the “in denial” voice because it shows two different points of views about the stages of grief. The dad is already over the resignation stage and moved on pretty quickly for now while the mom is still in the “denial” phase. Therefore, he tries to console her.

B) Cat Stevens, "Father & Son"  
from *Tea For the Tillerman*, 1970

(Cat Stevens)

1) Original work

Father:

*It's not time to make a change,  
Just relax, take it easy.  
You're still young, that's your fault,  
There's so much you have to know.  
Find a girl, settle down,  
If you want you can marry.  
Look at me, I am old, but I'm happy.*

*I was once like you are now, and I know that it's not easy,  
To be calm when you've found something going on.  
But take your time, think a lot,  
Why, think of everything you've got.  
For you will still be here tomorrow, but your dreams may not.*

Son:

*How can I try to explain, when I do he turns away again.  
It's always been the same, same old story.  
From the moment I could talk I was ordered to listen.  
Now there's a way and I know that I have to go away.  
I know I have to go.*

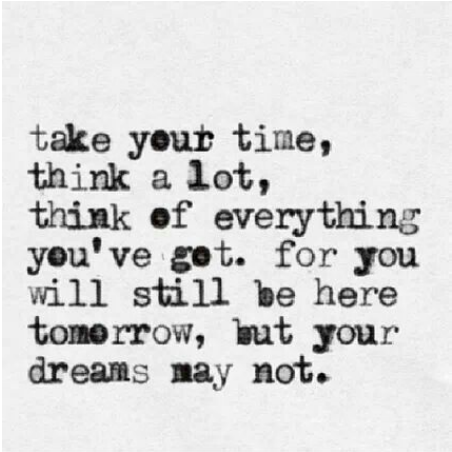
Father:

*It's not time to make a change,*

*Just sit down, take it slowly.  
You're still young, that's your fault,  
There's so much you have to go through.  
Find a girl, settle down,  
if you want you can marry.  
Look at me, I am old, but I'm happy.*

Son:

*All the times that I cried, keeping all the things I knew inside,  
It's hard, but it's harder to ignore it.  
If they were right, I'd agree, but it's them you know not me.  
Now there's a way and I know that I have to go away.  
I know I have to go.*



take your time,  
think a lot,  
think of everything  
you've got. for you  
will still be here  
tomorrow, but your  
dreams may not.



## 2) Students' adaptations

### Lily-Rose

#### i) interpretation of the original

To me, this song represents the relationship a father and a son have when the child is growing up. The father doesn't want to admit that his son is becoming an adult. He keeps telling him that he is too young to make changes. To him, he knows what's best for his son, so he tells him what to do.

For the kid, it is annoying because he doesn't understand why his father won't let him grow up. He wants to live his life and be able to make his own decisions. But his father keeps reminding him of how young he still is. Because of that, he feels trapped. That's why he thinks the only way to be independent and be able to become an adult is to go.

#### ii) adaptation: *I have to go*, letter

Dear Father,

I am writing this letter to you in the hope that you will understand why I had to go.

I wish there were words to say how I feel. Words that would explain how you made me feel like I was worth very little. I never understood the phrase "actions are louder than words." I always thought that, if you were brave enough to say what came to your mind, people would understand. But I guess it doesn't work that way. At least not with you. I tried talking to you, I tried telling you how I felt, what I wanted to do with

my life. You just rejected me, or at least it felt like it. I would ask you to sit down, you'd tell me to relax. I'd ask you to listen, you would just walk away. You walked away. Walking away is so easy when you *think* you know what's best. You're the Father. Of course you *know* what's best for everybody *you* know. You always *have to be right*. About everything. It's infuriating. Why did you *have to* walk away? If you just looked at me, maybe things would be different between us. If you just opened your ears, just for a second, maybe you wouldn't be reading this letter.

*"Grow up, be more mature."* I tried doing those things. And when I thought I finally did it, growing up I mean, it wasn't enough to convince you.

*"You'll marry, you'll be happy, like I'm happy"* you said. I know I will have a good life. I always knew what I wanted to do. I thought that I'd be like you because as a kid you were my hero. Now I feel like it's not worth becoming like you, if I turn away the minute someone wants to tell me something.

I know these words will hurt. I want to say that I'm sorry things have turned out that way. But I did my best when you didn't. And I'm tired of trying, if it leads to getting rejected by my own father. That's why I think that this is the best decision I've made so far. I've grown up. I can make my own decisions and be independent. That's what I've always wanted. Except that something will always be missing. I want to say thank you for raising me but now I have to go.

Bye dad.

Love, your son

iii) explanation

For this adaptation, I wanted to focus on the way the father is perceived from the point of view of the son. The son thinks that his father is pushing him away. Telling him that he is not mature, even though, from his point of view, the son tried his best.

I used two phrases the father told his son. Those words are actually contradictory to what the father himself thinks. He says that his son is not mature enough to make good decisions and then says that he will marry, when we know that it is an important decision to make when you are grown up and mature. The son doesn't know what to think anymore and he feels like running away is the answer. The funny thing is I also wanted to emphasise the way the father walks away like it says in the song because his son tells him that he doesn't want to end up like him. Yet he still ends up going away and not listening to his father. I also thought of how the son and the father actually look alike in what they do. Like I said, the father turned away first, and without knowing it, in time, the son turned away too. The father doesn't listen to his son, so the son does the same.

I used this song to actually show how kids in each family end up imitating one of their parents, even if they have conflicts or problems, even when they try so hard not to follow in their footsteps.

## Chau

### i) interpretation of the original

“Father And Son” was written by Cat Stevens as part of his album *Tea for the Tillerman*. The song tells us about a father-son relationship with a rather common dynamic in which the father is teaching his son to live a “good” life. This gives us a great example of what happens to fathers and sons at an age where the son might feel like a man but the father is still treating him like a boy.

To be fair, I think this song makes it hard to judge the father, because he has such a soft voice as he sings, but his first sentence still comes across as an order and not an opinion. It is pleasantly worded, but in essence the father is saying, “this is the way it is going to be”. To analyse one's action towards something is rather difficult, but we can perhaps assume that the father might have gone through the same experience with his own dad, which explains what he is doing now to his son.

In the first few verses, we can see how the father tells the son to take a slow approach on life, even imposing some ideas on him, like the mention of finding a girl to settle down with. The father is rather close-minded and disapproves of his son's wants, which makes the son complain in the song about how he has no voice as his father shuts him down whenever he tries to explain and express himself. Whatever the son says, the father interrupts with “it's not time to make a change, just sit down and take it easy”...

Through the way the father has forced his son to listen to him, as the son continues to grow up, he keeps his emotions bottled up despite going through an overwhelming amount of negative emotions. (“How can I try to explain? 'Cause when I do he turns away again, It's always been the same, same old story”) The son tries his best to keep composure and ignore the fact his father does not want to understand him...until he's had enough and will “have to go”.

To sum it up, one can understand that the father is having a hard time understanding his son's yearning to shape a new life. On the other hand, the son has difficulties explaining himself, but within him, something is lurking and pushing him to pursue his purpose or even seeking his own independence.

ii) adaptation



iii) explanation

For this adaptation, I decided to make a drawing with the main elements being a lion and its cub to emphasise the theme of fatherhood in the song. The composition of the drawing indicates the relationship between the lion/father and its cub/son as the cub is seen in the bottom half while the lion is

in the upper half with its head high, shielding the cub and glancing at us. This represents the way the son in the song was always hidden under the shadow of his father because, in comparison to his lion of a father, he is merely a cub, which is yet still living under his shadow as he is unable to survive on his own yet. Similarly to how the lion shields its cub, the father has raised and provided for the son all his life, which leads to how he is still viewing his son as a child that will forever need protection. The act of shielding the cub also evokes how a father could be overprotective and close-minded as life could seem scary and tough for his child; that is also why I decided to add a scar on his right eye to show a vivid picture of a lion, a father, that has had experiences in his life. The cub is also depicted as rather big and not a newborn, stepping into the theme of growing up where freedom, independence and change is at the centre of everything. This tells us how, with the process of growing up, things change and nothing completely stays the same forever, exactly like how one day the cub won't need its father as its shield anymore.

C) **Pink Floyd, “Mother”**

from *The Wall* (1979)

(Roger Waters)

**1) Original work**

Mother do you think they'll drop the bomb  
Mother do you think they'll like the song  
Mother do you think they'll try to break my balls  
Mother should I build a wall  
Mother should I run for president  
Mother should I trust the government  
Mother will they put me in the firing line  
Mother is it just a waste of time

Hush now baby don't you cry  
Mama's gonna make all of your  
Nightmares come true  
Mama's gonna put all of her fears into you  
Mama's gonna keep you right here  
Under her wing  
She won't let you fly but she might let you sing  
Mama's gonna keep baby cosy and warm  
Ooooh Babe Ooooh Babe Ooooh Babe  
Of course Mama's gonna help build the wall

Mother do you think she's good enough for me  
Mother do you think she's dangerous to me  
Mother will she tear your little boy apart  
Mother will she break my heart



Hush now baby, baby don't you cry  
Mama's gonna check out all your girlfriends for you  
Mama won't let anyone dirty get through  
Mama's gonna wait up until you get in  
Mama will always find out where you've been  
Mama's gonna keep baby healthy and clean  
Ooooh Babe Ooooh Babe Ooooh Babe  
You'll always be a baby to me  
Mother, did it need to be so high



## 2) Students' adaptations

### Rosalie

#### i) interpretation of the original

For me, this song is about an overprotective mother who tries at all costs to preserve her son from becoming more and more curious about the world and his own individuality. She'll add as many bricks as she can to stay close to her child, to not let him fly away. When a child enters the phase of adolescence, he obviously wants more freedom and starts to think about other things like girls/boys, the future... On the other hand, parents develop some kind of stress knowing that they will eventually have to let their children go. This is depicted in the song and is made very easy for the reader to understand. I like the fact that in the song, Pink and his mother are very close (probably due to Pink's father's death during World War 2) and talk freely about everything. The child asks many questions to know how to manage his future life and worries while his mother just reassures her child telling him she'll always be there for him and that she's "gonna help build the wall".

ii) adaptation: *Mama's Wall*, drawing



iii) explanation

For my adaptation of Pink Floyd's song "Mother," I decided to do a drawing since I already had an idea in mind when we started to study the songs about youth. I named my drawing "Mama's wall". Where did this title come from? Well, I decided to choose "Mama's wall" because it resorts to the use of Mama from the song and also because, for me, the wall is there because the mother wants it and not the child, hence the mother's wall. In my opinion, my drawing really depicts what

is said in Pink Floyd's song. In my drawing, we can see three important elements: a lady, a little boy who is the son of the lady and an incomplete but very high brick wall. The lady and the boy represent Pink and his mother while the brick wall represents the wall the mother is building in order to protect and keep her son as long as possible. I decided to draw the mother adding a brick to the wall to amplify the idea of overprotection. All of this refers to the lyrics of the song "Mother" with the lady reassuring her son saying that she is going to build a wall high enough so he'll always stay with her while the little boy asks her if it has to be this high.

## Laura

### i) interpretation of the original

To me, this song is a story about a son being raised by his overprotective mother. He is always asking for his mother's approval as we hear him ask "Mother, do you think...?" "Mother, should I...?"

He feels trapped by his overly protective environment while being shunned by the people around him. When the mother builds the wall, it means that she just wants the two of them to be trapped in that wall with only each other, indicating the fact that the mother isn't ready to let her son go and live his life without her. The mother only wants what's best for her son, and what she thinks is the best for her son is for him to stay with her until the end of time, because she thinks she knows him more than anyone else.

ii) adaptation: *Stay in!*, drawing



iii) explanation

This is a drawing of a simple brick wall with graffiti on it. You can spot trees and the sun peeking out from behind it. The hand reaching for the top is the little boy's. He is desperate to find out what's behind the big and tall wall his mother has built to protect him. Based on the size of the little boy's arm, we can estimate that he is around 7 years old, if not younger. On this brick wall, we can read "STAY IN!" signed by Mom, proving that it is in fact his mother who built the wall and wrote on the

wall, demanding the child to stay behind and to never get out for him to be safe with her for the rest of his life. His mother is way too overprotective and that leads the child to never knowing how to be independent. I would say that his mother is basically setting her son up to failure if he ever leaves her side, without knowing it. We all know that a mother's job is to protect and love their child unconditionally but we also need a little bit of freedom, to explore things on our own and to face our own problems so that we can figure out how to fix them independently.

## Song Joo

### i) interpretation of the original work

“Mother” by Pink Floyd is a song about a mother’s love and her over-protectiveness. Pink Floyd uses the first person and the song seems to be following the point of view of a child talking to his mother.

The majority of its lines begin with the word “mother”, which represents the child’s paranoia and over-reliance, incapable of thinking for himself. What’s more, Pink Floyd uses lexical fields to draw contrast between his mother and the outside world. The words such as “warm”, “sing” and “cozy” connote comfort and safety. He uses those terms to describe his mother, while depicting the outside world as a dangerous place: words such as “cry”, “tear” and “bomb”, belong to the lexical field of fear. They serve to emphasise the child’s alienation in the real world and how his mother’s over-protectiveness affects him.



ii) adaptation



iii) explanation

For my adaptation, I decided to create a digital painting inspired by the song “Mother” by Pink Floyd. The painting

depicts two characters: a woman and her son. They're looking at a tall wall with a window leading to an empty hole.

I intended to create a creepy environment by predominantly using green tones that remind me of rot and sickness: this draws contrast with the mother, who is much taller than the child and is dressed in vibrant pink. I wanted to emphasise how she is the son's only hope, as shown repeatedly by his dependence on her in the song.

In addition, I made the window completely dark to indicate the child's detachment from the outside world, and the wall is a reference to the saying "mama's going to help build the wall." This quote thoroughly embodies the importance of independence. The mother builds "the wall," only wanting to protect her child. In the process, however, she is depriving him of growth and freedom.

I purposely didn't include all the elements in the song, because I wanted to keep the painting simple and easy to understand, even for those who aren't familiar with the original song. Furthermore, I've always liked drawing, so I really enjoyed creating this adaptation for my portfolio.

D) **Blur, “Jubilee”**

from *Parklife*, 1994

(Albarn, Coxon, James, Rowntree)

1) **Original work**

Jubilee slouches in the settee  
He's losing all will to move  
He's gone divvy, too much telly  
He's watching 24 hours of rubbish  
He's got butane, he's got plastic bags  
His eyes are going square  
He's no raver, just anti social  
He's not going to cut his hair

He dresses incorrectly... no one told him  
Seventeen, he's not mean enough  
He dresses incorrectly... no one told him  
Seventeen, not keen on being like anyone else

Jubilee's dad Billy Banker  
He thinks his son's a slob  
He should get out more, stop scabbing  
He really should go and get a job

He dresses incorrectly... no one told him  
Seventeen, he's not mean enough  
He dresses incorrectly... no one told him  
Where to go but he just doesn't get out enough  
He dresses incorrectly... no one told him  
Talks to girls but he's just too spotty

He dresses incorrectly... no one told him  
Seventeen, not keen on being like anyone else

So he just plays on his computer games



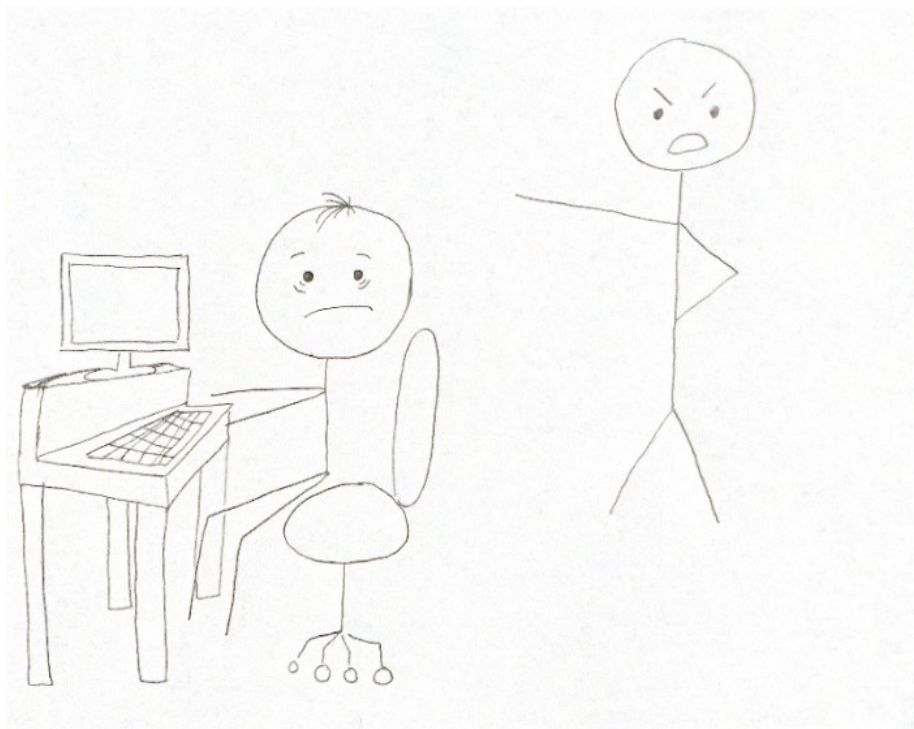
## 2) Student's adaptation

Aline

### i) interpretation of the original

To me, this song is a perfect representation of some teenagers these days. Although the song was released in 1994, it shows how some teenagers today are still the same. The song is about a lazy 17-year-old boy with no motivation to move, go outside or socialise with people (and meet his friends). He spends 24 hours watching TV, way too much to the point his eyes turn square, he dresses incorrectly and doesn't want to cut his hair. His dad thinks his son's a slob and wants him to get a job, but the boy just sits in his chair and plays computer games. I think this story fits perfectly with today's generation as it is easy for teenagers these days to become depressed and lose all motivation to do anything because of anxiety and stress, to the point their parents get worried about them (from school, homework, personal problems, etc...)

ii) adaptation



iii) explanation

For this adaptation, I drew exactly what I had imagined in my mind when listening to the song ‘Jubilee’ by Blur. I imagined a 17-year-old tired-looking boy who spends 24 hours in front of a screen, either playing video games or watching TV because of his lack of motivation. The reason why he looks so tired is because of all his time spent in front of a screen. We

can see that his eyebags and dark circles are visible because of him being on his computer 24/7. The man standing behind is the father, disappointed and mad at his son because of how unproductive he is, playing video games when he's supposed to go outside and get a job. Through this drawing, I wanted to give a message to depressed teenagers these days who have lost all of their motivation to study or go outside and even meet their friends. I wanted to inform that staying behind a screen 24 hours could be the reason kids are getting lazy and unmotivated, and that if they start to go out more and meet their friends instead of staying home watching TV, they could become happy, more energetic and even become motivated to study again and live a happier life. However, in this drawing, all the father is doing in the back is yelling at his son for being lazy, which could also mean that the parents should/could be more strict towards their child to make them realise how unproductive they are. If the parents start to push their children and force them to start some new activities (for example, they could force their children to go outside and walk around for at least 1 hour everyday), then their kids could start to naturally go outside more often and socialise in order to stay productive.

E) P!nk, "Family Portrait"  
from *Missundaztood*, 2001

(Pink, Scott Storch)

1) Original work

Uh, uh, some deep shit  
Look away

Mama, please stop crying, I can't stand the sound  
Your pain is painful and it's tearin' me down  
I hear glasses breaking, as I sit up in my bed  
I told dad you didn't mean those nasty things you said  
You fight about money, 'bout me and my brother  
And this I come home to, this is my shelter

It ain't easy growing up in World War III  
Never knowing what love could be, you'll see  
I don't want love to destroy me like it has done my family

Can we work it out? (Can we?) Can we be a family? (Can we?)  
I promise I'll be better (I promise)  
Mommy, I'll do anything (I'll do anything)  
Can we work it out? Can we be a family?  
I promise I'll be better  
Daddy, please don't leave

Daddy, please stop yellin' (Stop)  
I can't stand the sound (Can't stand the sound)  
Make mama stop cryin', 'cause I need you around



My mama, she loves you (I know it)  
No matter what she says, it's true  
I know that she hurts you, but remember, I love you, too

I ran away today  
Ran from the noise, ran away (Ran away)  
Don't wanna go back to that place  
But don't have no choice, no way



## 2) Student's adaptation

### Alexis

#### i) interpretation of the original

This song, as far as I'm concerned, is about a family that is troubled, even though their "family portrait" seems happy. It was written from the perspective of a young P!nk. She talks about the feelings she has experienced and everything she witnessed in her youth. She has done everything she could to get things back to the way they were, but to no avail, as her parents have already crossed the threshold of never resuming their life as a couple. She has no desire for her mother to quarrel as it hurts both of them every time she does so. If she does, it hurts them both: "Mum, please stop crying, I can't stand the noise. The pain is painful and it's tearing me apart" and she doesn't want her father to leave: "Daddy, don't go". In the end, she joins the perfect family in the commercial because of her trauma. The song shows the traumatic events of a divorce and what many children in the world go through.

ii) adaptation: *One tape at a time*, digital drawing



iii) explanation

For this adaptation, with the assistance of AI, I designed a girl on the floor trying to tape together a picture of two people. The girl represents the young P!nk and the two people on the broken frame represent her parents. The broken frame shows that the parents are separated, but the girl is trying to put it back together, which shows that she is doing her best to restore the relationship between her parents.



## Part III.

### Family Drama

Listening in on  
Harold Pinter's  
*Family Voices*  
(1981)

**Harold Pinter, *Family Voices***

in *Plays 4*, London: Faber and Faber, 1981

**1) Original work (extracts)**

*Family Voices* was first broadcast on BBC 3 as a radio play on 22 January 1981. It was then presented in a 'platform performance' by the National Theatre, London, on 13 February 1981. Both productions were directed by Peter Hall.

Extract A

**Voice 1 (Son)**

I am having a very nice time.

The weather is up and down, but surprisingly warm, on the whole, more often than not.

I hope you're feeling well, and not as peaky as you did, the last time I saw you. [...]

Do you miss me?

I am having a very nice time and I hope you are glad of that.

At the moment I am dead drunk.

I had five pints in The Fishmongers Arms tonight, followed by three double Scotches, and literally rolled home.

When I say home I can assure you that my room is extremely pleasant. So is the bathroom. Extremely pleasant. I have some very pleasant baths indeed in the bathroom. So does everybody else in the house. They all lie quite naked in the bath and have very pleasant baths indeed. All the people in the house go about saying what a superb bath and bathroom the one we share is, they go about telling literally everyone they meet what lovely baths you can get in this place, more or less unparalleled, to put it bluntly.

It's got a lot to do with the landlady, who is a Mrs Withers, a person who turns out to be an utterly charming person, of impeccable credentials.

When I said I was drunk I was of course making a joke.

I bet you laughed.

Mother?

Did you get the joke? You know I never touch alcohol.

I like being in this enormous city, all by myself. I expect to make friends in the not too distant future.

I expect to make girlfriends too.

I expect to meet a very nice girl. Having met her, I shall bring her home to meet my mother. [...]

You see, mother, I am not lonely, because all that has ever happened to me is with me, keeps me company; my childhood, for example, through which you, my mother, and he, my father, guided me.

[...] I think it's dawn. I can see it coming up. Another day. A day I warmly welcome. And so I shall end this letter to you, my dear mother, with my love.

### **Voice 2 (Mother)**

Darling. Where are you? The flowers are wonderful here. The blooms. You so loved them. Why do you never write?

I think of you and wonder how you are. Do you ever think of me? Your mother? Ever? At all?

Have you changed your address?

Have you made friends with anyone? A nice boy? Or a nice girl? [...]

I often think that I would love to live happily ever after with you and your young wife. And she would be such a lovely wife to you and I would have the occasional dinner with you both. A dinner I would be quite happy to cook myself, should you both be tired after your long day, as I'm sure you will be.

[...] Darling. I miss you. I gave birth to you. Where are you?

I wrote to you three months ago, telling you of your father's death. Did you receive my letter?

[...]

## Extract B

### **Voice 1**

Something has happened. The woman who wears red dresses stopped me and asked me into her room for a cup of tea. I went into her room. It was far bigger than I had expected. Jane was sitting on a sofa doing her homework, by the look of it. I was invited to sit on the same sofa. Tea had already been made and stood ready, in a china tea set, of a most elegant design. I was given a cup. So was Jane, who smiled at me. "I haven't introduced myself," the woman said, "my name is Lady Withers." [...] She asked me about you, mother. She asked me about my mother. I said, with absolute conviction, that you were the best mother in the world. She asked me to call her Lally. And to call Jane Jane. I said I did call Jane Jane. [...]

### **Voice 2**

Darling. Where are you? Why do you never write? Nobody knows what you are doing. Nobody knows if you are alive or dead. Nobody can find you. Have you changed your name?

If you are alive you are a monster. On his deathbed your father cursed you. He cursed me too, to tell the truth. He cursed everyone around. Except that you were not around. I do not blame you entirely for your father's ill humour, but your absence and silence were a great burden on him, a weariness to him. He died in lamentation and oath. Was that your wish? Now I am alone, apart from Millie, who sometimes comes over from Dover. She is some consolation. Her eyes are full of tears when she speaks of you, your dear sister's eyes are full of tears. She has made a truly happy marriage and has a lovely little boy. When he is older he will want to know where his uncle is. What shall we say?

Or perhaps you will arrive here in a beautiful new car, one day, in the not too distant future, in a nice new suit, quite out of the blue, and hold me in your arms.



### **Voice 1**

Lady Withers stood up. "As Jane is doing her homework," she said, "perhaps you would care to leave and come again another day." "Yes of course," I said, "except if Jane would like me to help her with her homework." "No thank you," said Lady Withers, "I will help her with her homework."

What I didn't say is that I am thinking of offering myself out as a tutor. I consider that I would make an excellent tutor, to the young, in any one of a number of subjects. Jane would be an ideal pupil. She possesses a true love of learning. That is the sense of her one takes from her every breath, her every sigh and exhalation. When she turns her eyes upon you you see within her eyes, raw, untutored, unexercised but willing, a deep love of learning.

These are midnight thoughts, mother, although the time is ten twenty-three, precisely.

### **Voice 2**

Darling?

[...]

### Extract C

### **Voice 2**

I hear your father's step on the stair. I hear his cough. But his step and his cough fade. He does not open the door.

Sometimes I think I have always been sitting like this. I sometimes think I have always been sitting like this, alone by an indifferent fire, curtains closed, night, winter.

You see, I have my thoughts too. Thoughts no one else knows I have, thoughts none of my family ever knew I had. But I write of them to you now, wherever you are.

What I mean is that when, for example, I was washing your hair, with the most delicate shampoo, and rinsing, and then drying your hair so

gently with my soft towel, so that no murmur came from you, of discomfort or unease, and then looked into your eyes, and saw you look into mine, knowing that you wanted no one else, no one at all, knowing that you were entirely happy in my arms, I knew also, for example, that I was at the same time sitting by an indifferent fire, alone in winter, in eternal night without you.

**Voice 1**

Lady Withers plays the piano. They were sitting, the three women, about the room. About the room were bottles of a vin rosé, of a pink I shall never forget. They sipped their wine from such lovely glass, an elegance of gesture and grace I thought long dead. Lady Withers wore a necklace around her alabaster neck, a neck amazingly young. She played Schumann. She smiled at me. Mrs Withers and Jane smiled at me. I took a seat. I took it and sat in it. I am in it. I will never leave it. Oh mother, I have found my home, my family. Little did I ever dream I could know such happiness.

**Voice 2**

Perhaps I should forget all about you. Perhaps I should curse you as your father cursed you. Oh I pray, I pray your life is a torment to you. I wait for your letter begging me to come to you. I'll spit on it.

[...]

Extract D

**Voice 1**

I'm coming back to you, mother, to hold you in my arms.

I am coming home.

I am coming also to clasp my father's shoulder. Where is the old boy? I'm longing to have a word with him. Where is he? I've looked in all the usual places, including the old summerhouse, but I can't find him. Don't tell me he's left home at his age? That would be inexpressibly skittish a gesture, on his part. What have you done with him, mother?

**Voice 2**

I'll tell you what, my darling. I've given you up as a very bad job. Tell me one last thing. Do you think the word love means anything?

**Voice 1**

I am on my way back to you. I am about to make the journey back to you. What will you say to me?

**Voice 3 (the Father's)**

I have so much to say to you. But I am quite dead. What I have to say to you will never be said.

\*



## 2) Students' adaptations

### a) Extracts A & B

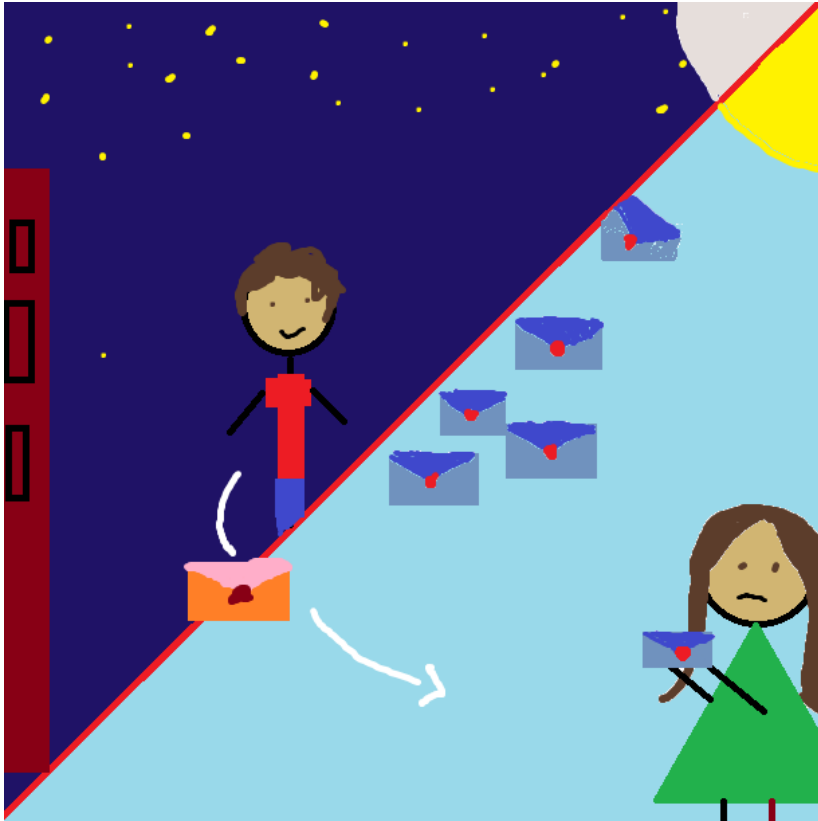
#### Laura

##### i) interpretation of the original

To me, this play is a common case of miscommunication between two family members.

*Family Voices* reveals the stories of mothers, sons, and deceased husbands and fathers through a series of letters in which mothers and sons speak aloud to each other. The son has moved to the city and is surrounded by new characters and circumstances. The mother, who did not seem to receive her son's letter, angrily asks why her son did not reply to her letter, and gives the news of his father's death. Towards the end of the radio play, his father speaks as if he had just come out of the grave: "Just to keep in touch." The Mother and son constantly have problems communicating with each other, and the more intense their attempts to communicate, the more absurd the situation will become.

ii) adaptation: *Family Voices*, drawing



iii) explanation

For this adaptation, I decided to split my drawing in half. One side is the son's side, and the other is the mother's side. On the mother's side, we can see that she's trying to send letters to her son but the red border isn't letting her mail go through, she has a sad expression on her face indicating that she misses her

son and that she misses talking to him. It is also morning time when she sends the letters to her son. On the son's side of the drawing, we can see that he's walking in the streets of the new city he's just moved to because we see tall buildings in the background. It is night time on his side. He looks happy because he just started his new life in the big city, living independently, meeting new people and earning money from his new job.

I chose to draw for this adaptation because I can easily represent this case of miscommunication. The mother tries to send letters but she can't and the son, assuming that he's waiting for her response, sends her a letter promising he would keep in touch with her even when he's not home with his family.

**b) Extract C**

**Lily-Rose & Rosalie**

**i) interpretation of the original**

*Rosalie:* For me, this radio play is about the discovery of the independence of an individual detaching himself from his parents. In *Family Voices*, we read from two completely different points of view, which gives the piece a lot of life. On the one hand, we have a young man who has left his home and parents (he doesn't know that his father has died since) to live his life alone as a grown man. On the other hand, as most people would have imagined, we have a woman, his mother, sad and stressed, feeling very lonely and worried without her son, her little baby at her side. I think it's a great radio play, I loved reading it and having fun turning it into a real play with my friend. The idea of Harold Pinter to have inserted and played with two points of view is very interesting because it leaves the readers the opportunity to imagine the different turns that the story could take while remaining baffled as the reading goes on.

*Lily-Rose:* To me, this extract is the intersection between the fact that the son made a new life, finding friends and, as he said, "family." He often goes to the Withers' place and he enjoys their company. He even says he never dreamed of finding such happiness. On the other hand, the mother is realising little by little that her son doesn't care for her, since

he doesn't reply to any of her letters. It's like she is going mad, even to hear her dead husband's step in the house.

In the extract there is a contradiction between the mother and the son: one is getting happier and one is going sadder. We understand from that point of view that the son feels more free and he is independent from his mother so he is happy. But the mother feels like her son is slipping away and because of his freedom she's scared that she might never see him again, even to the point that she starts cursing him.

ii) adaptation: *Our New Lives*, screenplay

## OUR NEW LIVES

*In the family house with a view looking at the grey and empty streets. After a moment, Amelia enters the room.*

### **Mother (Amelia):**

I have many thoughts but only choose to pour my heart to you. (*puts hand in hair*) I have feelings as a mother, and you, as my only child, decide to ignore them. Do you know how hurtful that is? (*she stands up gently and slowly, putting her pencil down*) Oh my son! Of course you wouldn't know. You're living this healthy incredible life with all your money not thinking once about your dear old mother.

*She walks around the place in circles and after a few rounds she sits back down and starts crying. She dries off her tears and starts writing again.*



I once knew you were entirely happy in my arms, you were fulfilled with what I gave you. Do you remember? I used to wash your hair with the most delicate shampoo and then dry it gently with a soft towel. (*She looks at the ceiling, daydreaming*) You would look into my eyes and I would look into yours; seeing your whole future, me cooking for you and your happy family. We could talk for hours out on our big old porch swings.

\*

*Son (William), in the streets with groceries in his arms. Walking with the Withers.*

**Son (William):**

Well, I guess we will have enough food for months with everything we bought.

**Lady Withers (Lally):** *Laughing*

Well, we need enough food for our Christmas dinner. I want everybody who's going to come to feel full and satisfied when they leave our house.

**Jane Withers:** *Having her arms intertwined with William's*

Mother, may I play the piano during our Christmas dinner? I prepared a few songs. (*She turns to William*) I'd like for you to hear them.

**William:** *Looking at her*

It would be my pleasure. I already know how talented you are. And everytime it is a delight to hear you.

On another note, it's freezing. Let's get home as quickly as possible.

*They continue walking down the street.*

*At the Withers house.*

*After a few days, before Christmas dinner, Jane (dressed in a red dress) is playing the piano as a warm up.*

*William enters the room, dressed in a tuxedo.*

**William:**

I can see everybody is ready for dinner. *(turns to Lally sitting on the sofa)*  
I love the necklace you are wearing. It looks as if you were still in your twenties.

**Lally:**

Oh my dear boy. No need for those compliments. We all know each other. You don't look too bad yourself in this suit.

**Jane:** *turns around*

Mother, he is handsome.

*William goes to Jane, and kisses her cheek.*

*Goes to take a glass of vin rosé and holds it out.*

**William:**

Thank you for making me feel like I'm home.

**Jane:**

You are home, William.

**William:**

I know I am. (*pauses and thinks about what he could say*) I never knew I could find so much happiness. You are my family. I will never leave you.

\*

*Back in the childhood house with a view looking at the grey and empty streets. After a moment, Amelia enters the room.*

**Mother (Amelia):**

I hear your father's step. I hear his cough. But his step and his cough fade. You know what? (*She stands up abruptly.*) Perhaps I should forget all about you. That's what you've been doing for the past few months, so why shouldn't I? (*Takes an angry tone.*) I put a whole lot of effort writing to you every single week and what do I get in return? Ignorance? (*Kicks in the paper pile on the floor furiously, making all the papers fly everywhere.*) Oh I pray, I pray your life is a torment to you. I wait. I wait for your letter begging me to come to you. I'll split on it my dear son!

iii) explanation

After thinking about it for a long time, we decided to start writing a play that could actually be performed! We only wrote an adaptation of the third extract. There are four of them but the third one is the one that inspired us the most. The multiple

tensions present between the mother and her son are what we tried to represent while keeping the same spirit given by the original writer of the play. For the characters, we invented names for them because none of them were given any, apart from the name "Jane". We retained the important elements as the basis of the words exchanged by the two characters. We modified their words slightly to add our touch to the work but we kept the same tone and the same idea that the two characters do not read each other's letters. In the end, after several re-modifications of our work, we arrived at what we have here. We feel that our adaptation is a good representation of Harold Pinter's extract 'C' as we kept the same ideas and the same spirit. The only major change that was made is the passage that we added between the characters of the Withers family and William. We wrote it to show how William has managed to detach himself from his mother and find another family, a new life, while his mother is still in the same environment without the people who were there before.

c) Extract D

Pha Le

i) interpretation of the original

To me, this extract tells the possible unfortunate outcome of independence. The mother, because of her overbearing nature, thinks that since her son doesn't respond to any of the letters she sends, he must now hate her, when in fact he did just the opposite. The extract shows how the independence of her child has affected her; she's doubting his love for her and her own love for him, all because of a communication issue that is they don't receive each other's letters. I've never actually seen it happen or heard of it happening but I wouldn't consider it impossible, whether this separation is intentional or not it will most likely hurt both people involved, and here at the very end we understand that wherever the mother is she is unhappy, and the son, coming back home and expecting to be reunited with his mother and father, is faced with an empty home instead.

ii) adaptation: *Returning home*

Returning home to have his mom in his arms again. How ironic one might say, as the mother wants nothing to do with her son anymore. Upon arrival his sight landed on the once joyful and comforting home from his childhood memories that had turned into that abandoned house you see in every neighbourhood in all horror movies. "Mom? Dad?" He shouted out as he went through the rooms of the empty house, "Where are

they?" he thought to himself in despair. What he didn't know, and now had just realised, was that they were long gone. His father passed away while his mother undoubtedly had moved on with her life and maybe even joined her husband. But he will never know, like how he never knew the last words his father had for him or how much his mother hated him for all these years.

iii) explanation

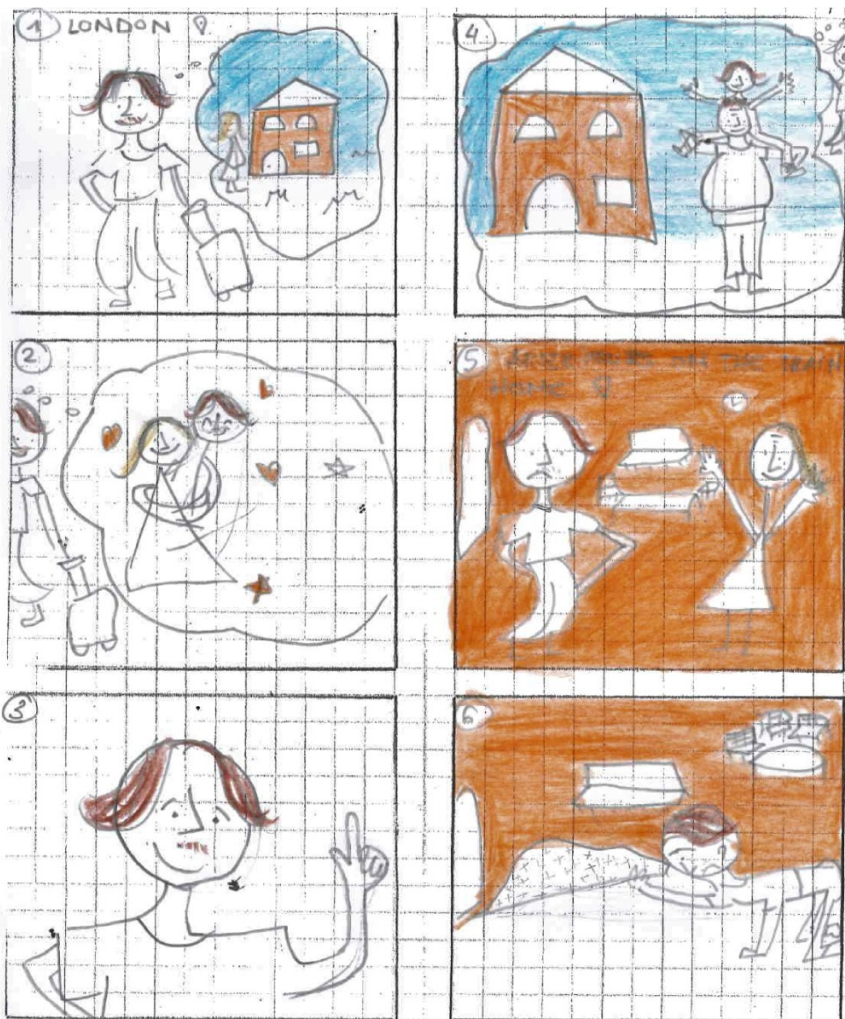
For this adaptation, I made an extremely short paragraph that I think sums everything up in the extract. Maybe it was the lack of ideas or the lack of artistic skills that made me write a paragraph but I chose to write it like this to give a more narrow ending to the play as I found it very open in the original and my personal preference is the exact opposite. I prefer where there is a definite ending. Even though I generally prefer a happy ending, I didn't think the amount of judgement from the narrator I put in the text would be fitting for a happy ending. Maybe it gives the reader a more negative view of the main character with the first sentence and it makes him suffer which wasn't graphically described in the play, but in my opinion, that was still somewhat there. Or maybe he was just in pure ignorance and now faced with the "truth" that his mom is gone and his dad, who he expected to see after all that time away, is dead.

## Maéva & Tu Linh

### i) interpretation of the original

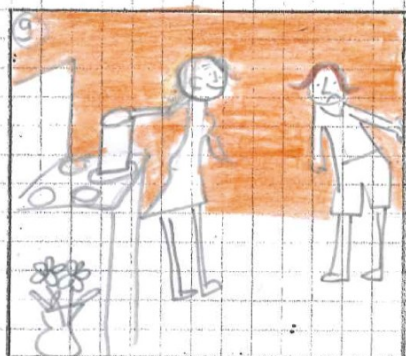
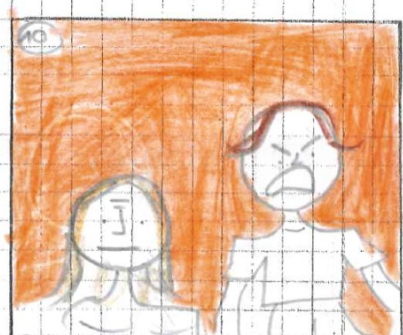
We decided to storyboard extract D from *Family Voices* because it was the one that most affected us. This extract contrasts two very strong emotions for us: the son's excitement to be reunited with his father and the mother's sadness, who knows what is going on but is unable to explain it to her son. Two feelings that are totally opposite, but that each cannot express because of a lack of communication and listening. They are both too different to understand each other and don't see or listen to each other enough to communicate. We can also feel a lack of love from the son towards his mother. He doesn't seem to want to come back to see her; he just says, "I am coming back to you, mother, to hold you in my arms" whereas when he writes about his father, he seems more excited. When he discovers that his father is not there, he turns to his mother, asking her what she has done to him. And when his mother asks him a question, he doesn't really answer it. He only thinks about his father.

ii) adaptation: *Coming home for the first time after a year in the city*, storyboard of the film *Letters to my son*





- |  |  |
|--|--|
| <p>1.</p> <p>→ camera: medium shot</p> <p>→ setting: train station in London</p> <p>→ script:<br/>NATE - "I'm coming back to you mother"</p> <p>→ actions: Nate pulls his suitcase and starts walking</p> <p>dream bubble: Nate's house and mom</p>        | <p>4.</p> <p>→ camera: medium shot of the dream bubble</p> <p>→ setting: Nate's house</p> <p>→ script:<br/>NATE - "I am coming also to clasp my father's shoulder"</p> <p>→ actions: none</p> <p>dream bubble: Nate's house and him on his father's shoulder</p>                                   |
| <p>2.</p> <p>→ camera: medium shot</p> <p>→ setting: train station in London</p> <p>→ script:<br/>NATE - "to hold you in my arms! "</p> <p>→ actions: Nate now smiling at the camera, and continuing walking</p> <p>dream bubble: Nate hugs his mother</p> | <p>5.</p> <p>→ camera: medium shot</p> <p>→ setting: inside Nate's house</p> <p>→ script:<br/>AFTER HOURS ON THE TRAIN<br/>NATE - "Where is father? "</p> <p>→ actions: He enters the house with a sad face as he doesn't see his father. His mother has a big smile on her face and open arms</p> |
| <p>3.</p> <p>→ camera: close up</p> <p>→ setting: train station in London</p> <p>→ script:<br/>NATE - "I am coming home. I must return."</p> <p>→ actions: Nate points 1 finger up</p>   | <p>6.</p> <p>→ camera: medium shot</p> <p>→ setting: inside Nate's house</p> <p>→ script:<br/>NATE - "I've looked in all the unusual places"</p> <p>→ actions: Nate looks under the carpet</p>   |



7.

→ camera: extreme long shot

→ setting: summer house near Nate's house

→ script:

NATE - "Including the old summerhouse"

→ actions: Nate with a sad face on the sand coming out from the summerhouse

10.

→ camera: closeup

→ setting: inside Nate's house

→ script:

NATE angrily - "What have you done to him, mom? What did you do to dad?"

→ actions: Nate is mad and shouts at his mother

8.

→ camera: medium shot

→ setting: inside Nate's house

→ script: none

→ actions: Nate runs into the house brutally. Mom is cooking.

11.

→ camera: closeup of Mom

→ setting: inside Nate's house

→ script:

MOM - "Son, why are you shouting in your mom's face? Nate I'm disappointed, that is not how I educated you."

→ actions: Mom is disappointed. Nate has his hands on his hips.

9.

→ camera: medium shot

→ setting: inside Nate's house

→ script:

NATE - "MOM!"

→ actions: Mom stops what she's doing and smiles at her son.

12.

→ camera: medium shot

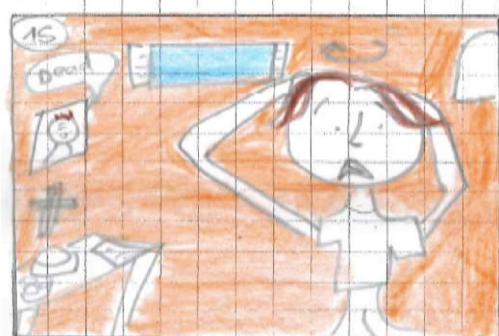
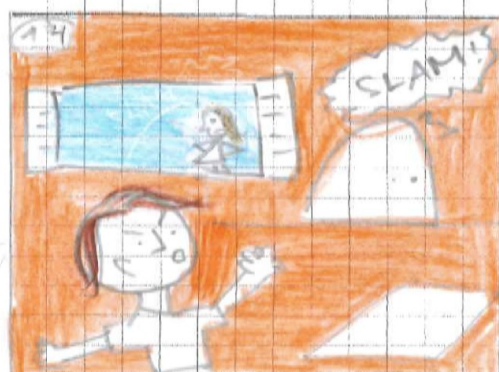
→ setting: inside Nate's house

→ script:

MOM- "Tell me one last thing, son"

NATE gently - "Mom, where is dad"

→ actions: Nate smiles at his mom for her forgiveness. Mom turns face to face with her son.



13.

→ camera: closeup

→ setting: outside of Nate's house

→ script: none

→ actions: Mom starts crying and leaves the house. She slams the door.

14.

→ camera: close up

→ setting: inside Nate's house

→ script:

NATE shouts - "WHERE IS DAD"

→ actions: Nate looks careless

15.

→ camera: medium shot

→ setting: inside Nate's house

→ script:

DAD murmur- "I am quite dead"

→ actions: Nate looks to his left and sees a picture on the wall. He realizes that his dad passed away. A letter from his dad to him is on the table.

### iii) explanation

In this adaptation, we decided to contrast the son's attitude as much as possible with that of the mother. We can see that the mother seems lost and surprised that her son does not pay much attention to her or his surroundings, as if he had never acted like this. The mother is disappointed, but the son does not notice it, which makes her even more confused. Through these actions, we tried to show how the son has changed in the eyes of the mother. She is shocked by the way he acts, as if he is not the same as the one who left home a few years earlier. The mother realizes that her son is growing up and becoming independent, and she also realizes that they are not as close as they used to be; with the lack of communication, they no longer understand and listen to each other, which makes her deeply upset and forces her to leave the house. The son, on the other hand, only cares about what is missing; he only looks for his father while his mother is in front of him. He has grown up and no longer shows any attention to his mother, the person who has supported him all his life; he doesn't enjoy being with her and doesn't even listen to her when she tries to explain the problem to him; he just blames her.

We decided to draw everything to allow people who see our adaptation to better imagine and visualize the story, which was originally only spoken. We also changed the story slightly to give it a bit more life, and we had a lot of fun.

## Léa & Mira

### i) interpretation of the original

*Lea:* To me, in this extract it's clear that the young man is excited and happy to see his family again. His mum, on the contrary, seems depressed because she lost hope of her son ever coming back or even sending back letters. When I tried to imagine the scenes while reading, the son's atmosphere was sunny and bright while the mum's was gloomy and sad. The son is clueless about his mum's depression but wants to come back to hold her in his arms. It may say something about their mother-son relationship, how they're somewhat thinking of the same things without being too sure of what the other actually knows since they haven't been in contact for a while. On the topic of independence, in the previous extracts A and B, the son seems to be doing well on his own; he says he's having a nice time, his room is very pleasant and he met a woman called Jane, "I like being in this enormous city all by myself" (A). He might be enjoying his life but I think it often happens that when young adults leave their home they tend to forget to talk to their parents and start to form more and more anxiety because they realize it and the longer it lasts the worse it gets. In this case the son still writes to his mother but he doesn't pay enough attention to go visit his parents here and there to see if they are doing well or to ask himself why he never gets letters back. According to his mum, she sent him a letter about the dad's death 3 months ago; it means they didn't have news from each other for longer than that. At least at the end of extract D

(and of the play), he says he's finally coming home to hold his mum in his arms.

*Mira:* To me, this extract is the saddest extract of the play. The son finally comes home to see his parents, he is so happy to finally see them after so long. But the son is clueless about his dad's death. The son was looking forward to seeing his dad, but when he arrives he realises that he won't be able to see him again. He is also clueless that his mother is depressed. Since her son's departure, she has not only lost contact with her son but she's lost her husband. The mother has tried to get in touch with her son for many months but it seemed impossible; she was sending letters but he wasn't receiving them and she didn't receive any either.



ii) adaptation: *The Ride Home*, screen adaptation

STORY BOARD



### iii) explanation

For this adaptation, we wanted it to be true to the play. In the storyboard, we both imagined the continuation of the extract, at the end he says “I am on my way back to you. I am about to make the journey back to you. What will you say to me?”, so we added a part where he arrives at his destination.

- The plot remains pretty much the same apart from a couple scenes we added. The young man goes home to his mother, the dad is already dead, the mother stays at home wondering when her son comes back.
- All the characters mentioned in the extract are present: the young man, the mum and the dad’s voice.
- The atmosphere is bright when we see the man but sad and heavy when we see the mum.

In the screen adaptation, we put a sun and cloud symbol in the margin to indicate the atmosphere. It will begin with a scene where the young man will be driving his car to his mother’s home then flashback scenes come in of him writing his family a letter a couple of days before going. There will be a voice over of him reading a letter that he wrote to her. The mum is sitting at home with a depressed look on her face, writing to her son. It might be the last letter because she's thinking of giving up since he doesn't seem to read and respond to her letters. When the young man arrives, the mum is standing next to the house’s door frame, she sees a really nice car and wonders who could be inside of it. Her son comes out of it, she’s shaking in disbelief and almost falls. He runs towards her, let-

ting go of his luggage and hugs her. They go inside the house and sit on the couch, she calms down and grabs the letter his father wrote to him before he died. He looks at the letters with his dad's voice reading them. When he finishes they both cry and hug each other again.

We wanted to include the letters that the two characters were sending to each other. We see what is going on but we can still hear what they are writing to each other since that was the only way they “communicated” for a couple of years.

We wanted to make those scenes very dramatic as it would match what happens in the plot. They reunite after many years and all of a sudden the man finds out that he cannot see his dad; he died a couple of months or years before.

The mother is represented as a very sensitive and emotional woman. She has become very old, she has loads of wrinkles. The wrinkles represent all the stress she had throughout all those long months or years, the stress came from not having any response from her child.

## Margaret

### i) interpretation of the original

*Family Voices*, a radio play made in 1981 by Harold Pinter, is about a disconnected mother and son after the son moves away from home. Extract D is the last extract and it is the one I have made a novelized continuation of. The series of extracts mainly shows signs of failed communication; these “interactions” are monologues (letters) because none of them are actually receiving the letters from the other. The tone used in Voice 1 (the son’s monologues) is informal and humorous while Voice 2 (the mother) is rather formal and solemn. I like this play and the way it perfectly illustrates the realities of growing up within that, the possibility of failed communication or losing connections with your loved ones unintentionally.

### ii) adaptation: *A Continuing Story*, novelisation

I make a phone call to home expecting an answer, I am so very excited to tell my mother the news. As I call again and again, nobody picks up the house phone. I start running to get home as fast as possible, scared to death, hoping nothing happened to my mother. Once the door opens I am full of relief, but my mum is standing there, looking at me up and down as if I've done something wrong. Her face is turning red and I can tell she wants to shout something. Shocked and furious, my mother starts spitting out words as fast as she can and is obviously upset at me. If you know my mother, you know better than to interrupt her, she is quite the loquacious type. I finally catch a few words she has been

saying over and over again: "NOTHING, CALLS, LETTERS, YOUR FATHER ", But even with that I still don't know why she is shouting at me. As soon as she finishes, I ask if we could talk about it inside and if she could explain everything to me all over again without the screaming and large gestures. We take my luggage in and she makes us some tea. The nostalgia comes rushing through as I soak the sugar cookie into my Cinnamon tea. I forgot how much I used to enjoy this place and the cosy ambiance. Now I live in an apartment in London with my miserable flatmate who doesn't know how to pick up after himself or his filthy dog. Anyway, back to the main subject, after many explanations and a visual of the house phone, my mother and I both learn that it has been unplugged ever since my father's death, when the stairlift ran into a technical problem and crashed into the wall. Mom apologises for going off on me and blames herself. While we share our stories of the past year she mentions how she has never received my calls and I learn that she has been sending me heartfelt letters about life at home and how angry she was at me for ghosting her.

### iii) explanation

For this adaption, I did a novelized continuation of extract D from *Family Voices*, because I found it to be a good opportunity to get creative and try new things such as making a continuation of a play. I didn't want to do another classic and simple novelization because that would make my portfolio uninteresting and repetitive. In a way I still made a novelization even though it is a continuation and, as a result, the plot of my story is unique even if it is still based on the

*Family Voices* extract. I tried to represent the kid's tone since he is the narrator. And I made sure to well incorporate the change when he switches from an excited enthusiastic boy going to meet his mother to a confused and lonely son.

## Part IV.

Indie movie:

To be or not to be independent?

*Cemetery Junction*

by Ricky Gervais

and Stephen Merchant

(2010)

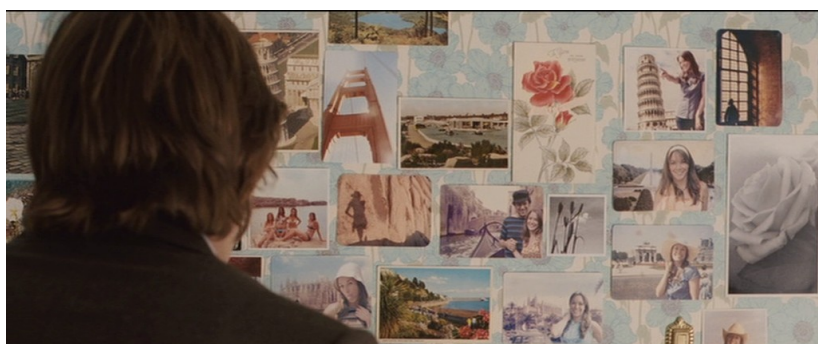
1) Screenshots from the original work



Extract 1: Meeting a wordly family





















Extract 2: Family breakfast













## 2) Students' adaptations

### a) Extract 1: “Meeting a wordly family”

**Aline & Tran**

#### i) interpretation of the original

To us, this scene where Freddie enters Julie's room shows the uncertain and confusing friendship between Freddie, Julie and her fiancée (Mike) as they all three seem pretty comfortable and close with each other, but Freddie's interest in Julie doesn't go unnoticed by Mike and maybe even Julie herself. This makes their relationship unsure as Julie is already engaged and has a fiancée, Mike, who actually works with Freddie (Mike being Freddie's supervisor). This passage demonstrates the ignorance of Freddie towards the different cultures around the world, more specifically the French culture. Throughout the scene we could see that Freddie's knowledge of French culture is quite limited since he told Julie that French people eat very weird food such as snails. When Julie and Freddie himself had a conversation about travelling, Julie shared that her dream is to travel around the world, see other cultures and have her own pictures in magazines. Meanwhile, Freddie doesn't have any specific dreams or plans for the future except for working, settling down and getting married, whereas Julie seems very passionate about travelling and we can tell Freddie is not as excited for the future as Julie.

ii) adaptation

When I came out of the bathroom, I noticed a bedroom beside me. The door was open so I decided to just roam around in there for a bit. Surely, it was Julie's room. The walls were covered in a baby blue flower pattern and one of them was decorated with pictures and postcards of a woman who seemed to be a traveller. I could see pictures of Italy, San Francisco, and other places which I couldn't recognise. While I was looking at each and every one of them, Julie entered from another room and we were now face to face.

"My jewellery's in the safe. Just take it and don't hurt anyone," she said jokingly with a smile on her face. I decided to play along.

"I was only gonna try it on. Where are your high heels?"

"You always wanted to be taller," she replied.

I then suddenly got curious about the room she came out of, so I asked her what she was doing in there. She told me it was a darkroom where she could develop her own pictures.

"Did you take these pictures on your wall?" I asked. She answered: "No, they're from my cousin Marie. She sends me these wherever she is. That's her in Paris. Rome. Naples. Morocco. Egypt." So she actually was a traveller.

When I mentioned how beautiful her cousin was, Julie sighed and told me Marie was always the pretty one. I disagreed and told her she was prettier.

"But you're taken, aren't you?" I asked her. I already knew the answer. I knew she was engaged. She ignored the question and asked me another question instead: "So, do you wanna travel?"

I was disappointed that she left my question unanswered, but I tried to act cool and answered with “Yeah. Yeah, obviously, yeah”, but it sounded a lot more awkward than how I imagined myself saying it. She seemed interested and asked me where I wanted to go while picking up a globe, which was on top of her drawers. I hesitated a few seconds, then answered with “I’ve always wanted to go to Cornwall”.

“Cornwall?” She chuckled. “Well, Cornwall is a good start but there’s so many amazing places. Look how tiny England is. France is only five hours away. We could leave now, and by 6 o’clock, we’d be in Paris eating escargot” she added.

I didn’t know what escargot was, but I acted like I knew. “Sounds nice. As long as they don’t try and sneak in any snails. They eat them, don’t they, over there?” I added.

“Yeah, they do,” she said in a soft voice, giving me a sweet smile.

“The French eat really weird food”. She disagreed.

“Now that’s where you’re completely wrong, their food is supposed to be the best in the world”.

To be honest, I was quite surprised to hear that but I didn’t bother to ask her if she was sure. I started looking through a magazine which was next to me. I was quickly flipping the pages until I got startled and yelled, “Hey, there’s a woman here with her knockers out. God, they’re all at it.” She wasn’t surprised. Instead, she told me she wanted to take pictures like those in the future and have her own pictures in a magazine like National Geographic while travelling the world, discovering other cultures. “What about you, what do you wanna do?” she asked me.



“Work, get married. The usual.” I answered her casually. I didn’t have any other plans for the future, to be honest. Julie probably thought it was pathetic, because what she said next was quite sarcastic: “‘Is that really what you wanna do? Just get married and die, and at the funeral all they say about you is: ‘He supported Reading Football Club and he liked pickled onions.’” I didn’t know what to say. What she said made me sound like I was living such a boring life. She then told me she wanted more than just get a house and marry the first boy that came along.

Right then, her fiancée, Mike, entered the room. Well, it was actually more like he barged into the room. He was furiously walking towards me.

“What are you doing in my fiancée’s bedroom?” he said, full of anger.

“Nothing!” I exclaimed. I got scared right at that moment, I’ll have to admit.

“Trying to steal my bird?” the fiancée continued.

“God, no!”

I didn’t want him to get the wrong idea so I tried my best to tell him nothing happened between Julie and I while he was gone. His face loosened and he smiled at me.

“Calm down, boy. I’m only kidding.” he said. That gave me relief, but he didn’t look like he was kidding. He then went to kiss Julie right in front of me. I couldn’t tell if he did it on purpose or not, though he didn’t seem like he was intimidated by me or anything.

“Right. Let’s hit the bricks, mate.” he said before leaving the room



as I followed him. Julie then tossed me the magazine I was looking through earlier as she thought it would come in handy for more travel ideas once I get to Cornwall. I thanked her and left the room.

### iii) explanation

For this adaptation of the first extract of the movie *Cemetery Junction*, we decided to mainly keep the spirit of the story. The story is viewed from one of the characters' perspectives, Freddie, the main character. We decided to write this adaptation from a character's perspective instead of using a third-person narrator because we thought it would be an easier way to describe and follow only one character's feelings and thoughts. We mostly re-used the script of the scene and added the dialogue to the novelization of the movie to keep and specify the characters' expressions and actions. We also decided not to write down all the details or everything the characters said in the movie and, instead, we only included the parts we found important and remarkable to not bore the readers but entertain them. We didn't include what we deemed the unnecessary parts, which were necessary for the movie but not totally needed for the novelization of it, although we kept most parts as we wanted to make this practically identical to the actual scenes. We added some descriptions of Freddie's thoughts and feelings on a character and their actions just like how an actual author would do it when writing a novel. To finish off, we included some narrations of Freddie's feelings towards Julie so the reader could understand how he truly feels about her.

## Song Joo

### i) interpretation of the original work

*Cemetery Junction* is a comedy film by Ricky Gervais and Stephen Merchant in 2010. To me, this movie perfectly portrays the theme of growing up, as the protagonist becomes increasingly independent. He outgrows his parents' ideology and develops his own opinion on traveling.

His parents are close-minded people, and the source of his ignorance; in part two, Freddie stands up against them, and expresses his own opinion about the subject.

Unlike Freddie, Julie is adventurous, daring and insightful. She's an important character in the film because she helps him achieve this growth: she tells him about her dream of traveling around the world to take pictures like the ones in the magazine. Though at first Freddie is skeptical about it, he takes an interest in traveling under her influence. She manages to free Freddie from his comfort zone of living a "standard life" (working and settling down).

### ii) adaptation

I fixed my gaze on the bathroom mirror, determined to surpass Mike and earn a promotion this month. Mike Ramsay is a coworker; he was just 25 when he started at the finance company where I currently work. He's a little above my rank, and makes sure to shove it in my face every opportunity he gets. Mike truly is the only person I genuinely hate in the world. I fixed my tie and inhaled deeply.

On my way downstairs, I noticed an open door that led to a

brightly coloured room. It had a small sign reading “Julie”. Julie was a close childhood friend, but we hadn’t talked since graduation. But now she was also my boss’ daughter. I took a deep breath before opening the door.

Inside, the room was neatly decorated and brightly lit, offering a warm, welcoming atmosphere. Her family portrait was framed on her table, the pastel walls were cluttered with travel pictures.

In the corner of my eyes, I saw a figure walk in; it was Julie. She hadn’t changed a bit. Her brunette hair carefully hugged her face, she tilted her head and expressed a friendly smile.

“Freddie!” she called enthusiastically.

“Hey Julie, I’m sorry for barging in—” I began, looking at the floor.

“No, don’t worry about it,” she assured. “You’re looking at the pictures. Are you also interested in travelling?” she asked, pointing at one of her pictures hanging on the wall.

“Sure! I’ve always wanted to visit Cornwall, but I’m more fixated on getting married and settling down,” I said. I tried my best to sound indifferent, not wanting to be rude. The truth is, I’ve never understood the point of travelling, I think it’s a complete waste of time.

“Oh, well. Cornwall’s a good start, but there’s so many amazing places,” Julie replied. “Look how tiny England is. France is only five hours away. We could leave now, and by 6 o’clock, we’d be in Paris eating escargot,” she continued.

To be honest, I had no idea what she was going on about. I let out an awkward laugh, not completely sure if she was joking.

I stretched my hand and reached a magazine on her left. I flicked through its pages and, to my surprise, the sixth page revealed a topless woman.

“That’s National Geographic,” Julie pointed out. “I want to travel

the world, see other cultures, have my own photos in a magazine like that”.

“Good luck with that,” I tried to sound enthusiastic.

Suddenly, I heard a loud thud and the door flew open.

“What are you doing in my fiancée’s bedroom?, yelled a male voice. It was Mike, crossing his arms across his chest, projecting a hostile glare.

“Trying to steal my bird?,” he hissed. For an instant, I froze and stared blankly after him.

Mike laughed and said “Calm down, boy. I’m only kidding”.

This infuriated me. I smiled vaguely and made my way slowly to the door.

“Leaving already?” Mike asked.

I scowled, but nodded. His very presence made my blood boil, I thought I’d actually explode if I stayed any longer.

“I’ll be going.” I left the room unwillingly, unintentionally slamming the door behind me with excessive force.

The Boss's wife was in the kitchen, staring aimlessly out the window when I came downstairs. She looked exhausted and washed out, like some sort of machine programmed to perform specific tasks. I pitied her deeply. She sat and waited, occasionally refilling her husband's cup of tea.

### iii) explanation

In my scene, Freddie stands alone in the bathroom, anxious about his job. He expresses his hatred for Mike Ramsay, his rival coworker. On his way out, he notices Julie’s room and enters it. Julie then joins, and the pair share a conversation about travelling. In this extract, one can learn that Julie is

adventurous, she values making new experiences while Freddie wants a “standard” life, getting married and settling down. This ends when Mike barges in the room. As Freddie walks down the stairs, he notices his boss’s wife (i.e. Julie’s mother), who appears tired and washed out. He pities her and the scene ends.

As a storyteller, I tried keeping the story simple but interesting through adding tension between the characters. In my novelization, I made the character of Freddie dislike Mike, somewhat jealous of his success. I thought this would add tension, and a sense of competition for Julie, which I think makes the plot a lot more interesting.

I chose a first-person narrative because it offers a sense of realism; the story progresses through the eyes of Freddie, which allows the reader to assist Freddie on his journey of growth. I also think that using the first person allowed me to write in much detail, which overall makes the reading more enjoyable in my opinion.

**i) interpretation of the original**

This scene can be said to show Freddie's new life and view of the world. The boss's house might seem like his current life, unexciting and colorless, but he is attracted by the atmosphere of Julie's room. The music and the light in her room make him feel much more comfortable compared to the rest of the boss's house.

We can see that he has very limited knowledge; he doesn't know much about other countries and doesn't understand the desire to travel; for him, all of Julie's dreams seem useless and illogical. But he pays attention to what she wants to tell him, as if to prove that he cares for her. Before leaving, Julie gives him a magazine, which he will keep with him as a kind of proof—something that will always remind him of the desire to change his daily life.

As he leaves the room, everything becomes cold again. Freddie is embarrassed. He sees his boss's wife preparing and bringing her husband tea, and without looking at her, he drinks it. Freddie looks uncomfortable and looks around, as if this is making him think about what Julie has just said. I think this scene foreshadows a lot of the rest of the film. It demonstrates that Freddie will most likely evolve as a result of Julie's opening up to him; he will consider not only marrying but also traveling and discovering the world in order to avoid ending up like Julie's parents.

ii) adaptation: *The Magazine*

I heard the sound of music coming from a bright room in front of me. My curious self couldn't help but step into the room. The colorful place had blue flowers on the wallpaper.

When I entered the room the sun shone into my eyes and made me blind for a few seconds. I looked around the place. It was small and peaceful. The wallpaper was blue, it even had flowers on it. On the right side of the room was the bed, it looked comfortable and could have a place for a maximum of 2 people. It was Julie's room. It gave off the same vibe as her. I had known her since we were little kids.

On the left side of the room, some pictures on the wall caught my attention. So I stood in front of the pinned pictures. Who was the girl? I did not know her. And why was she in Julie's room? I recognized the Eiffel Tower. I saw it in the tourist attraction next to my parent's house. Other than that I did not recognize any other thing. In the other photos were yellow sandy triangles.

Julie got out of the room next to hers. She scared me to death. Why were you in there? I asked. I develop my own photos in this room, she answered. She's pretty, isn't she? Julie asked pointing at the photo on the wall. She's gorgeous, I replied. She started telling me about her cousin, saying that she was always considered the prettiest. My opinion was quite different from hers, personally, I thought she was way more beautiful. So I told her. She laughed before moving on, quite embarrassed. She described her dream to me, that she wanted to travel, to visit many countries. At the same time, she pointed at the

pictures that represented the countries she was talking about. I smiled, hoping that she wouldn't guess that I was confused by what she was saying. She sat on the bed, showing me the globe, and the countries where she wanted to go. She asked me where I wanted to travel. I didn't know many countries, so I stayed in the UK. She laughed and said that France was not far away, and I should go there. I wasn't interested in France, but since she was talking about it, I agreed to join in the conversation. She told me about the food, especially something called "es car go"... (she said it with a strange accent). I was confused, but I tried to use my knowledge of French culture to impress her, so I said that they loved snails and put everything in their mouths. But as long as they don't put snails on my plate, it could be edible.

Julie laughed and said that their food was the best in the world, but she seemed awkward. Did I say something wrong? But even if I did, she didn't pay any attention and handed me a magazine, on which was written "National Geographic". I took it and opened it to a really strange page. We could see a woman, naked, with paint on her face. I stared at her upper body for a few seconds.

I was confused when she told me she wanted to take pictures like this as a job. I didn't know what those pictures had in particular. Why would you ever want to take a photo of her tits, it's similar to pornography Julie! I said to Julie. Freddie, you're misinterpreting what I said, those people in the jungle live like that and it'll be so cool to even travel there.

She was really excited about it, so I asked her a little more about it.



She told me that some people travel and take photos of different places in the world as a job and that it was her dream to visit new countries. Personally, I wanted to marry and settle down, I said. She didn't seem to agree but didn't argue. At the same moment, someone appeared in the corner of the room. It was Mike, her fiancé. I moved back from Julie, trying to show that it was not what he thought it was. But he wasn't scared, he came and kissed Julie in front of me.

I was embarrassed, so I walked to the door. But before I left, Julie handed me the magazine. I wasn't sure what to do with it, but I kept it. It might be interesting. As I walked down the stairs, the cool atmosphere of the house caught me and I stood confused in front of the boss's wife, making him a cup of tea, and him drinking it, without even paying the smallest attention to her.

### iii) explanation

For this adaptation, we decided to have Freddie as the narrator to give more life to the extract and to be able to clearly imagine what he experiences and his personal thoughts. Our main idea was to show what Freddie was thinking at the time in order to introduce the character and his intentions, to present how he sees the world at the moment.

That is why, in the first place, we showed Freddie's curiosity to enter Julie's room by showing how the room contrasted with the house. Then we described the room, again to show how bright it was and how different everything looked from where Freddie must have been—the boss's cold house. We can understand that Freddie was intrigued by the pictures. He

looked at the different landscapes without really understanding where they came from.

Then Julie appears, and she already starts talking about her cousin, before talking about her desire to travel. Freddie tries to follow what she says, but at first it wasn't because he was interested in the conversation, but more in her.

Eventually Julie's fiancé arrives, which interrupts their discussion and dreams. Freddie is confused and starts to leave, so Julie hands him the magazine, leaving him with part of her dream.

Finally, Freddie returns to the cold downstairs of the house of the boss, sees the latter's wife, who seems to live under the shadow of her husband, who pays no attention to her. We decided to include this extract to show the contrast and how Freddie didn't seem to be where he should be, as if, in front of what was going on with the boss and his wife, he was thinking about what Julie had told him.

## Steven

### i) interpretation of the original

To me, this scene / this passage illustrates the cluelessness and ignorance of some Brits towards the different cultures around the world. I can justify this statement after what was said in the clip. Freddy's opinion on French culture is extremely limited because he thinks they only eat weird food like snails. I also believe that the clip conveys the contrast between Julie's optimistic personality and Freddy's oblivious personality very well. Julie's dream is to travel the world and experience various cultures, meanwhile Freddy's dream is to get a job and get married.

### ii) adaptation: *Utopian Life*

I had a meeting at my boss's house. As I entered the living room the atmosphere was dull and tense. My boss was writing in his notebook and next to him was Julie's fiance. Julie is my childhood friend who also happens to be my boss's daughter. Her fiance is also a part of the business. I sat down in an uncomfortable position, the atmosphere couldn't be any more lifeless, with no words, no noise, nothing except for the sounds of writing and the inhaling of cigarettes. I didn't feel too comfortable with all this, thus I left the room and proceeded my way towards the lavish bathroom. I exited the bathroom and my eye was caught by a bright and stylish bedroom which appeared to be Julie's. As I entered the room my eyes were led to a wall of pictures that caught my interest. I took a long stare at the wall and, out of the blue, Julie

appeared before me. She came out of her darkroom looking brighter than usual. I asked her about the photos and she started commenting on them. Her cousin took those extravagant pictures, most of them around Europe such as Rome, Paris but also some from Africa. She daydreamed about those photos and then explained why she didn't want to live a boring and unexciting life. Wanting to live like her cousin, she described her ideal life in an enthusiastic way, discovering new cultures, new countries, new people, new food with a convincing tone as if she wanted me to experience it as well. I told her she was ridiculous and described to her my goals, get married, have children and retire. She looked at me with confusion, asking herself how someone could live like that their whole life, then enlightened me on all the cultures as I took a magazine on her bed. I opened it and I was disgusted, to say the least, seeing a half naked African woman on that page. Apparently it was a part of their culture to be half naked, Julie said. Julie continued to babble on about how if we left England now, we'd get to France in a short amount of time. Surprised, I asked her "Why France, I don't want to be eating any snails". Her fiance in his stylish suit interrupted our conversation, seemingly unhappy about the fact that I was trying to get close to his fiancée. He joked about me trying to steal his fiancée then grabbed and kissed her in front of me. My stomach turned and twisted out of jealousy as I looked down at the floor disturbed. He accompanied me down the flight of stairs and I spotted my boss's wife making tea for her husband then taking a seat in the kitchen. She looked emotionless as if she was lost staring at the emptiness around her, as if she was missing something in life.

### iii) explanation

For this adaptation, I kept the same atmosphere as in the film. What that means is that we have to illuminate the contrast in the scene, a very depressing dull grey living room and then, as soon as we go into Julie's room, we get total dissimilarity. Her room must stand out as bright and dazzling compared to the rest of the house to portray Julie's unique enthusiastic personality. Keeping Freddy's clueless personality about the cultures around the world was also a key part in the novelization process. Julie's personality is also kept to resemble the film as detailed as possible. Her joyful and optimistic personality about how she doesn't want to live a dull, tedious life and how, instead, her dream is to travel all around the world, discovering various cultures, new food, meet new people and just enjoy her time. Julie's fiance is still the same as in the clip, he grabs Julie and kisses her in front of Freddy. I evoked the past tense in this adaptation which means that Freddy is talking about his life in the past tense.

**b) Extract 2: “Family Breakfast”**

**Ekaterina & Léa**

**i) interpretation of the original**

To us, this extract shows how people can be easily influenced by others' words. In the first extract, Freddie expresses his ignorance about other cultures and Julie, on the other hand, tries to convince him that there's a lot more than just England in the world. In the second extract, we can see Freddie got his eyes opened and completely switched sides. Freddie brought the magazine Julie gave him to the kitchen table and the mum saw a glimpse of a topless black woman. The parents then began to badmouth black people and other cultures. Freddie doesn't just sit there, he defends the other cultures by repeating Julie's same words from his last visit. Freddie's parents influenced Freddie in a negative way while Julie influenced Freddie in a positive way.

**ii) adaptation: *The Magazine*, novelisation**

I took another glance at my new business card. I was proud of myself, I did it. After so many years of education and hard work, I finally had my own card. I knew that I was going into the right career path. I'd always just wanted to work and basically do the usual, nothing out of the ordinary. But I could still hear Julie's words. Maybe she was right, doing the usual isn't the best life decision to make. As I put my new business cards in my work bag I noticed that I didn't take out the

magazine Julie gave me. I flipped through the pages, and one page caught my eye. This unbelievably beautiful Egyptian landscape. For a moment, I felt like I was there with the warm wind blowing through my hair, in the middle of a winter month, watching the sky slowly turning into these glorious variations of the color pink.

It had been a while since I found something actually interesting to read so I brought the magazine with me to the kitchen table and sat down with my eyes still glued to it. I was flipping through the pages looking at the beautiful scenery around the world. Grandma made a remark saying “You don’t learn anything from books” but she didn’t know anything! I bet she hadn’t touched a book for over two decades. I repeated Julie’s words, about how France is one of the most beautiful countries, it being right next to England, and if we leave now we would be there in a few hours. How amazing was that?

Instead of taking my thoughts to action, my parents kept repeating unpleasant remarks about how French people stink and how their food is absolutely unappetizing. How could anyone be so ignorant? To be honest, at first I didn’t know much about France either but Julie opened my eyes and made me interested in cultures other than my own. She surely knew way more about other countries outside of England than my parents or even myself. I accidentally went through the pages with the topless black woman and mother said it was disgusting. Every woman has breasts, what’s so bizarre about it? That’s the way they are, it’s their culture! And it’s not like we can do anything about it. I thought it was amazing how someone could not care less about people staring at her since it’s absolutely normal for

them. Everyone at the table except for me started talking about the fact that the woman in the magazine was black, calling them lazy and saying that they were nicking our jobs and that they were invading the country.

There's this Arab ancient proverb that says: "Throw your heart out in front of you and run ahead to catch it." And Arab countries have the most breathtaking deserts and sunsets. That one phrase made father run his mouth about Arab people for quite a while, being negative was the only thing he knew how to do. I had only just sat down for a couple of minutes and I was already tired of listening to all that nonsense.

### iii) explanation

For this adaptation we decided to work on the second extract because we get to discover Freddie's family, and how their opinion heavily influenced him, for thinking that marrying someone and settling down was the only correct way, as it is considered the "usual" in their family. After his conversation with Julie, we can also confirm that Freddie agrees with pretty much everyone. When he talks to Julie, he says that travelling isn't the best decision to make when it comes to adult life. But as soon as Julie has arguments to defend her words, he suddenly agrees with her. After their talk, she gives him the magazine, which he reads later on at the family table. That is when we learn that his family is extremely closed-minded. They are also unbelievably overcritical. However, even though Freddie reuses the same words to convince his parents that



there is so much more than just doing the “usual”, they start to make impolite remarks against other cultures, for example the French culture and one of the African cultures they saw in Freddie’s magazine.

## Jean-François & Pha Le

### i) interpretation of the original

*Jean-François:* In this passage we see Freddy, the protagonist, getting ready to go to work. He's taking out his business card but he puts it away before taking out the magazine Julie gave him. I think that putting down his business card to take out the magazine means that he is interested in travelling instead of just working, getting a wife and a house like he dreamed of. He has been influenced by the young fiancée of Mike, Julie. He goes downstairs to eat breakfast with his family while still reading his magazine. We see that his family is not really fond of books, and it's been like that for quite some time. We see that the grandma is the first to comment on the fact that he's reading a book. When Freddy talks back to his grandma asking when was the last time she went to the library, she says that she went there last Thursday but it wasn't to read books at all. We can see this kind of attitude in his dad and his mum. This means that this family is closed-minded. This household is no longer adapted for Freddy who wishes to travel far and wide, especially after getting influenced by Julie.

*Pha Le:* To me, this scene showed and represented growth in one's mindset. After his discussion with Julie, Freddy understood that his past mindset and the one of his family, compared to Julie's, are tremendously different. He understood that he himself used to think a certain way because of his family's way of thinking as he was raised and influenced by

them, but also that without a doubt, they weren't open to new ideas that maybe contradicted with how they perceive the world. Some things that they believe are now outright ignorance to him, their words of mockery towards the most primary form of knowledge, books, have disgusted him. Their mockery of other cultures, notably France's, seems to have offended him in some way now instead of him agreeing with them like how he would've at Julie's house in part 1.

## ii) adaptation

At 9 am Freddie was getting prepared to go to work. While buttoning his vest, he took out his business card before putting it away to take out the magazine that Julie gave him. He landed on a page about Egypt. "This place looks fascinating, maybe I should look into it", Freddie thought. He sat down at the table where his family was eating breakfast. He was still reading the magazine, mesmerized by the pictures he saw. His grandma seeing him read the book made a remark. "Why are you reading a book? You don't learn anything from books" Freddy thought that was absurd and asked, "You ever actually read a book, Nan? Ever been inside a library?" "Last Thursday. Your dad took me," she retorted back. The father quickly added that she went there to use the bathroom. Freddy sighed and corrected that it wasn't a book, it was in fact a National Geographic magazine. The family showed signs of disinterest, in fact they started mocking Freddie. Trying to prove his family wrong, he told them how there was so much more to the world. "Has it ever occurred to any of you that there might be more to life than working and eating and watching

telly? There's an ancient Arab proverb that says: "Throw your heart out in front of you and run ahead to catch it." His father replied with a sarcastic tone "They're not chasing anything. They're getting their butlers to do it with all the money they've got. They're so rich, the Arabs, right, they live in tents, right, but it's full of food." Freddy had enough of his family's ignorance after his sudden awakening since his encounter with his childhood friend, Julie. He thought to himself "There's no point in trying to convince them."

### iii) explanation

For this adaptation, we defined the narrator's point of view and settled with a third-person point of view. The narrator, however, follows Freddy's point of view. For the content we started off by describing what Freddy was doing. We said that he was preparing to go to work but before leaving for work he went down to have breakfast with his family while reading the magazine. This magazine was published by National Geographic, it is centred around sights of the world. After his encounter with Julie, he saw how immense the world is and how maybe his initial dream wasn't as riveting as travelling around the world. While he was browsing through the magazine, his grandma, who isn't particularly fond of books, asked why he was reading. Judging from his lack of response from his mum and his dad regarding her remark, we can deduce they agree with grandma's ideology and this somewhat closed-minded family is no longer fit for Freddy's mindset now

that he's been influenced by Julie who is, on the contrary, extremely open-minded.

We chose the second extract because we somehow relate to Freddy. By encountering different people on a daily basis our minds will start to change, which leads to the family not being able to comprehend our thoughts. We sometimes end up feeling as if we don't fit in.

i) interpretation of the original

To me, this scene shows us a big change in Freddie's life. Thanks to a conversation with a childhood friend of his, Julie, we can see that he learned more about life than just what he actually pictured. He was given the chance to see a new perspective as well as learning how his life should be more than just following a given path. Therefore, we can see the drastic changes that he faced and how he's going to introduce and share this topic with his family.

From my point of view, Freddie is a rather open-minded character, he is not afraid of being different from his family. Unlike most young adults, Freddie isn't afraid to speak his mind and not fall into the same train of thought as his family encourages. He is eager to know more about the world while his family is a typical narrow-minded British family, seemingly afraid to experience anything new.

At the breakfast table, the family members participate in a conversation or rather a debate and Freddie's voice is not heard. They don't actually bother to hear what he is trying to say about France or Africa and his ideas are later on disregarded by his whole family. Rather than trying to acknowledge Freddie's thoughts and opinions, his parents and grandma make unreliable or demotivating assumptions and remarks about anything that comes out of his mouth. And as the scene fades away, we can hear the music getting louder and louder, which I think makes it seem like the part where

Freddie's life will have to change, where his thoughts are now different and how he has realised he will have to do things differently.

As for me, I believe that this is why and how young adults may start to maintain a certain distance with their parents. As time goes by, things can change pretty fast and the lack of communication and understanding on both sides will create a wall that eventually separates them. Each generation will have a different approach to life, that's why it is important to learn to understand and be patient with our parents, and the other way around. Because in some extreme cases, a sort of hatred against the parents or an effect on the child's sociability or confidence or growth will form because, although the parents are the providers and usually more wise, I believe that the children will also need to be heard and feel as though they're part of the family.

ii) adaptation





### iii) explanation

For this adaptation, I decided to create a comic book because I believe it allows me to recreate continuous actions sequenced in panels of images in the best way possible. By using this technique, storytelling no longer puts the audience in a passive position, where they will only be receiving the information through what's been said and done, but will force them to imagine through the visual illustrations that are vividly represented in each box.

For the first two boxes, I decided to draw the stairs and the breakfast table to help the audience visualise the setting where the scene will be happening. Then, I drew Freddie's grandma asking about the magazine, because I believe it is equally important as it determines the starting point of everything. Following the previous drawings is a box where Freddie is trying to share his knowledge about the world, from Paris to Africa, i.e. everything he has learnt from Julie and in the magazine. Intentionally, I drew 3 boxes with Freddie present inside and 3 without, to show his existence physically yet invisibility in the eyes of any of the members, therefore the audience can understand the ignorance and close-minded perspective of his family.

Finally, the only sentence to appear in this adaptation is: "Throw your heart out in front of you and run ahead to catch it." I chose this ancient Arab proverb because it reflects a lot on Freddie's personality, on how the conversation between him and Julie has impacted him and how daring he has become. This detail seems like one that most will forget throughout the

sequence of images as well as the continuous flow of the movie, which is why I decided to draw it out so that the audience can see the change that Freddie is going through more clearly.

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And thank you, then, to all of you who took time to read those pages!

# grow up

1. **phrasal verb**

When someone grows up, they gradually change from being a child into being an adult.

2. **See also grown-up**

3. **phrasal verb** [*usually imper*]

If you tell someone to grow up, you are telling them to stop behaving in a silly or childish way.

[informal, disapproval]

It's time you grew up.

4. **phrasal verb**

If something grows up, it starts to exist and then becomes larger or more important.

[*Collins dictionary*]