

Chapter 1 : Blue Remembered Hills - GCSE English - Marked by calendrierdelascience.com

Blue Remembered Hills the title taken from A.E Houseman's epic poem 'The Shropshire Lad' is set on a summer afternoon, in the Forest of Dean during the second world war For the first 60 minutes we passively observe the true nature of what children are like alone and away from adult supervision.

She did indeed write a lot about her disability. She developed juvenile arthritis at age two, underwent regular surgeries and treatments throughout her childhood and adolescence, and was never able-bodied. I could, in fact, walk reasonably well; and my mother was determined that I should be able to walk two miles. If you could walk two miles, she said, you could get to most places you needed to go. Actually, this is a fallacy. The fact that you can, with great difficulty, and taking an unconscionable time about it, walk two miles, will not get you anywhere you need, or at any rate want, to go. There were times when a wheelchair would have added another dimension to my life, but that was a forbidden subject; and it was not until many, many years later, long after my father and I were alone, that I took the law into my own hands and bought one; and instantly, dazzled with the new freedom that it bought me, swept my father off to his old haunts on an Hellenic cruise. There are other bits I wanted to quote, but to keep this post to a reasonable length and to encourage you to read the book yourself if you are curious I will just say that to my untrained eye, what Sutcliff says about physical disability she said little about any other kind would not be out of place in a Blogging Against Disablism blog carnival. What else did she write about? Well, she was born in , published this book in , and died in To my intense regret, she ended the memoir with the publication of her first books in In the last paragraph she says that while *Blue Remembered Hills* is the only record of her life before she became a published author, soon after that she began to write a diary. She wrote in *Blue Remembered Hills* about her childhood and, less, about her adolescence--an only child, with an overly-invested, dramatic, needy mother the bit about the two miles is quite typical and a father in the Navy, thus frequently absent. They lived briefly in Malta, then returned to England, to vividly-remembered flowers, a circuit of hospitals, uncles and aunts, dogs, and books. She left school at fourteen and went to art school; her contribution during the war was to paint designs on canvas to send to prisoners of war so that they could make tapestries. Let me give you a bit more of it. Jean and I had, as I think a great many best friends have, a secret world of our own. It was a boarding-school world [On the first morning, we retired to the rustic summerhouse. We tried and tried; but one could only act Lilian and Diana; we could not be them any more. I suppose the break had been too long, and we were just too old. We went on trying for days, searching for the way in. But it was like searching for the lost door to a lost country. Finally, without anything actually being said between us, we gave up and turned to other things. But with Lilian and Diana, something of Jean and Rosemary had gone too I would also like to show you something from the end, about a relationship she was in, and what happened to it. It is complex and humane and sad in a way that utterly defies pity.

Blue Remembered Hills concerns nothing more than a gang of seven-year-olds larking about. Yet for all its smallness, it remains one of the most disturbing plays ever written, as if Potter were examining the seed of human cruelty through a microscope.

Potter has a sister named June. Most of his secondary education however, was in London, and it was in a street near Hammersmith Broadway that the ten-year-old Potter was sexually abused by his uncle, an experience he would later allude to many times in his writing. During his speech at the James MacTaggart Memorial Lecture , Potter referred to this event when explaining his decision to switch from newspaper journalism to screenwriting: Why, why, why; the same desperately repeated question I asked myself without any sort of an answer, or any ability to tell my mother or my father, when at the age of ten, between V. The book was a rumination on the changing face of England in the prosperity following the end of the war years. It was followed by *The Changing Forest*: This book is a study of class and social mobility that demonstrates an early fascination with the effects of the mass media on British cultural life. He soon returned to television. Their first piece was used in the edition of 5 January By the end of the unsuccessful campaign, he claimed that he was so disillusioned with party politics he did not even vote for himself. Potter now embarked on work as a television playwright. He had begun to suffer in from a condition known as psoriatic arthropathy causing arthritis to develop in his joints as well as affecting his skin with psoriasis. It also made futile any attempt to follow a conventional career path. The *Confidence Course* script was liked by Wednesday Play script editor Roger Smith who then commissioned Potter to write what became the second Nigel Barton play for the new anthology series. The play drew complaints from the descendants of Dodgson, and of Macmillan, the publisher, who objected to the way the relationship was depicted. The play centred around a young man Ian Holm who attempts to blot out memories of the sexual abuse he had suffered as child in his obsession with the music of Al Bowlly. As well as being an intensely personal play for Potter, it was his first foray in the use of popular music to heighten the dramatic tension in his work. It led to Potter being accused of blasphemy , and the first of his many clashes with morality campaigner Mary Whitehouse. Inspired by Willard R. Controversy also dogged another play, *Brimstone and Treacle Play for Today* , , the original version of which was unscreened by the BBC for over a decade owing to the depiction of the rape of a disabled woman by a man who is implied to be the devil incarnate. It was eventually broadcast on BBC1 in , although a film version had been made, with Sting in the leading role see below and a stage production had opened at the Crucible Theatre , Sheffield. It demonstrated the dramatic possibilities of actors miming to old recordings of popular songs. It was directed by Brian Gibson. Potter had used this device before, for example in *Stand Up*, Nigel Barton. Budget overspends meant only three of the Potter plays were produced: First film screenplays[edit] In , Herbert Ross was shooting *Nijinsky* at Shepperton Studios and invited Potter to write the screenplay for his next project *Unexpected Valleys*. But after watching *Pennies from Heaven* on television one evening, Ross contacted Potter about the prospect of adapting that series for the cinema. According to Potter, the studio demanded continual rewrites of the script and made significant cuts to the film after initial test screenings. The film was released in to mixed critical reaction and was a box-office failure. Potter, however, was nominated for the Best Adapted Screenplay Oscar that year. Having already adapted *Brimstone and Treacle* for the stage after the television production was banned by the BBC, Potter set about writing a film version. The film was not a success at the box office. He returned to the BBC for a co-production with 20th Century Fox , writing the scripts for a widely praised but seldom-seen miniseries of *F*. A drama about a fashion model , it was reviewed as self-indulgent by some critics, and accused of contributing to the misogyny Potter claimed he intended to expose. The serial was adapted into a novel see below , In , referring to a scene in *The Singing Detective*, Mary Whitehouse claimed on BBC Radio that Potter had been influenced by witnessing his mother engaging in adulterous sex. He sees her as standing up for all the people with ducks on their walls who have been laughed at and treated like rubbish by the sophisticated metropolitan minority". Potter adapted his television play *Schmoedipus* for the cinema. However, Potter did provide uncredited script work on James and

the Giant Peach released his chief contribution providing dialogue for the sardonic caterpillar. It was finally broadcast on BBC2 in December in the Screen Two series, two months after a remake of his lost play *Message for Posterity* was transmitted. Gibson also acted as producer. His screenplay of *The White Hotel*, adapted as a radio play, is due to be broadcast in September. As a performance, it had a lot going for it. I have never seen a talking head on television so immediate or so unabated in its anger. In many ways, it felt like being collared by a madman on the Tube. Filmed disturbingly close to camera, seemingly ad-libbing the entire half-hour, now mumbling, now rasping, Potter somehow managed to cut through the vacuum that on television usually separates viewer from viewee. This made the performance extraordinary. Set during the Suez Crisis of like the much earlier *Lay Down Your Arms*, elements of which it recycled, this six-parter did not become a popular success and in it Potter returned to use of lip-synched musical numbers in the manner of *Pennies from Heaven*. It did help to launch the career of actor Ewan McGregor. On 15 March, three months before his death, Potter gave an interview to Melvyn Bragg, later broadcast on 5 April by Channel 4 he had broken most of his ties with the BBC as a result of his disenchantment with Directors-General Michael Checkland and especially John Birt, whom he had referred to as a "croak-voiced Dalek". Telling Bragg that he had two works he intended to finish "My only regret is if I die four pages too soon", he proposed that these works, *Cold Lazarus* and *Karaoke*, should be made with the rival BBC and Channel 4 working in collaboration, a suggestion which was accepted. Both series were released on DVD on 6 September. This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. April Learn how and when to remove this template message Months before Potter was diagnosed with pancreatic cancer his wife, Margaret Morgan Potter, was diagnosed with breast cancer. Despite his own deteriorating condition and punishing work schedule, Potter continued to care for Margaret Amy Potter until she died on 29 May. *Ticket to Ride* was written between drafts of *The Singing Detective* and concerns a herbithologist who is unable to make love to his wife unless he imagines her as a prostitute. This was followed in by *Blackeyes: To tie-in with the release of the MGM production of Pennies from Heaven in*, Potter wrote a novelisation of the screenplay. Potter turned down the option of writing a novelisation for the film version of *Brimstone and Treacle*, allowing his daughter Sarah to write it instead. Stage plays[edit] Although Potter only produced one play exclusively for theatrical performance *Sufficient Carbohydrate*, later filmed for television as *Visitors in*, he adapted several of his television works for the stage. Style and themes[edit] This section does not cite any sources. Please help improve this section by adding citations to reliable sources. These include the extensive use of flashback and nonlinear plot structure *Casanova*; *Late Call*, direct to camera address *Vote, Vote, Vote for Nigel Barton* and works where "the child is father to the man", in which he used adult actors to play children *Stand Up, Nigel Barton*; *Blue Remembered Hills*. He asked actors to mime along to period songs. The device of a disruptive outsider entering a claustrophobic environment is another recurring theme. In plays where this occurs, the outsider will commit some apparently liberating act of evil [33] rape in *Brimstone and Treacle* or violence murder in *Shaggy Dog* that gives physical expression to the unsublimated desires of the characters in that setting. Legacy[edit] Although Potter won few awards, he is held in high regard by many within the television and film industry, and was an influence on such creators as Mark Frost, [34] Steven Bochco, [35] Andrew Davies, [36] Alain Resnais, [37] and Peter Bowker. *A Life On Screen*,

Chapter 3 : Blue Remembered Hills - Movie Quotes - Rotten Tomatoes

The idea of a house for the summer or the winter, to my mind, is distinctively American - much in the same way "resort wear" is an American invention - a way of living and entertaining in eternal sunshine.

Share via Email Representing memory The adults-playing-children of Blue Remembered Hills Some television drama ages badly; even the most revered classics creak a bit when watched again in the cold, contemporary, high-definition light of day. It is simply more brilliant, more horrifying, more extreme than ever. It is a brutal work about childhood and children. I remember watching it the first time around, when I was 16, just young enough for some of the scenes to look like a documentary. Any year-olds watching now might think that it looks like a reality show, with its infantilism, bullying and humiliation. It is set in the Forest Of Dean in ; a place of idyllic summer beauty, marvellously photographed and shot entirely on location, on film, with no studio scenes shot on video an important technical reason for how well the film holds up. They are nasty and bullying, ganging up on the weakest, with constantly shifting allegiances and protocols of sycophancy. They are, in their way, entirely innocent. But it is this which means that they are capable of horrifying acts of cruelty, which seem even more cruel in an age when we are obsessed with children as victims of adult predators. It was a superb coup, but not exactly an alienation effect, because it was a technique to which I became weirdly and almost instantly accustomed both when I first saw it and again in After five minutes, I forgot that I was watching adults dressed as children. Potter removes the conditional tense; he says that they do behave like this every day, and that the distinction between childhood and adulthood - that supposed harness of morality and rationality - is far less clear than you think. Watched again, now, some of the stars are very familiar. Helen Mirren plays Angela, a right little madam with an eye for the boys. Michael Elphick is the boorish bully Peter. Colin Welland is the dopey Willie, always making machine-gun noises and pretending to be a fighter-bomber. John Bird is the shy stammerer Raymond, dressed as a cowboy. Other actors are less familiar. Robin Ellis is the alpha-male John - I remember him from Poldark. He is all alone, hiding in a barn, rocking back and forth, desperately lonely and sobbing to himself "Come back dad It is deeply upsetting to watch because we know that in some angry, masochistic way he is saying this to upset himself still further. It is remarkable to see the freedom that Potter was given as a writer: It was part of the Play For Today strand, and it lasted an hour and a quarter. Imagine trying to pitch such a project now - that unschedule-able length alone would sink it! Into my heart an air that kills From yon far country blows: What are those blue remembered hills, What spires, what farms are those? That is the land of lost content, I see it shining plain, The happy highways where I went And cannot come again. Could it be that in remembering this past you are not debarred from the blue remembered hills, but rather, you are inhabiting them for the very first time - inhabiting them in a fuller, realer way than when you were there as a child? Memory, though conflicted and anguished, affords you a vivid new presence and it may also be that Potter wants us to superimpose an ironic meaning on "land of lost content" with its "air that kills". Now you are there, really there, intensely aware as you never were at the time of the ironies, the injustices and the exquisite luxuries of having nothing to do all day. That is what, I think, Potter is getting at when he cast adults as children. What a great television film it is:

Chapter 4 : Blue Remembered Hills by Sydnie Reynolds on Prezi

*Blue Remembered Hills: A Recollection [Rosemary Sutcliff] on calendrierdelascience.com *FREE* shipping on qualifying offers. The historical novelist recalls her childhood and struggle with rheumatoid arthritis that made her unable to walk as a child and describes the family and friends who encouraged her to become a writer.*

My old prof I have a confession to make and I might as well make it on a Sunday morning as another time: I really like plain white Corian. Unmentionable today by the salesmen of honed stones that resemble nothing more than textured Formica, and still unfashionable enough to create an eye-roll when mentioned, Corian remains my favorite kitchen surface. Once new and fashionable enough to be used by the most fashionable decorators of their day William Baldwin and Albert Hadley as wall-covering, for example, it is now still known to the contract side of the industry but appears in the residential or gift and accessory trades primarily as faux shagreen and ostrich hide, et al. If I were to choose an alternative to vinyl flooring " which would be an ironic choice, for vinyl was marketed in in the early days as a modern surrogate for this " it would be linoleum " an interesting, biodegradable, durable and beautiful flooring " around since about the time of the American Civil War. My friend Marion and I got tickets somehow " so long ago ", I think " but could have been We spent weeks touring the continent. It was not like it is today, the big productions " it was very reverential, like being in church. Ah, those dresses " oh, excuse me! Asked everyone what they would like, but did not ask me. Always had the best employees. Before I go on let me just say that just in case you think that residential interior design is nothing more than celebrities creating vignettes for magazine and monograph and fabric and furniture collections for fabric houses and furniture makers, you might take a look at the first quotation from this sixty-five-year-old eight-page circular: The purpose of interior design or decoration is to make the home more livable and attractive. Interior design must 1 serve the living habits of you and your family; 2 satisfy your ideas of comfort, beauty, economy, ease of maintenance or "housekeeping"; and 3 satisfy the broader standards of good design. Unless it fulfills individual needs, it can never be called successful, regardless of how well it meets the rules of good design. On the other hand, it is not successful if it violates all rules of good design even though it satisfies a fad or whim of an individual. The lowest cost house should be as livable, and therefore, as successfully decorated as the larger home. Every budget, no matter how small, provides for certain furnishings. These influence the design of the rooms. We had split a pizza between the two of us. Quite how anyone believes this beats me, but it seems it is big business. Here are three of the ten from the link above. I leave you to judge but you may imagine my reactions to the deathless prose persuading the buyers in the garment and interiors industries to use the colors.

Chapter 5 : BBC - Berkshire - Entertainment - Blue Remembered Hills

Blue Remembered Hills is a British television play by Dennis Potter, originally broadcast on 30 January as part of the BBC's Play for Today series.

Chapter 6 : blue remembered hills - GCSE Drama - Marked by calendrierdelascience.com

This deceptively simple tale relates the activities of seven English children played by adults on a summer afternoon during World War II. In a woods, a field and a barn, they play, fight, fantasize and swagger.

Chapter 7 : Blue Remembered Hills: A Recollection by Rosemary Sutcliff

No quotes approved yet for Blue Remembered Hills. Logged in users can submit quotes. Å—.

Chapter 8 : The Blue Remembered Hillsâ„¢

» ¿ THE SOCIAL AND HISTORICAL CONTEXT OF BLUE REMEMBERED HILLS Introduction *Blue Remembered Hills* is a play set in written by Dennis Potter. It studies a group of seven-year-olds playing in the Forest of Dean one summer afternoon until the character Donald, or better known as "Donald Duck" by his friends, is burned to death as a result of the other childrens' actions.

Chapter 9 : Blue Remembered Hills - review | Stage | The Guardian

Blue Remembered Hills *Blue Remembered Hills* revolves around a summer's afternoon in a remote country setting and is about seven children and the tasks they go through in a day. The play includes many forms of cruelty for example; physical bullying, animal cruelty, child abuse and emotional bullying.