
Murmuring Judges

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OBRIEN PERKINS

Myths and Realities

Routledge

Twenty years after Tony Kushner's influential *Angels in America* seemed to declare a revitalized potency for the popular political play, there is a "No Politics" prejudice undermining US production and writing. This book explores the largely unrecognized cultural patterns that discourage political playwriting on the contemporary American stage.

David Hare Routledge

As a practising barrister, the Rt. Hon. Lord Justice Sedley wrote widely on legal and non-legal matters, and continued to do so after becoming a judge in 1992. This anthology contains classic articles, previously unpublished essays and

lecture transcripts. To each, he has added reflections on what has transpired since or an explanation of the British legal and political context that originally prompted it. Covering the history, engineering and architecture of the justice system, their common theme relates to the author's experiences as a barrister and judge, most notably in relation to the constitutional changes which have emerged in the last twenty years in the United Kingdom.

A Casebook Our Corrupt Legal System

How can one make state administrative systems interesting, embody an abstract public ethos and give heroism to homogeneity? The discipline of literature and bureaucracy dismisses Weber's 'neurocrat'. Milton, Trollope and Hare are case studies on implementing the 'what if' visions literature explored during a period of great

change in public service Restricted Subjects

Murmuring Judges

In recent years, there has been a continuing and persistent world-wide interest in the interaction between the two disciplines of law and literature. Although there have been many collections of primary texts that combined these two areas, this volume presents literary analyses and criticism in an attempt to assess the varied relationships between law and justice, between lawyers and clients, and between readers' perceptions and authors' intent, hopefully suggesting why they have continually been yoked together. One similarity between the two is that lawyers, like writers, must catch their audience's attention by novelty of scene, distinctiveness of voice, and ingenuity of design. Furthermore, legal advocates must recreate a concrete sense of

reality, developing vivid and valid pictures of a specific time and place. In short, both lawyers and writers attempt to provide a basis for juries / readers to judge defendants / characters by their motivations and their actions and to decide whether a favorable ruling / assessment is justified. Collectively, the essays in this book are designed to deal with themes of guilt and innocence, right and wrong, morality and legality. The essays also suggest that the world as it is delineated by lawyers is indeed a text that like its literary counterparts sometimes blurs the distinction between fact and fiction as it attempts to define "truth" and to establish criteria for "impartial" justice. By exploring interdisciplinary contexts, readers will surely be made more aware, more sensitive to the roles that stories play in the legal profession and to the dilemmas faced by legal systems that often succeed in maintaining the rights and privileges of a dominant societal group at the expense of a less powerful one.

The Independence and Accountability of the English Judiciary
University of Michigan Press

This study of the English judiciary stimulates a discussion of the factors shaping judicial independence, including accountability and constitutional adjudication.

ThirdWay Headline
English Drama Since 1940 considers the bids of successive post-war dramatists to find language and images of remorseless disclosure, appropriate to the public manifestation of sensed crisis and the interrogation of the ideal of renewal. This book introduces the period and its discourse whilst redefining them, to give proper consideration to developments of themes, styles, concerns and contexts from the 80s to the present. The book offers succinct and analytical introductions to the work of 60 dramatists, whilst arguing for (re)appraisal of many dates critical perspectives, in order to stimulate further argument in the field.

Ashes and Sparks The New Press
Publisher Description
Six Contemporary Dramatists Cambridge University Press
Murmuring Judges Faber & Faber

Modern British Drama:

The Twentieth Century

Faber & Faber
Presents a collection of audition speeches for men, from both plays and motion pictures, along with acting advice from directors, teachers, and actors.

The Plays of David Hare
Torkel Opsahl Academic EPublisher
John Blakemore is a solitary boy who finds it impossible either to understand or adapt to the ways of the school. His adolescent earnestness put off teacher and pupil alike. And now suddenly he seems to be in danger of losing his only friend. David Hare's emotional new play, written at the invitation of the Rattigan estate as a response to *The Browning Version*, is a meditation on faith, learning and teenage friendship, played against the backdrop of a Britain still fighting to maintain an established rule. Collected with *South Downs* is the text of Hare's lecture *Mere Fact, Mere Fiction*, delivered to the Royal Society of Literature in 2010. In a famous defence of documentary theatre, the author celebrates the power of metaphor to transform factual quite as much as fictional material.

Sublime Bureaucracy

Cambridge Scholars
Publishing

This 1995 book examines the work of David Hare including screenplays and the plays he has written for the Royal National Theatre.

About Hare Hart

Publishing

Containing over a hundred interviews conducted over the last fifteen years with leading directors, actors and writers at the National Theatre, *Buzz Buzz!* is a fantastic compendium that offers unrivalled insight into the work and practice of the best theatre talent. In these illuminating interviews playwrights such as Michael Frayn, Kwame Kwei-Armah, Rebecca Lenkiewicz, David Hare, Pam Gems and Tony Kushner and many others talk about the roots of their work, their methods of research, and how they collaborate with their directors, while actors from Fiona Shaw to Kenneth Branagh, and directors from Peter Hall to Marianne Elliott, contribute fascinating insights into their ideas and ways of working. The book covers plays by the Greeks and Shakespeare, English and European classics, and the best of

modern English, Irish and American drama. Theatre writer and commentator Jonathan Croall draws on the vast wealth of interviews he's conducted at the National Theatre in this fascinating and wide-ranging book.

Contempt of Court

Springer

Presents a collection of audition speeches for women, from both plays and motion pictures, along with acting advice from directors, teachers, and actors.

Gethsemane GRIN Verlag

This series contains what no other study guides can offer - extensive first-hand interviews with the playwrights and their closest collaborators on all of their major work, put together by top academics especially for the modern student market. As well as invaluable synopses, biographical essays and chronologies, these guides allow the student much closer to the playwright than ever before! In *About Hare*, Professor Richard Boon provides an in-depth study of one of the great post-war British playwrights. His study includes a rigorous analysis of Hare's work, as well as interviews with Hare and those who

helped to put his work on stage, including Bill Nighy, Vicki Mortimer, Sir Richard Eyre, Lia Williams and Jonathan Kent. With the increasing interest in this major playwright, whose work attracts the very best of acting talent, this book is a timely publication for student and theatregoer alike.

Citizenship In Modern

Britain Human Rights
Watch

The Absence of War offers a meditation on the classic problems of leadership, and is the third part of a critically acclaimed trilogy of plays (*Racing Demon*, *Murmuring Judges*) about British institutions. Its unsparing portrait of a Labour Party torn between past principles and future prosperity, and of a deeply sympathetic leader doomed to failure, made the play hugely controversial and prophetic when it was first presented at the National Theatre, London, in 1993. Audition Speeches for Women Psychology Press
The Law Commission's work on scandalising the court forms part of its wider project on contempt. Work on this aspect of contempt has been brought forward to tie in with the Government's

consideration of the possible abolition of the offence under the Crime and Courts Bill. A well-publicised case in spring 2012 highlighted the historic common law offence of scandalising the court. This offence covers conduct likely to undermine the administration of justice or public confidence in the administration of justice, where the conduct does not impinge on particular proceedings. Scandalising the court has been defined as "any act done or writing published calculated to bring a Court or a judge of the Court into contempt, or to lower his authority". There has not been a successful prosecution for scandalising the court in England and Wales since 1931, although it has been used more recently in other common law jurisdictions. The controversy surrounding this offence is in relation to: the lack of clarity about both the conduct element and the mental element; the lack of clarity about the defences available; the justification for retaining such an offence in a well-established democracy; and the compatibility of the offence with freedom of speech and the

European Convention on Human Rights. The consultation considers whether the current offence of scandalising the court should be abolished or, in the alternative, whether it should be retained but modified and, if so, how *Murmuring Judges* Springer Studienarbeit aus dem Jahr 2002 im Fachbereich Anglistik - Literatur, Note: 2,0, Universität Passau, Veranstaltung: New Writing: Die englische Literatur der 1990er Jahre, Sprache: Deutsch, Abstract: Einschnitt - Vom Status quo zum Status X „[If] not through institutions, how do we express the common good?“¹ - es ist ein dringlicher Weckruf, den David Hare nach fünfjähriger Recherche 2 in Kirche, Justiz und Politik an die Öffentlichkeit richtet. Um den Wendepunkt der Thatcher- Regierung hat sich ihm auf seiner investigativen Reise durch „British life“³ ein düsteres Bild offenbart: Es herrschen Unzufriedenheit, Resignation und Lähmung. Nach der „entrepreneurial ideology“⁴ des Thatcherismus⁵ wären Reformen überfällig, doch

sie zeichnen sich nicht ab. Unverändert wachen restriktive „rules of the club“⁶ über überalterte Strukturen und starre Ideologien am Altar, im Gerichtssaal und bei der Labour Party. Die Systeme stagnieren. Ursachen und Folgen dieses Stillstands sind Gegenstand der aus den Recherchen hervorgegangenen Dramentrilogie *Racing Demon*, *Murmuring Judges* und *The Absence of War*. Dem Romantyp der „Condition of England novel“⁷ verwandt, verstehen sich die Stücke als dokumentarische⁸ Status-quo-Panoramen, die das Publikum für die Probleme sensibilisieren und zur Veränderung anregen wollen. Einen konkreten Weg zu einem möglichen „Status X“ gibt Hare dabei zwar nicht vor („[M]y intention in the plays was [...] to portray the lives of the people trying to survive in [the institutions]“ / „I have left it to the audience to draw parallels from their own lives“⁹), sein Appell jedoch ist deutlich: „British society needs not to abolish its institutions, but refresh them“¹⁰. Was aber sind Hares konkrete Kritikpunkte an Kirche, Justiz und Politik, und wie verarbeitet er sie auf der Bühne? Diesen Fragen

möchte sich die vorliegende Arbeit aus zwei Perspektiven nähern: Zuerst sollen die einzelnen Dramen im Mittelpunkt stehen. Unter dem Rückgriff auf Asking Around soll dabei jeweils näher beleuchtet werden, woran Hare seine Kritik festmacht und wie er sie über die jeweiligen Charaktere und Handlungsverläufe im Drama zum Ausdruck bringt. In einem zweiten Teil soll dann vor dem Hintergrund, dass die Trilogie als eine Art Querschnitt durch British life gedacht war und im Jahre 1993 auch zusammenhängend aufgeführt wurde, eine übergreifende Betrachtung der Dramen hinsichtlich ausgewählter inhaltlicher wie dramaturgischer Elemente versucht werden.

Murmuring the Judges
(Bob Skinner series, Book 8) Routledge

Historians and sociologists have been consistently - albeit gloomily - enthralled by Max Weber's model of the inevitable rise of the neurocrat. However, literary critics positively boast that writers, like academics, cannot 'do admin'. While Weber's thesis about the rise of

the entrepreneur - all fire, individuality, thrust - is in tune with what we think literature is about, his thesis about the rise of the bureaucrat is not, yet 'creative bureaucracy' is not only a euphemism for bending the rules. Literature in the Public Service shows how the public service makes its workers original, taking them beyond an individuated point of view to imagine the perfect public system. Creativity theorists too have swapped the model of solitary inspiration for a managed creative environment. John Milton, Anthony Trollope, and David Hare are examples of how authors work in and write about the public service, during its crisis moments.

Murmuring the Judges
Springer

How do judges sentence? In particular, how important is judicial discretion in sentencing? Sentencing guidelines are often said to promote consistency, but is consistency in sentencing achievable or even desirable? Whilst the passing of a sentence is arguably the most public stage of the criminal justice process, there have been few attempts to examine judicial

perceptions of, and attitudes towards, the sentencing process. Through interviews with Scottish judges and by presenting a comprehensive review and analysis of recent scholarship on sentencing - including a comparative study of UK, Irish and Commonwealth sentencing jurisprudence - this book explores these issues to present a systematic theory of sentencing. Through an integration of the concept of equity as particularised justice, the Aristotelian concept of phronesis (or 'practical wisdom'), the concept of value pluralism, and the focus of appellate courts throughout the Commonwealth on sentencing by way of 'instinctive synthesis', it is argued that judicial sentencing methodology is best viewed in terms of a phronetic synthesis of the relevant facts and circumstances of the particular case. The author concludes that sentencing is best conceptualised as a form of case-orientated, concrete and intuitive decision making; one that seeks individualisation through judicial recognition of the profoundly contextualised

nature of the process.
Bennett, Potter, Gray,
Brenton, Hare, Ayckbourn
 Routledge

For over 30 years, first as a QC, then as a judge, and latterly as a visiting professor of law at Oxford, Stephen Sedley has written and lectured about aspects of the law that do not always get the attention they deserve. His first anthology of essays, *Ashes and Sparks*, was praised in the *New*

York Times by Ian McEwan for its 'exquisite, finely balanced prose, the prickly humour, the knack of artful quotation and an astonishing historical grasp'. 'You could have no interest in the law,' McEwan wrote, 'and read his book for pure intellectual delight.' The present volume contains more recent articles by Stephen Sedley on the law, many of them from the *London Review of Books*, and lectures given

to a variety of audiences. The first part is concerned with law as part of history - Feste's 'whirligig of time'; the second part with law and rights. The third part is a group of biographical and critical pieces on a number of figures from the legal and musical worlds. The final part is more personal, going back to the author's days at the bar, and then forward to some parting reflections.