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SYNOPSIS

Act One: In a jury room in summer in or near New York City, twelve men retire late in the afternoon to produce a verdict. The judge describes the most serious charge as premeditated homicide of a man and instructs the twelve to reach a unanimous opinion free of doubt. The uniformed guard predicts that the defendant is obviously guilty.

The men sweat in the hot, un-air-conditioned room. Three, a humorless man, indicates that the defendant should be locked away forever. Twelve, an advertiser, worries that he may lose his job because of the six-day absence to serve on a jury. The self-important foreman considers the task a duty and comments on a case a decade before that let off a murderer because of "reasonable doubt."

Three considers the long trial worthless and the case "open and shut." Seven, a bullying, cowardly salesman, discredits the story about buying and losing the knife on the night of the murder. Ten, an angry bigot, thinks a certain kind of person is capable of knifing a father. Seven wants to finish to attend a Broadway play that night.

In the first vote, eleven raise their hands to signal guilty. Because the boy is only nineteen, Eight, a quiet, compassionate man, votes for not guilty and insists on discussing the serious matter of executing a boy for murder. He describes the defendant as tough and angry because he has been motherless since age nine and lives in a slum.

When Eleven, a European refugee, closes the window, Seven complains that Eleven fails to consider the comfort of the other jurors. Four, the wealthy peacemaker, suggests that Eleven trade chairs. Eleven opens the window and moves to the end of the table. The Foreman moves on to a survey of individual opinions. Eight challenges Two, a weak-willed follower, by reminding him that the prosecutor must prove the boy's guilt.

Three introduces the facts of the crime—the murder of an old man on the third floor of a tenement. The elderly man living below him heard a fight and loud threat at 12:10 A. M. on the night of the murder. After the sound of a body falling, the boy ran downstairs and out the door. The listener called the police, who found the victim with a knife in his chest. The coroner fixed the time of death at midnight. The boy had claimed he was at the movies, but could not prove it.

Ten reminds the jury that a female witness living across the street corroborated the testimony. From her bed, she had looked through the windows of a passing elevated train and witnessed the boy knifing the man. Four reminds the jurors that they had gone to the woman's room to observe her point of view through the train windows.

After Five, a naive, frightened man, passes his turn, Six, a slow thinker, recalls that the defendant and his father argued at eight o'clock. The father struck the boy, who left. Seven

reminds the jurors that the boy has a record of auto theft, mugging, stabbing, and knife fighting, and spent time in reform school at age fifteen. Eight inserts that the father began abusing his son at age five. Three compares the situation to his own relationship with a wayward child, who fled three years earlier. Four stereotypes slum children as menaces to society. Five remarks that he has lived in a slum all his life. The foreman declares that the discussion is not meant to be personal. Five is insulted.

Eight believes that the defense counsel failed to cross-examine thoroughly; Four agrees. Eight requests the knife, which the guard goes to retrieve. The boy had left home at 8:00 P. M. and bought a switchblade as a gift for a friend. He claims that it fell through a hole in his pocket. Eight accepts the story or the fact that someone else committed the crime. Four opens a switchblade and thrusts it into a wall. Eight produces an identical knife from a junk shop near the crime scene and plunges it into the wall. He hypothesizes that the cashier didn't see the boy at the movie because he sneaked in.

Eight's forthright logic shakes Five's confidence in a guilty vote. Seven doesn't want to stay all night; Nine, an unassertive old man, thinks it important to stay until they give the boy a fair hearing. Eight calls for a secret ballot. If all the others vote guilty, he will agree. The foreman reads ten votes for guilty and one not guilty. Seven demands to know who changed his vote.

Act Two: Immediately after the second vote, Three asserts that the anonymous dissenter is an idiot. Ten complains that Eleven speaks of his life in a foreign country. The hostile jurors surmise that Five changed his vote. Nine interjects that it was his ballot that altered the count to ten and two for guilty. Four is eager to hear testimony that clears the defendant.

Two asks for proof of reasonable doubt. Eight reminds Seven that the jurors have no obligation to find the real killer. Nine has an intuition about reasonable doubt. Eight is still unconvinced by testimony. Three proposes playing tic-tac-toe with Twelve. Eight grabs the paper and reminds Three that jury duty is not a game. Three threatens to strike Eight.

Eight asks how long the train took to pass. Five thinks ten or twelve seconds. Eight proposes that the elderly male witness did not hear the boy. Nine, who compares himself to the witness, suggests that the man testified to draw attention to himself. Three labels Nine a liar. Eight calls for compassion. He adds that people casually say "I'm going to kill you" without making a threat.

Ten calls the boy "a common ignorant slob" incapable of speaking proper English. Five changes his vote to not guilty and notes that the male witness was not able to run to the door. Eight calls for a diagram of the apartment. Five and Nine agree; Three considers it a waste of time. Eight reminds them that the male witness has had three strokes in the past

TWELVE ANGRY MEN

three years and walks with canes.

Eight sets up the diagram on a chair for other jurors to study. Three, Ten, and Seven give it a cursory glance. Eight acts out the crippled witness's walk; Two times it at 39 seconds. Four considers the time lapse a significant discrepancy. Three accuses Four of favoring slum kids. Eight is sorry for Three and accuses him of prejudice. Three yells, "I'll kill him!" Eight reminds him of the import of the threat.

Act Three: Two jurors keep Three from attacking Eight. The guard looks in. Eleven reminds the jury of their responsibility to democracy. Eight feels the group is progressing. Six calls for another vote. This time, Two, Five, Six, Eight, Nine, and Eleven boost the not guilty vote to six. Three wants to declare a hung jury. Four charges that six men will free a murderer. Three challenges that no one can change his guilty vote.

The foreman calls for a vote on whether to accept a hung jury. Those voting yes are the foreman, Three, Four, Seven, Ten, and Twelve—six to six. Two notes that Eight makes sense while Three gets mad and insults the others. Four, who maintains belief in the boy's guilt, adds the fact that the tenement has thin walls and thinks the crippled witness was correct in identifying the boy as fleeing the scene.

The foreman proposes reconstructing the crime. Four plays the killer to Seven's victim. Two times the stabbing at 29 1/2 seconds. From the comparison of times, Two returns his vote to guilty; Six hesitates. Eight asks how many jurors live in apartments. Eleven notes that hall and stair lights may be too dim for identification of the murderer. Twelve insists that they have a hung jury. Seven is annoyed that an immigrant like Eleven would explain "reasonable doubt." Eight retorts that immigrants may offer useful information. Seven apologizes.

Two introduces a question about the downward angle, which seems out of proportion if a boy five feet eight inches tall stabbed a man who is six foot two. Three acts out the stabbing with Eight as the victim. Eight asks if anyone has seen a knife fight. Five replies that a knife fighter would thrust underhanded. Eight adds that a smart boy would never kill with a weapon that could be linked to him.

Shortly before 6:00 P. M., Eight insists on doubt. Seven and Two agree; Eight calls for another vote. A show of hands finds Two, Five, Six, Seven, Eight, Nine, Eleven, and Twelve voting not guilty. Ten insists that "those people lie" and devalue human life by drinking and fighting. He concludes that the poor have no feelings and are "no good." Four threatens to split his skull if he speaks again.

At Four's suggestion, Eight leads a discussion of the female witness, who went to bed at 11:00 P. M., then awoke at 12:10 A. M. to witness the stabbing. He asks about the woman's ability to see without glasses. Four concludes there is reasonable doubt. Eight tells Three, "You're alone" and asks for his arguments. Three refuses and pounds the table. After agonizing, he agrees to vote not guilty. As the guard allows ten jurors to return to the courtroom, Three holds the switchblade over Eight, then hands it to him. Three departs, then Eight. The guard closes the door.

TIME LINE

14 years before	The father begins abusing the boy.
10 years before	A jury sets a murderer free. The defendant's mother dies.
4 years before	The defendant goes to reform school.

3 years before
2 years before

Three's son leaves home.
Evidence proves a freed murderer is guilty.

8:00 P. M.

The boy and his father argue. The boy leaves and buys a switchblade knife.

shortly

The knife supposedly drops out of the boy's pocket.

11:00 P. M.

The female witness goes to bed
According to the coroner, the victim dies of stabbing.

midnight

12:10 A. M.

The female witness sees the stabbing from across the el tracks. An elderly man living below the victim hears a fight and a shouted threat.

summer afternoon

Twelve male jurors retire to arrive at a verdict in a case involving premeditated homicide of a man. The uniformed guard predicts that the defendant is obviously guilty.

first vote

Eleven raise their hands to signal guilty. Eight votes not guilty and insists on discussing the case.

secret ballot

The foreman reads ten votes for guilty and one not guilty. Nine admits that he changed his vote.

shortly

Eight calls for a diagram of the apartment and acts out the male witness's walk. Two times it at 39 seconds.

third vote

Two, Five, Six, Eight, Nine, and Eleven boost the not guilty vote to six. Three wants to declare a hung jury.

shortly

The foreman proposes reconstructing the crime, which takes 29 1/2 seconds. Two returns his vote to guilty; Six hesitates.

Three acts out the stabbing with Eight as the victim.

fourth vote

A show of hands finds Two, Five, Six, Seven, Eight, Nine, Eleven, and Twelve voting not guilty.

5:50 P. M.

Eight introduces a question about the female witness's need of glasses.

shortly

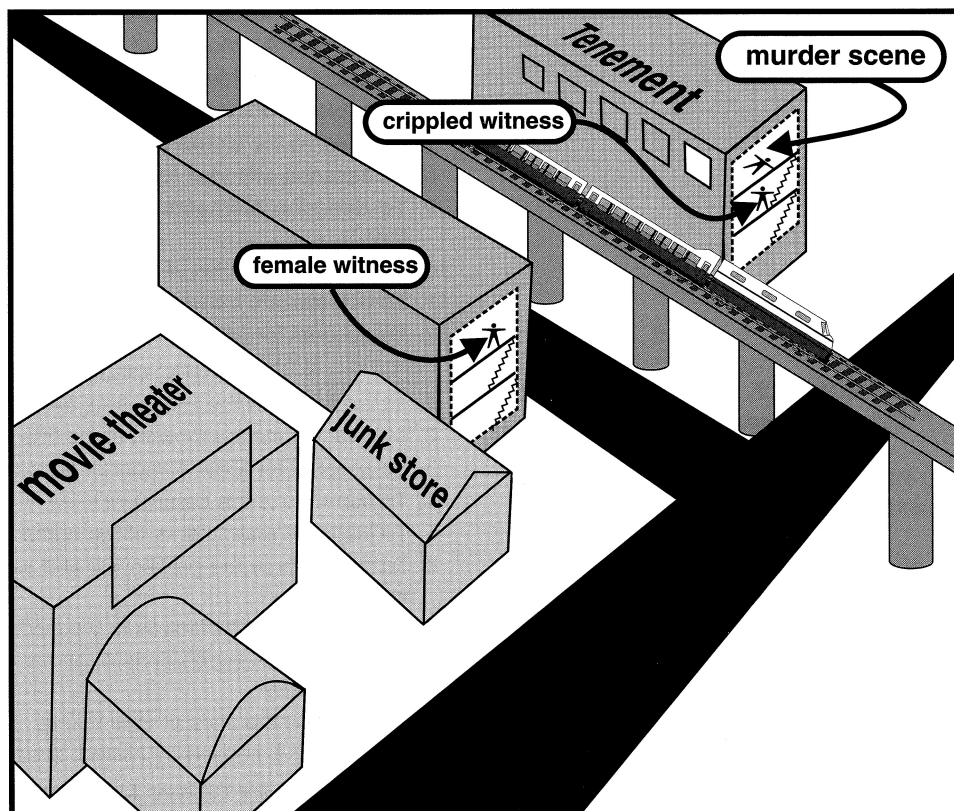
Three becomes the twelfth juror to vote not guilty.

AUTHOR SKETCH

An unfamiliar name to most readers, Reginald Rose has impacted TV and film with taut, topical screen drama. During the golden age of television, he wrote at the rate of a play a month. Of live television drama he recalls, "It was a terrifying experience but very exhilarating. . . . Those were the tensest times I can remember, but when it was over, you really thought you had accomplished something."

Born in New York City on December 10, 1920, he is the son of Alice Obendorfer and William Rose, an attorney. After one year at City College, he initiated a writing career with technical work as a clerk, publicist, and ad writer. He served as a first lieutenant in the U. S. Army during World War II. At age 31, he began composing drama and wrote for respected television series—*Studio One*, *Philco Television Playhouse*, *Elgin House*, *Alcoa House-Goodyear Playhouse*, *Playhouse 90*, *CBS Playhouse*, and Rod Serling's *Twilight Zone*. Rose's dynamic, well paced stage plays have debuted at New York's

TWELVE ANGRY MEN



Vandam Theater, London's Queen's Playhouse, Philadelphia's Locust Street Theatre, New Haven's Shubert Theatre, and Cleveland's Lakewood Little Theatre.

Rose also thrived in cinema, writing for Allied Artists, United Artists, Columbia, Paramount, MGM, and Universal Pictures. In 1957, he joined Henry Fonda to produce the first film version of *Twelve Angry Men*. The tense, absorbing teleplay, which is based on Rose's own experience as a juror, had debuted in 1954 as a teleplay on *Studio One*. Directed by Sidney Lumet, the film amassed the talents of Henry Fonda, Ed Begley, Lee J. Cobb, E. G. Marshall, Jack Warden, Jack Klugman, Martin Balsam, John Fiedler, George Voskovec, Edward Binns, Joseph Sweeney, and Robert Webber. A 1997 version, directed by William Friedkin, starred George C. Scott, Hume Cronyn, Tony Danza, Ossie Davis, Dorian Harewood, Jack Lemmon, Mary McDonnell, and Armin Mueller-Stahl.

CRITICS' CORNER

Rose's blockbuster *Twelve Angry Men* garnered a number of honors, including the an Emmy and Writer's Guild award for the teleplay and the 1957 Berlin International Film Festival Golden Berlin Bear. Henry Fonda won the 1957 British academy award for best actor. Rose also won a 1957 Edgar Allan Poe Award for best screenplay. The film earned the 1957 National Board of Review Award for one of the year's ten best films and 1957 Academy Award nominations for picture, direction, and adapted screenplay. Friedkin's 1997 version won George C. Scott a Golden Globe for supporting actor.

Rose's other honoraria are numerous: Emmies in 1954, 1960, 1962, and 1963 and Emmy nominations in 1968 and 1987. Also in 1987, he received a career honor—the Paddy Chayefsky Laurel Award for Achievement for advancing the

literature of television and contributing to the profession of the television writer. Overall, critics admire Rose's mastery of social themes, particularly bigotry, poverty, juvenile delinquency, and urban issues. His versatility in Western, combat, courtroom, and urban settings allows him to tackle varied plots, for example, the Sacco-Vanzetti trial, lesbianism in the controversial *My Two Loves*, and the life of a paralytic in *Whose Life Is It Anyway?*

ROSE'S OTHER WORKS

The Bus to Nowhere (1951)
Dino (1954)
The Death and Life of Larry Benson (1954)
The Remarkable Incident at Carson Corners (1954)
Thunder on Sycamore Street (1954)
Crime in the Streets (1955)
The Expendable House (1955)
The Incredible World of Horace Ford (1955)
Tragedy in a Temporary Town (1956)
The Defender (1957)
Six Television Plays (1957)
Man of the West (1958)
The Man in the Net (1958)
The Cruel Day (1959)
A Marriage of Strangers (1959)
A Quiet Game of Cards (1959)
The Sacco-Vanzetti Story (1960)
The Defenders (series) (1961-1965)
Black Monday (1962)
The Porcelain Year (1965)
Dear Friends (1967)
Baxter! (1972)
The Thomas Book (1972)

TWELVE ANGRY MEN

This Agony, This Triumph (1972)
The Zoo Gang (series) (1975)
The Four of Us (1977)
Somebody Killed Her Husband (1978)
The Wild Geese (1978)
Studs Lonigan (1979)
The Sea Wolves (1981)
Whose Life Is It Anyway (1981)
The Rules of Marriage (1982)
The Final Option (1983)
Wild Geese II (1985)
My Two Loves (1986)
Escape from Sobibor (1987)
The Defenders (series) (1997)

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GENERAL OBJECTIVES

1. To understand the importance of the jury system to a democracy

2. To account for dissension and disunity
3. To interpret social and family pressures
4. To contrast the morality of various characters
5. To discuss the themes of bigotry and hostility
6. To explain the main events in time order
7. To analyze the elements of drama
8. To describe attitudes toward slums and crime
9. To describe elements that delineate atmosphere and tone
10. To analyze the roles of peacemaker and agitator
11. To differentiate between specious logic and fact
12. To account for anonymous characters

SPECIFIC OBJECTIVES

1. To explain how the Guard sets the tone
2. To analyze the symbolism of the title
3. To account for Eight's importance to the jurors
4. To summarize the defendant's life
5. To justify re-enactments of the crime
6. To predict how the prosecutor and judge will react to the verdict
7. To summarize challenges to the evidence
8. To discuss the implications of jurors' discomfort, disinterest, and hurry
9. To describe the style of vote-taking
10. To list events caused by hatred, suspicion, and cruelty

LITERARY TERMS AND APPLICATIONS

For a better understanding of Reginald Rose's fiction, present the following terms and applications:

drama a literary work that uses action to tell a story, in this case, the interaction of twelve jurors deliberating a verdict following a murder trial. Drama advances from the exposition or introduction of characters and situations to the rising action or complication, climax or crisis, falling action or denouement, and resolution or catastrophe. *Twelve Angry Men* results in an appropriate resolution to the job of reaching a verdict. On the way to the end, the rising action passes through wrangles among jurors, reaches a climax with Eight's ability to sway the thinking of others, and the falling action of additional shifts in opinion until only one vote must be captured to produce a verdict of not guilty.

foreshadowing an event or motif that anticipates a later occurrence in fiction. The squabble between Eleven and Seven over closing the window quickly establishes the degree of testiness among jurors, particularly the bigoted salesman, who cows Eleven for stopping the draft on his neck. The emergence of Four as a peacemaker gives hope of a balance of personalities, both hostile and rational.

literary foil a character who serves as an opposite or as a standard by which another character is measured, as with Three and Eight. The two live opposite lives—Three shoulders his way through the world without humor or compassion and with little tolerance for others' opinions. In contrast, Eight is a quiet, thoughtful logician capable of moral strength in the face of overwhelming odds. Because of his insistence on justice, he paces the discussion through carefully placed questions and suppositions.

THE IMPORTANCE OF SETTING

Physically, the milieu of Reginald Rose's *Twelve Angry Men* is a limited scene requiring table, chairs for twelve

TWELVE ANGRY MEN

jurors, a single window, and a locked door. The properties list also calls for obvious needs such as a water cooler. The players make full use of the setting by wielding knives, taking a secret vote, and displaying a schematic drawing of the murder scene.

Crucial to a fair hearing of the evidence is a previous visit to the murder scene. From the visit, jurors are able to speak knowledgeably of the crime and the two witnesses who live close enough to impact the search for justice. From their detailed discussion of events on the night of the murder, readers can picture the boy and his father living in an third-floor apartment of a railroad flat, which parallels at close range the tracks of an elevated train. Downstairs, an elderly male witness declares that he heard the threat and the victim's collapse and that he was able to hobble to the door on two canes in time to see the defendant flee down the stairs.

Also crucial to the trial is the claim of a female witness that she saw the crime from her apartment across the tracks. She describes going to bed at 11:00 P. M. and lying at the window. When she awoke after midnight, through the windows of the passing el train, she observed the boy stabbing his father in the chest. Less crucial are the defendant's purchase of a switchblade at a local store, his attendance at a local movie theater, and Juror Eight's purchase of a similar knife at a neighborhood junk store.

CROSS CURRICULAR SOURCES

Novels

Walter van Tilburg Clark, *The Ox-Bow Incident*
Fyodor Dostoevsky, *Crime and Punishment*
Ernest T. Gaines, *A Lesson Before Dying*
David Guterson, *Snow Falling On Cedars*
Harper Lee, *To Kill a Mockingbird*
Richard Wright, *Native Son*

Plays

Jerome Lawrence and Robert E. Lee, *Inherit the Wind* and
The Night Thoreau Spent in Jail
Arthur Miller, *The Crucible*
Herman Wouk, *The Caine Mutiny Court Martial*

Poetry

Rudyard Kipling, "Danny Deever"

Internet

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<writersguild.com/pr/Awards/index.html>

Videos

The Ox-Bow Incident (1943)
Twelve Angry Men (1957)

THEMES AND MOTIFS

A study of the central issues and situations in *Twelve Angry Men* should include these aspects:

Themes

- justice
- duty

- formality
- poverty
- family
- compassion
- loss
- logic
- resolution

Motifs

- coping with bigots
- seeking consensus
- assuming the role of leader
- the triumph of reason over bias

MEANING STUDY

Below are significant words, phrases, or sentences from the play. Explain each in context. Act and page numbers pinpoint each entry so you can re-read the passage in which it appears.

1. Murder in the first degree . . . premeditated homicide . . . is the most serious charge tried in our criminal courts. (Act I, p. 9)
(*The law defines murder as a willful killing with malice aforethought. Because it is an intentional or deliberate act to cause bodily harm leading to death, it is classed as a felony. Most legal systems treat murder as a grave crime punishable by death penalty or a mandatory life sentence with no hope of parole. Many murders are the spontaneous act of persons against members of their family as a result of arguments or provocation. The convicted murderer is often a person with no other criminal conviction.*)
2. They let him off. Reasonable doubt. (Act I, p. 12)
(*Juries must study evidence and base their verdict on truth founded on evidence, which may consist of character witness, eyewitness and corroborating testimony, documents, or physical objects. Since the means of acquiring evidence vary, they can result in an implied truth, for example, the purchase and loss of a knife by a known knife-fighter only hours before the crime. Whatever the implications, the law requires probability beyond reasonable doubt. Such a question exists in jurors' minds concerning why the delinquent bought the knife and how he lost it on his return from the store.*)
3. A man can't be held in double jeopardy. (Act I, p. 12)
(*Under the principle of double jeopardy, a person cannot be convicted twice for the same crime based on the same conduct and cannot be retried for that specific instance after an acquittal. The purpose of this principle is to protect people from legal harassment or intimidation. The principle also requires a high level of conduct and intent in judges and attorneys.*)
4. The burden of proof is on the prosecution. (Act I, p. 18)
(*In a criminal trial, the attorney representing the complainant, which in this case is the state, must produce evidence that cites specific facts or establishes proof to substantiate the charge of commission of a crime. Thus, the boy could have gone to trial and never spoken in his own behalf unless his attorney deemed it necessary and beneficial to the case.*)
5. That's in the Constitution. The Fifth Amendment. (Act I, p. 18)
(*A protection against self-incrimination, the Fifth Amendment to the U. S. Constitution states that no person*

TWELVE ANGRY MEN

“shall be compelled in any criminal case to be a witness against himself.” The Fifth Amendment also forbids Congress from convicting or imprisoning a person without due process of law.)

6. His window is right opposite hers—across the el tracks—and she swore she saw him do it. (Act I, p. 19)
(In 1867, New York City acquired heavy local rail service or rapid transit, a fixed-route form of mass transportation by steam-powered elevated trains through major sections. The service gradually expanded to Brooklyn, the Bronx, and Queens. From the 1880s to 1935, city planners added trolleys, more elevated lines, and three subway systems. In the 1930s, buses began replacing trolleys and els. In the 1950s some elevated lines closed.)
7. You’ve got to have law and order; you’ve got to draw the line somewhere; if you don’t, everyone would start knifing people. (Act II, p. 29)
(The intent to maintain lawful behaviors and orderly conduct is a governmental balancing act. On the positive side, police must patrol neighborhoods and stem lawlessness at the earliest to stop escalation of crime and the involvement of more people or the loss of additional property. On the negative side, policing that extends the boundaries of necessity to harassment and victimization of citizens produces fascism and police states, a rule by law enforcement that negates civil rights to due process.)
8. You’re a sadist . . . You are a beast. You disgust me. (Act II, p. 43)
(Sadism is a psychosexual disorder causing the individual to gratify a sexual urge by causing pain in another person. When 19th-century German psychologist Richard von Krafft-Ebing first applied the term to the Marquis de Sade, he described how de Sade sought victims on whom to inflict mental suffering, violence, and brutality.)
9. We have a responsibility. This is a remarkable thing about democracy. (Act III, p. 46)
(Under democracy, ordinary American citizens hold the ultimate responsibility in political affairs. However, these powers of government come with certain responsibilities to keep informed, select candidates, vote, and pay taxes to support the legal process. In addition, individuals must serve on juries to fulfill the requirement of a verdict delivered by a body of peers. Eleven notes, “We have nothing to gain or lose by our verdict. This is one of the reasons why we are strong.”)
10. I’m ready to walk into court right now and declare a hung jury. (Act III, p. 46)
(Usually, a jury’s decision must be unanimous. Deliberation is held in private and is safe from outside interference, undue influence, or intimidation. Only the final verdict of the jury is made public. In the event of a “hung jury” when jurors can’t agree, the case must be retried before a new jury.)

COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers with quotations from the novel.

Motivation

1. What causes the jurors to vote overwhelmingly for con-

viction?

(When the play opens, the jury departs the courtroom after hearing the judge warn, “You are faced with a grave responsibility” in settling the charge against a man accused of knifing his father. The guard mutters that the defendant is doomed. The foreman introduces the experience of “this friend of my uncle’s” who was on a jury that allowed a murderer to go free. Casual talk turns to the defendant’s unlikely claim about losing his knife through a hole in his pocket. Two considers it “an awful way to kill your father—a knife in his chest.”

Restless and eager to end the six-day trial, individuals shed jackets and complain of the heat and the waste of time. Ten suffers from a hot weather cold. After the foreman seats the other eleven, Ten introduces his personal bias against the victim: “They let the kids run wild. Maybe it serves ‘em right.” Three concludes, “This is open and shut. Let’s get it done.” At the foreman’s request for an agenda, Seven urges, “Let’s vote now. Who knows, maybe we can all go home.” The first vote by show of the hands results in a tally of eleven to one favoring guilty.)

Setting

2. Describe discomforts of the jury room.

(The twelve jurors have wearied of sitting in the courtroom over six days. When they enter the jury room, the guard makes a strong psychological gesture by locking the door behind them. Although he promises to be right outside, Three seems troubled by the locking of the door and asks, “What do they think we are, crooks?” Five adds, “I never knew they did that.”

The men stand, prowl about, stare out the window, and drink cups of water from the cooler. Seven complains, “You’d think they’d at least air-condition the place. I almost dropped dead in court.” Twelve adds, “All I’ve done all day is sweat.” Four corroborates the play’s title by commenting, “Shall we all admit right now that it is hot and humid and our tempers are short?” Eight concurs, “It’s been a pretty hard week.”)

Character Development

3. How does the action highlight the clash between Eight and Three?

(The twelve men indicate their character and point of view through remarks and rebuttal of comments. Gradually, the dominance of Eight and Three comes into focus. The introduction of characters explains why the two are foils: Three is strong, forceful, and opinionated. Rose concludes that he is “accustomed to forcing his wishes and views upon others.”

In contrast, Eight displays qualities lacking in Three. Eight is quiet, reflective, nonviolent, and open-minded. He values truth. Also strong, he tempers his strength with compassion and seeks justice for the defendant, even if he has to fight for it. To Three’s willingness to leap to a guilty vote, in Act I, Eight holds out as the only one voting not guilty and declares, “There is a life at stake here.” Three recaps the crime and demands, “Now what else do you want?”

At the beginning of Act II, Three boils over at Five by assuming that he added a second “not guilty” vote to the second tally. He complains that Eight is a “slick preacher [who] starts to tear your heart out with stories

TWELVE ANGRY MEN

midsection demonstrates a furious inner turmoil and perception of threat from those who disagree with him. As though ceding territory to an enemy, Three hands the knife handle-first to Eight, who closes it, sighs, and follows Three to the courtroom.)

HOW LANGUAGE WORKS

Reginald Rose delineates character not only by action and motivation, but by creating ideosyncratic language from a variety of sentence types and rhetorical patterns. Thus, each sounds like an individual speaking a unique and identifiable style:

1. The foreman enjoys a position of authority and lectures the jurors with canned statements about citizenship: "Well, figure this is our duty." He reveals his shallow thinking a few lines later by telling Four, "I have an uncle who's a tailor." The foreman's main objection to trading places with a man willing to serve on the jury is the threat of punishment rather than a rule of ethics, "Y'know what kind of a fine you could pay for anything like that?"
2. Eight immediately clashes with Three, who asserts, "I never saw a guiltier man in my life." Eight's response discloses a non-judgmental stance: "What does a guilty man look like? He is not guilty until we say he is guilty. Are we to vote on his face?" In the final discussion of motive, Eight cleverly points out discrepancies: "Now, is the kid smart, or is he dumb?"
3. Four's simplistic logic causes him to state the case in personal terms, as though his life is a model for all to follow: "All right, it's hard, sure—it was hard for me. Everything I've got I fought for . . . I fought, yes, but I never killed." From a genteel background, he is prone to think "we ought to be able to behave like gentlemen."
4. Ten's willingness to separate slum dwellers from deserving citizens occurs early on. He puts the trial in monetary terms: "We don't owe the kid a thing. He got a fair trial, didn't he? You know what that trial cost? He's lucky he got it." Even his vote for reasonable doubt is tempered with his declaration, "I will always wonder."
5. Nine, the elderly immigrant, is a foil to Ten. From an ethical stance, he is able to declare, "What a terrible thing for a man to believe! Since when is dishonesty a group characteristic? You have no monopoly on the truth!" Nine's admiration of leadership is apparent in his comment about Eight: "It takes a great deal of courage to stand alone even if you believe in something very strongly." Even more telling is Nine's admission that his life parallels that of the crippled witness, who seeks attention by testifying.
6. Two's timidity suggests a weak-willed man. To a question of the Fifth Amendment, he replies, "Well, sure—I've heard of it. I know what it is . . . I . . . what I meant . . . well, anyway . . . I think he's guilty!" Late in the deliberation, he provides careful estimation of the physical size of the victim and defendant and comments, "It's a very awkward thing to stab down into the chest of someone who's half a foot taller than you are."
7. Three reveals personal bias when he relates his own experience with child-rearing and his son's flight from abuse. A flash of the truth emerges when he admits, "I hate tough kids!"
8. Eleven gradually reveals bits of his past. In Europe, he

didn't have movies to attend. His idealism about democracy emerges in the statement, "I have always thought that a man was entitled to have unpopular opinions in this country. This is the reason I came here."

9. Five's participation is slow to develop. He passes on the first go-round of discussion, but he is quick to pounce on one conflicting detail and asks, "Did the old man say he ran to the door?"
10. Seven keeps up a litany of nasty rejoinders to Eight's comments and snarls, "Why don't we have them run the trial over just so you can get everything straight." At the arrival of the diagram, he quips sarcastically, "Wake me up when this is over."
11. Six is slow to insert his opinions, which topple from the least pressure. At a high point of Act II, he admits his confusion and declares, "I want to talk some more. At first I thought guilty, then I changed. Now—I'm sort of swinging back to guilty."
12. Near the end of Act III, Twelve speaks the view of an advertiser: "I'm used to the big shots pulling things together. Let's chip up a few shots to see if any of them land on the green." His sports metaphors suit the 1950s, when golf gained ground among male executives from President Dwight Eisenhower's pleasure in the game.

ACROSS THE CURRICULUM

Art

Make an illustrated notebook of such juror behaviors as selection of jury foreman, reenactment of a crime, visit to a crime scene, jury deliberation, examination of diagrams and weapons, secret ballot, and vote by show of hands. Highlight the customs, mannerisms, and protocols that mark the actions of a defendant, prosecutor, defense attorney, witnesses, judge, guard, foreman, and jury member.

Cinema

View films with slum and courtroom settings, characters, and situations, such as *The Crucible*, *A Few Good Men*, *Nuremberg*, *The Ox-Bow Incident*, and *To Kill a Mockingbird*. Compare the movies' settings, themes, and dialogue to those of a screen version of *Twelve Angry Men*. Comment on the interplay of people of different ethnic, social, educational, and religious backgrounds.

Drama

1. Draw stage settings for a dramatization of the defendant going to the movies, returning to the slum apartment from reform school, being victimized by his father, attending the trial, being arrested and jailed, attending his mother's funeral, being arraigned, and buying a knife. Supply sketches of costumes and props, such as the knife, money, ticket, pants, and sales receipt.
2. Create a storyboard account of the trial. Introduce witnesses and evidence in time order, beginning with family and friends who know about the defendant's loss of his mother and his involvement in knife fights. Conclude with closing arguments from the prosecutor and defense attorney and the judge's charge to the jury.
3. Compose a chart summarizing each character's opinions and participation in the discussion. Determine which characters are strong jurors and which are followers and slackers.

TWELVE ANGRY MEN

Education

1. Role-play the part of the judge. Explain to the jury the importance of serious contemplation of evidence and the meaning of first degree murder, premeditated murder, probable cause, reasonable doubt, double jeopardy, and a hung jury.
2. Outline curriculum for a local civics class to teach the duties and responsibilities of citizens in a democracy. Make a web site or bulletin board of the elements of a criminal trial, deliberation, verdict, sentencing, and punishment.
3. Brainstorm ways of preparing immigrants for full citizenship. Suggest topics that an English-as-a-second-language teacher could introduce, for example, the Bill of Rights and trial by a jury of one's peers.

Geography and Culture

1. Create a mural or web site on New York City slums. Note the sharp separation of classes into natives and immigrants, poor and rich, professional and working class, and law-abiding and criminal. Account for bigotry from outsiders toward residents in the slums, especially juvenile delinquents and single parents.
2. Make a web site or bulletin board characterizing attitudes toward lower-class criminals. Explain why Ten is certain that the defendant is guilty.

History and Social Studies

1. Discuss with a small group how poverty influences the trial. For example, list characters who expect the worst of slum dwellers. Outline the significance of railroad flats on the el track, thin walls, display of switchblades, and neighborhood crime.
2. Report orally on the physical and psychological effects of losing both parents. Account for Eight's sympathy for a young man who has suffered two losses and fourteen years of physical and emotional abuse.
3. Divide the class into small groups to brainstorm ways to improve slum-dwellers' lifestyle. Suggest ways of involving the poor and isolated in community life. Discuss how lucrative work, upgraded diet, and a regimen of exercise could bring out positive traits and attitudes.
4. Compose an extended definition of social and emotional isolation. Explain why the term describes the male witness as well as some of the jurors.
5. Lead a panel discussion of the effects of slums, racism, juvenile delinquency, crime, child abuse, death of a parent, old age, physical handicap, and violence on family life. Support your opinions with facts from census reports, sociological surveys, and statistics obtained from almanacs and economic and health surveys.

Language Arts

1. Contrast news releases for radio, television, or print announcing the death of the stabbing victim, the defendant's arrest, and the conclusion of the trial. Indicate public reaction to each event.
2. Prepare a dialogue dramatizing how the slogan "law and order" changed from justification of vigilantism on the American frontier to white racism against blacks during the Civil Rights movement.
3. Improve on Eight's refutation of the evidence. Note where he could economize on language, choose more forceful examples, strengthen the re-enactment, rebut

faulty logic, and emphasize the need for more details from police and witnesses.

4. Lead a debate about the weaknesses of juries made up entirely of males. Explain what a female juror, judge, prosecutor, defense counsel, guard, or investigating officer might contribute to the trial.
5. Read aloud from nonfiction, novels, plays, speeches, and stories that describe racism, crime, and poverty.
6. Explain in a theme the significance of the title, particularly as it applies to Three and Eight. Propose other titles that express the emotions of jurors and the importance of a fair decision.
7. Write a theme in which you explain the role of a minor character. Determine which characters might have more information to add to the trial which would identify the killer.
7. Explain in an impromptu chalk talk how clothing and mannerisms reflect character and events, for example, the immigrant's meekness, the male witness's two canes, the wealthy man's suit, Three's anger, the foreman's officiousness, the guard's uniform, the defendant's pants with a hole in the pocket, Seven's apology, and the advertiser's flashy clothes.

Law

1. Read aloud state laws governing the rights of people accused of a serious crime. Determine whether a young man with a record of knife fights and a reform school sentence deserves bail. Explain how a judge would set the amount and conditions under which the boy could go free until trial. Account for the willingness of bail bond sellers to risk money on the boy's appearance in court.
2. Make a chart of advice to the two witnesses about the crime and the elements of the passing el train, lost knife, shouted threat, movie ticket, sound of a falling body, and stabbing.
3. Discuss additional details that the play omits, for example, blood type on the knife, footprints, further testimony concerning the father's cruelty to the motherless boy, canvassing of other neighbors who would have heard shouts or seen the killer's flight, and examination of the defendant's fingernails and of his clothing for signs of blood or a hole in the pocket.
4. Act out examples of specious logic. Choose models that display surface simplicity and hidden complexities, such as underlying motives and coincidence in major crimes such as arson, rape, theft, or kidnap.

Psychology

1. Describe aloud the methods of Eight to introduce logic into discussions while ridding the atmosphere of suspicion, accusation, bigotry, disinterest, specious evidence, and snobbery.
2. Suggest aspects of a six-day trial that dismay a bigot, European refugee, privileged man, salesman, self-important foreman, meek juror, naive juror, compassionate man, gentle old man, dull-witted juror, and advertiser.
3. Using incidents from the play, comment on gradual changes in Three. Discuss why his vote of not guilty causes him to feel cornered, grasp a knife like a weapon, then hand it to Eight.
4. Characterize the moral strength and influence of Eight on the other jurors. Summarize the personal traits that

TWELVE ANGRY MEN

about a poor little kid who just couldn't help becoming a murderer." As the panel discusses evidence, Three remains judgmental by stating dogmatically that "A liar is a liar, that's all there is to it." Eight replies, "Please—have some compassion."

By the end of the act, Three and Eight dominate the scene with their views of culpability. Eight asks "Are you his executioner?" He charges, "You want to see this boy die because you personally want it—not because of the facts." Three proves Eight's point about empty threats by yelling, "Let me go! I'll kill him! I'll kill him!" Eight quietly points out the coincidence of an empty death threat launched in the heat of a passionate exchange.)

Historical Milieu

4. How does the play illuminate the times?

(Published in 1955, Reginald Rose's play resonates with the social issues of the times. A decade after World War II, the United States had experienced phenomenal growth and prosperity for most citizens and for industry. Housing experienced a boost, as did education and transportation. Pockets of urban poverty produced crowded slums filled with resentful have-nots. A threat to law and order emerged among the young, restless slum-dwellers, many of whom were dropouts and gang members who produced a menacing, lawless urban climate.

Literature and film captured much of the era's mounting discontent. William Faulkner spoke of fear of atomic catastrophe in his 1950 Nobel Prize acceptance speech; J. D. Salinger produced *The Catcher in the Rye* (1951), a masterpiece of teen angst. Arthur Miller challenged McCarthyism in *The Crucible* (1953), the foremost courtroom drama of the times. Ray Bradbury warned of limits to freedom in *Fahrenheit 451* (1953). William Golding expressed a distrust of human beneficence in his dystopic *Lord of the Flies* (1954), a tale of savagery among young boys marooned on an island during a war.

Legal drama continued to thrive in the last half of the 1950s. Jerome Lawrence and Robert Edwin Lee wrote another classic courtroom drama, *Inherit the Wind* (1955), a challenge to narrow-mindedness in the South. In 1960, United Artists filmed the screen version, which won Oscars for script, editing, and the performance of Spencer Tracy as the defense attorney, a fictional character based on Clarence Darrow, defender of John T. Scopes in the 1925 Monkey Trial. That same year, Harper Lee produced *To Kill a Mockingbird*, a courtroom thriller that Shelby Foote adapted to the screen, starring Gregory Peck as the prototypical humanistic lawyer Atticus Finch.)

Theme

5. How does Reginald Rose illuminate the concept of reasonable doubt?

(In the opening lines, Rose depicts the judge as a fair-minded man who upholds the American legal principle of reasonable doubt. To assure the defendant of his rights as a citizen, the judge urges jurors to "deliberate honestly and thoughtfully." He mentions both outcomes, guilty and not guilty. However, the immediate response of the guard is that the defendant "doesn't stand a chance."

The ominous tone of the opening action strikes the reader with its negativity and hopelessness. Hot, weary

jurors seem glad to walk around, look out the window, and get a drink of water. Their casual remarks about the defendant's guilt indicate a pervasive acceptance of the crime at face value. Only one man is willing to re-examine the evidence, ponder it from a new perspective, and determine how compellingly the facts point to the boy's guilt in knifing his father in the chest.

As Eight challenges the open-and-shut attitude of his peers, he gradually works up doubt in several minds, particularly Five. "Guilty" votes shift to "not guilty" as more jurors change their minds: first Nine, then Two, Five, Six, Eight, and Eleven. By this point, reasoned discussion has disclosed doubt in half the jurors. Eight's heightened challenge of Ten and Three reaches a victory for justice in Act III, when the vote shifts to eight for "not guilty." By convincing ten jurors, including Four, that the female witness could not have seen the crime without her glasses, Eight is able to declare that Three stands alone. Three's capitulation wins the day for reasonable doubt and a vote of not guilty.)

Interpretation

6. What idiosyncrasies establish the wisdom of a jury of one's peers?

(Reginald Rose presents the flaws of the twelve men as naturally occurring variations in human character. In the "Note on Characters and Costumes," he outlines personal quirks: the foreman's pettiness, Two's hesitance, Three's intolerance, Four's disdain for the others, Five's fear of his elders, Six's lack of intelligence, Seven's faulty judgment, Eight's questioning mind, Nine's self-defeat, Ten's resentment, Eleven's low self-esteem, and Twelve's lack of humanity. Although these descriptions are beneficial, the most valuable details come from actions and dialogue.

As the action moves steadily along, Rose builds character from small details. In Act I, Seven cheerfully offers gum and complains of the heat as though he has nothing to think about other than physical comfort. Three, a hostile figure, resents the locked door. The foreman is at first attentive to duty, then takes an interest in Four's custom-tailored suit. Two picks up the cup that Three tosses on the floor and puts it in the wastebasket. All these actions establish important elements of character.

By the final act, the postures and gestures of each man ally with words and tone of voice to characterize a cross-section of American citizenry. Eleven summarizes the citizen's duty in a democracy. Eight is optimistic that "We're somewhere, or getting there—maybe." Three pugnaciously demands that jurors vote aloud so he can "know who stands where." In a dismissive gesture, Seven is willing to turn in a hung jury vote and "let the kid take his chances with twelve other guys." Two characterizes Three's immaturity in bullying those who disagree with him. Eventually, the twelve flawed men reach a fair conclusion. Taken as a whole, the group dynamics illustrate what the framers of the Constitution had in mind when they chose trial by jury as the cornerstone of American justice.)

Conflict

7. How does the crime recede in importance?

(Rose emphasizes the jury in his title and depicts the

TWELVE ANGRY MEN

interaction of the twelve as the play's focus. While the men get at the nature of the crime and evaluate the input of two witnesses, they display their peculiarities and prejudices. Rose stresses the self-absorption of American businessmen in Twelve's pride in being an advertiser and his fear that competition will displace him during the six-day absence. Resentment against Eleven, a European refugee, discloses a strain of xenophobia that sets newcomers apart from natural-born citizens. Seven's outburst against intrusive immigrants riles Four, who cleverly trounces him as a first-generation American. Five, a slum-dweller, takes umbrage at stereotypes denigrating the poor.

Eight and Three take prominence as protagonist and antagonist. Eight expects the best of people and looks carefully at the evidence for every indication that the boy has been framed by circumstantial evidence. In contrast, Three expects the worst of people, especially a young man with a criminal record. The final dramatic gesture of folding the knife and putting it away illustrates the triumph of the humanist, who disarms Three with the truth.)

Atmosphere

8. How does Reginald Rose express tension?

(Essential to the play are the basics of human interaction. The characters reveal prejudices, faulty logic, and bias by misjudging the defendant and corroborating shaky evidence as proof of guilt. Rose introduces restlessness, boredom, and discomfort from the heat and one juror's cold before exacerbating the tension with an outpouring of personal animosities. As jurors make character attacks on each other, their inability to maintain objectivity clouds the legal issues, interjecting side issues about wealth, privilege, status, nationality, and character. Private concerns surface: a bad cold, interest in a well-tailored suit, tickets to an evening theater performance, a child with mumps, a job that demands attention, even hair that needs combing.)

Tensions mount in Act III as the jurors reach a six-to-six vote. The option of a hung jury could end their misery in the hot room and their annoyance at discussions of the minutia of the crime scene. Four ignores Three's insistence on quitting by demanding that Eleven, Two, and Six explain why they changed their votes to not guilty. Because the foreman calls for a vote on whether or not to declare a hung jury, the men realize that their differences are evenly split, six to six. Eight, the seeker of justice, exults, "Good! We go on."

The re-enactment of the knifing with Four playing the killer and Seven the victim result in opposing conclusions: Four thinks the timed scenario proves the male witness's statement; Eight thinks the witness negated his testimony as to the time it took to go to the door. The study of the angle of the wound causes Five to confess to the violence of his neighborhood, which he tries to forget. Eight declares that murder "must take a great emotion, great hatred."

As Eight uncovers "doubt, doubt, doubt," tension builds as more jurors come to his way of thinking. The arrival at nine votes for "not guilty" catapults Ten into a tirade of prejudice. His generalized complaint about "those people" triggers Four's loss of patience and a

threat to "split your skull." The obvious collapse of the evidence exacerbates Three's truculence. He declares, "I don't care whether I'm alone or not! I have a right." His hostility bristles up to the final vote and the folding of the knife.)

Author Purpose

9. Why does Reginald Rose target slum dwellers?

(Twelve Angry Men builds its case on the premise that people who have no experience with slums, switchblades, delinquency, and violence are prone to draw the wrong conclusions about motivation. Rose sets up a varied jury from different backgrounds and experience, including Five, who has lived all his life in a slum and is insulted by stereotyping. As jurors begin to empathize with the young defendant from the slums, they consider the importance of his loss of a mother and his father's ongoing child abuse. The visit to the crime scene and discussions of life along an el track begin the enlightenment that allows them to see life from the boy's point of view.)

From an admission that a majority live in apartments, Rose moves toward firsthand experience with knife fighting. Five admits that he is familiar with casual crime, which he has seen in his back yard, porch, and "the vacant lot across the street." The immigrant is able to contribute personal experience with oppression, which he knew in Europe and fled for a better life in the United States. The clincher to Rose's development is Ten's welter of suppositions about the poor, who "don't need any real big reason to kill someone." In his opinion, "they get drunk, and bang, someone's lying in the gutter. Nobody's blaming them. That's how they are." His stereotype annoys Four, who ends the tirade with a threat, his own form of violence.)

Structure

10. Why does the play end with a threatening gesture?

(Rose chooses a superb title to describe the tinderbox atmosphere of a jury room in summer ventilated by one window and enclosed with a locked door and posted guard. In unrelieved confrontation, the twelve jurors reveal personal experience and attitudes that typify their limited views. For maximum drama, in the final act, Rose whittles down the exchanges between jurors to the two extremes—Three against Eight.)

As Three realizes that his belligerence stands alone against a field of eleven rational decisions, he turns the discussion into a fight for self, a justification of his twisted thinking. His desperation surfaces in the irrational plea, "He's got to die! Stay with me!" With a gentle reminder of "We're waiting," Eight tightens the screws on Three, nudging him to shift his vote. Three realizes he is cornered and shouts, "You're not going to intimidate me!" Ironically, intimidation has been Three's method all along.

The final lines show Four and Five supporting Eight. Four intends to "point these things out to the various lawyers" if there must be another trial. Near weeping, Three pounds the table with his fist and, with effort, gives up his position. As the room clears of jurors, Eight remains at the door and watches Three, the last juror, pull the knife from the table and brandish it "in approved knife-fighter fashion." His evil glare and threat to Eight's

TWELVE ANGRY MEN

strengthen his questions and logical pursuit of the truth. Note how little he reveals about his personal life, background, and education.

- Write an encyclopedia entry on homicide. Add details that explain why the judge considers premeditated murder serious, why the defendant may face capital punishment, and why the guard locks the jurors in a room until they reach a verdict.

Science and Health

- Compose a lecture on stab wounds to the chest. List dangers to the heart, esophagus, aorta, and lungs and first aid for internal bleeding, respiratory arrest, choking, and shock. Account for the importance of quick response by medical professionals.
- Discuss technology that often clears people falsely accused of crime. Name tests that might prove who stabbed the old man, particularly DNA and fingerprints.
- Make an illustrated time line of public transportation in urban American settings. Include names of inventors like immigrants Nikola Tesla and Charles Proteus Steinmetz. Describe city systems that extend inexpensive transportation to its poorest and least able citizens, for example, the Detroit Loop, San Francisco's BART line, and Atlanta's MARTA.
- List impairments from multiple strokes that might limit the credibility of the male witness.

Speech

- Organize a discussion of racism and other forms of persecution, classism, and exclusion. Answer these basic questions: What makes people belittle identifiable groups, especially slum dwellers, the uneducated, immigrants, people who speak poor English, and people with criminal records? How does Four defuse tense situations arising from bigotry? Why are good manners essential to a jury's deliberation? How do speeches, books, plays, monuments, music, murals, and other forms of creativity help quell hatred and prejudice?
- Compose a print or audio guide and diagram of the crime scene. Note the importance to the play of the downstairs apartment, hallway, stairs, el track, store selling switchblades, movie theater, and victim's apartment.

ALTERNATE ASSESSMENT

- List examples of violence in the lives of the characters, for example, living in slums, viewing knife fights, arguing with family members, suffering oppression, and working in a competitive field.
- Compile a list of actions that demonstrate fairness, particularly re-enactments of the crime and its witnesses' responses, a visit to the crime scene, study of the diagram, comparison of knives, a locked door, and a secret ballot.
- Compose a scene in which the judge declares the defendant not guilty.
- Make a character list and explain the character flaws of each.
- Account for the recurring motif of a citizen's responsibility and duty.

ANSWER KEY

VOCABULARY TEST

- | | | |
|------|-------|-------|
| 1. C | 6. E | 11. N |
| 2. K | 7. B | 12. S |
| 3. T | 8. P | 13. O |
| 4. H | 9. J | 14. D |
| 5. G | 10. M | 15. Q |

COMPREHENSION TEST A

Part I: Multiple Choice (20 points)

- | | |
|------|-------|
| 1. A | 6. D |
| 2. A | 7. B |
| 3. D | 8. B |
| 4. C | 9. C |
| 5. B | 10. C |

Part II: Matching (30 points)

- | | | |
|------|-------|-------|
| 1. F | 6. B | 11. G |
| 2. K | 7. J | 12. D |
| 3. E | 8. A | 13. O |
| 4. H | 9. C | 14. I |
| 5. N | 10. L | 15. K |

Part III: Short Answer (20 points)

- | | |
|-------------|------------------|
| 1. Three | 6. strokes |
| 2. six days | 7. Three |
| 3. Four | 8. 39 seconds |
| 4. downward | 9. railroad flat |
| 5. eight | 10. Nine |

Part IV: Essay (30 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Quotation Identification (30 points)

- | | | |
|------|-------|-------|
| 1. O | 6. K | 11. L |
| 2. O | 7. D | 12. I |
| 3. E | 8. K | 13. D |
| 4. N | 9. O | 14. K |
| 5. M | 10. J | 15. C |

Part II: True/False (20 points)

- | | |
|------|-------|
| 1. F | 6. F |
| 2. T | 7. T |
| 3. F | 8. T |
| 4. T | 9. T |
| 5. F | 10. F |

Part III: Completion (20 points)

- nineteen, executing
- junk, wall
- Eight, Three
- immigrant, doubt
- lie, feelings

Part IV: Essay (30 points)

Answers will vary.

TWELVE ANGRY MEN

VOCABULARY TEST

Complete each of the following sentences with an appropriate word from the list below. You will have five answers left over when you finish.

- | | | | |
|------------------|----------------|----------------|----------------|
| A. belligerently | F. abstain | K. jeopardy | P. sadist |
| B. insignificant | G. counsel | L. contort | Q. intimidate |
| C. premeditated | H. prosecution | M. sequences | R. discrepancy |
| D. validity | I. subside | N. conceivable | S. overhand |
| E. ad lib | J. unanimous | O. acquittal | T. monopoly |

- _____ 1. Murder in the first degree . . . _____ homicide . . . is the most serious charge tried in our criminal courts.
- _____ 2. A man can't be held in double _____.
- _____ 3. You have no _____ on the truth.
- _____ 4. The burden of proof is on the _____.
- _____ 5. Somehow I felt that the defense _____ never really conducted a thorough cross-examination.
- _____ 6. A flow of _____ conversation bursts forth.
- _____ 7. This is a quiet, frightened, _____ man who has been nothing all his life.
- _____ 8. You're a _____ You are a beast. You disgust me.
- _____ 9. It's got to be _____ . . . and we're never going to convince him.
- _____ 10. So now both time _____ check—the one you did and the one we did; what with running downstairs and everything, it does pretty much check out on times.
- _____ 11. I suppose its _____ that he could have made the wound, but it's not likely, not if he'd ever had any experience with switch knives, and we know that the kid had a lot of experience with switch knives.
- _____ 12. A man who had not been trained would go _____.
- _____ 13. In view of this, I don't see how you can vote for _____.
- _____ 14. I don't deny the _____ of the points that he has made.
- _____ 15. You're not going to _____ me! I'm entitled to my opinion.

TWELVE ANGRY MEN

COMPREHENSION TEST A

Part I: Multiple Choice (20 points)

Select the phrase that completes each of the following sentences. Place the letter of your response in the blank provided at left.

- _____ 1. Three insists that
A. they declare a hung jury.
B. slum children know how to handle a knife.
C. immigrants don't understand the law.
D. jurors vote in secret.
- _____ 2. The first character to declare guilt is
A. the guard. B. Three. C. Ten. D. Four.
- _____ 3. The judge demands
A. that the clerk lock the jury room.
B. that the guard place the diagram where jurors can study it.
C. acceptance of the citizen's duty to serve on a jury.
D. a unanimous verdict.
- _____ 4. The first thing the jurors complain of is
A. a locked door. B. six days of deliberation. C. heat. D. taxes.
- _____ 5. The first juror to look forward to a conviction is
A. the foreman. B. Three. C. Eleven. D. Ten.
- _____ 6. The foreman tells about
A. knife fighting underhanded in the slums.
B. the doorknob and knife wiped clean of fingerprints.
C. the hole in the boy's pocket.
D. how a murderer went free.
- _____ 7. The boy began suffering abuse
A. after his mother died.
B. at age five.
C. on return from reform school.
D. after stealing a car.
- _____ 8. The most negative jurors are
A. the foreman and Two. B. Ten and Three. C. Five and Eleven. D. Four and Seven.
- _____ 9. Before departing,
A. the boy threatens his father with a knife.
B. the guard offers the jurors gum.
C. Three directs a knife at Eight.
D. the male witness steadied himself on canes and looked at his watch.
- _____ 10. The train
A. kept the father from calling for help.
B. shook the female witness awake.
C. passed in a few seconds.
D. carried more witnesses past the crime scene.

TWELVE ANGRY MEN

Part II: Matching (30 points)

Match the following actions with names of places from the list below. Place the letter of your response in the blank provided at left.

- | | | |
|-------|---|------------------------|
| _____ | 1. The defendant loses a knife. | A. boy's apartment |
| _____ | 2. A neighbor goes to bed at 11:00 P. M. | B. junk shop |
| _____ | 3. A man with a cold shuts the window. | C. reform school |
| _____ | 4. A man hears a thump. | D. Three's home |
| _____ | 5. A witness sees a boy departing. | E. jury room |
| _____ | 6. Eight buys a knife. | F. neighborhood street |
| _____ | 7. A cashier can't identify the defendant. | G. el |
| _____ | 8. Police find a corpse. | H. the apartment below |
| _____ | 9. The boy serves time. | I. Six's home |
| _____ | 10. The defense counsel does a poor job. | J. movie theater |
| _____ | 11. Rapidly moving windows permit a glimpse to a window beyond. | K. across the tracks |
| _____ | 12. A son leaves home three years earlier. | L. courtroom |
| _____ | 13. "Kicking was a science." | M. stolen car |
| _____ | 14. A child has the mumps. | N. stairs |
| _____ | 15. A woman wears bifocals. | O. Europe |

Part III: Short Answer (20 points)

Supply a word or phrase in answer to the following questions. Place your response in the blank provided.

- _____ 1. Who says "I'll kill you" to a juror?
- _____ 2. How long does the trial last?
- _____ 3. Who offers a compromise to closing the window?
- _____ 4. What is the angle of the wound?
- _____ 5. How many jurors live in apartments?
- _____ 6. What health problems compromise the testimony of the male witness?
- _____ 7. Whom does Eight accuse of wanting to "pull the switch"?
- _____ 8. How long would the crippled man have needed to get to the door?
- _____ 9. In what kind of apartment does the boy live?
- _____ 10. Who claims to be the same man as the crippled witness?

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Describe how Eight changes attitudes toward the guilty verdict.
2. Contrast Three's relationship with Eight and Nine.
3. Describe events that follow the crime.
4. Summarize the style and results of the votes.
5. Describe personal details that cause animosity among jurors

TWELVE ANGRY MEN

COMPREHENSION TEST B

Part I: Quotation Identification (30 points)

Match each of the following quotations from the play with its speaker. Place the letter of your response in the blank provided at left. Some of the answers will be used more than once and some not at all.

- | | | | | |
|------------|-----------|------------|----------|----------|
| A. Foreman | D. Eleven | G. victim | J. Five | M. Ten |
| B. boy | E. guard | H. cashier | K. Three | N. judge |
| C. Four | F. Twelve | I. Two | L. Seven | O. Eight |

- _____ 1. You don't mean you'll kill me, do you?
- _____ 2. Weren't you telling us just a minute or two ago that you can't trust them?
- _____ 3. He doesn't stand a chance.
- _____ 4. One man is dead. The life of another is at stake.
- _____ 5. Look at the kind of people they are—you know them.
- _____ 6. I never saw a guiltier man in my life.
- _____ 7. All right, I will open the window, if someone would trade.
- _____ 8. It's gonna be a hung jury! That's it!
- _____ 9. There is doubt, doubt, doubt.
- _____ 10. Switch knives came with the neighborhood where I lived.
- _____ 11. He comes over here running for his life, and before he can even take a big breath he's telling us how to run the show. The arrogance of him!
- _____ 12. I think I will change my vote once more. Guilty.
- _____ 13. We have a responsibility. This is a remarkable thing about democracy.
- _____ 14. You come in here with your heart bleeding all over the floor about slum kids and injustice and you make up these wild stories, and you've got some soft-hearted old ladies listening to you.
- _____ 15. If you open your mouth again I'm going to split your skull.

Part II: True/False (20 points)

Mark the following statements either **T** for true or **F** if any part is false.

- _____ 1. The jury complains that they've been deliberating for six days.
- _____ 2. The boy has a record of knife fights and has been abused from age five.
- _____ 3. Jurors can only guess how the female witness looked through the windows of a passing train.
- _____ 4. The re-enactment of the crime takes 29 1/2 minutes.
- _____ 5. The judge warns the jurors of double jeopardy.
- _____ 6. Jurors write their initial opinions on paper, then take a hand count.
- _____ 7. Five is an unstable juror unsure of his opinions.
- _____ 8. Six needs to go home for the night to tend a child sick with mumps.
- _____ 9. The advertiser fears for his job.
- _____ 10. After Eight disarms Three, Three votes not guilty.

TWELVE ANGRY MEN

Part III: Completion (20 points)

Fill in the blanks below with a word or phrase which completes the sentence.

1. Because the boy is only _____, Eight, a quiet compassionate man, votes for not guilty and insists on discussing the serious matter of _____ a boy for murder.
2. Eight produces an identical knife from a _____ shop near the crime scene and plunges it into the _____.
3. Two notes that _____ makes sense while _____ gets mad and insults the others.
4. Seven is annoyed that an _____ like Eleven would explain "reasonable _____."
5. Ten insists that "those people _____" and devalue human life by drinking and fighting; he concludes that they have no _____ and are "no good."

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Describe how Eight reconstructs the male witness's testimony.
2. Explain why evidence against the defendant is strong.
3. Discuss the foreman's influence on the trial.



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