

**FILM STUDY GUIDE SERIES**

**12 Angry Men**

by

**Sidney Lumet**

**Seán Conlan M.A., H. Dip. Ed.**

**C&N media**  
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**For further information contact**

**C&N media,**  
**26, Georgian Close,**  
**Drogheda,**  
**Co. Louth.**  
Phone 041-983 8767 Fax 041-984 5890  
e-mail [seanconlan@film-studies.net](mailto:seanconlan@film-studies.net)

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## GENERAL INTRODUCTION TO THE LEAVING CERTIFICATE SERIES

These Film Study Guides have been designed with the Revised Leaving Certificate English Syllabus in mind. Film is one option in the Comparative Study. The Guidelines issued by the Department of Education and Science to all English teachers indicate that there are three stages involved for each text chosen for this section of the course:

- reading for story,
- reading for study in a specific mode, and
- reading for comparison in the other two modes.

For the first stage they recommend that the text should be read over a two to three week period. The teacher is advised to set assignments to guide the student's reading and to highlight features of the text. They also recommend that students should keep a **Response Journal** during this reading. The method laid out in this Study Guide facilitates this approach.

### HOW TO USE THIS STUDY GUIDE

The film should be watched, ideally, in its entirety as a first viewing. It can then be watched in sequences of roughly ten to fifteen minutes duration, as laid out in this Study Guide. For each sequence questions have been formulated to guide your viewing. Aspects of the film are explored to get you to engage with the text. Each class period should follow this pattern:

- \* **read the questions** marked '**RJ**' for the sequence in hand. (More of the questions, or all of them, might be taken depending on the amount of time available.)
- \* **watch the sequence**
- \* **discuss** the points raised in the questions
- \* answer the questions as **writing assignments**.

The resulting **Response Journal** will be an invaluable source of material for re-reading the film in the prescribed modes and for revision in the second year of the Leaving Certificate cycle.

At the end of twelve or thirteen class periods students using these notes properly will have engaged with the film, they will be familiar with it and will be ready for the second stage in the Comparative Study, the selective re-reading of key moments in one of the three modes prescribed.

With this in mind, detailed suggestions are given for work in the various modes prescribed for the Comparative Study at Higher and Ordinary levels.

## **Sidney Lumet and *12 Angry Men***

Sidney Lumet was born in Philadelphia in 1924. He worked in television drama as cameraman and then director at a time when the plays were broadcast live. *12 Angry Men* was his first venture into feature films. It was an impressive debut and won him Oscar nominations for Best Director, Best Film and Best Screenplay. Since then he has gone on to direct more than 40 films including *The Pawnbroker*, *Serpico*, *Dog Day Afternoon*, *Network*, *Equus* and *Running on Empty*. He received a lifetime achievement award at the Oscars ceremony in 2005.

*12 Angry Men* was written as a teleplay for the series *Studio One* in 1954 by Reginald Rose. At the request of Henry Fonda he adapted it for the big screen. Jurors #10 and #12, Joseph Sweeney and George Voskovic, appeared in both productions. Then, in 1962, Rose re-wrote it as a stage play.

### **CAST**

Juror #8	Henry Fonda
Juror #3	Lee J. Cobb
Juror #10	Ed Begley
Juror #4	EG Marshall
Juror #7	Jack Warden
Juror #1	Martin Balsam
Juror #2	John Fiedler
Juror #5	Jack Klugman
Juror #6	Esward Binns
Juror #9	Joseph Sweeney
Juror #11	George Voskovic
Juror #12	Robert Webber

### **CREDITS**

Director	Sidney Lumet
Producer	Henry Fonda & Reginald Rose
Screenplay	Reginald Rose
Director of Photography	Boris Kaufman
Editor	Carl Lerner
Music	Kenyon Hopkins

# **THE COMPARATIVE STUDY**

## **Stage One**

- Viewing *12 Angry Men* as a text
- Keeping a Response Journal

## READING 12 *Angry Men* AS A TEXT

Watch the film through from start to finish and discuss it in a general way with your classmates. Then spend **one class period** on **each sequence** using the following method:

- \* **Read** the questions for the sequence
- \* **Watch** the sequence with the questions in mind
- \* **Discuss** possible answers to these questions
- \* **Write** up your answers to the questions in your Response Journal (Those marked RJ, at least)

### SEQUENCES FOR STUDY

#### SEQUENCE 1 INTRODUCING THE JURY

Let the film roll until the old man is helped to his seat

(10 min's)

#### SEQUENCE 2 THE JURORS HAVE THEIR SAY I

Let the film roll until Juror #3 says "Well, let's get going!"

(10 min's)

#### SEQUENCE 3 THE JURORS HAVE THEIR SAY II

Let the film roll until the foreman says "... are only slowing us up."

(9 min's)

#### SEQUENCE 4 STANDING ALONE

Let the film roll until Juror #6 says "... really did knife his father."

(7 min's)

#### SEQUENCE 5 "I'M GONNA KILL YOU!" I

Let the film roll until Juror #7 says "Will you look at the time!"

(9 min's)

#### SEQUENCE 6 "I'M GONNA KILL YOU!" II

Let the film roll until the jurors all laugh

(13 min's)

#### SEQUENCE 7 THE ROOM HEATS UP

Let the film roll until Juror #12 says "OK with me!"

(10 min's)

#### SEQUENCE 8 USING THE KNIFE

Let the film roll until Juror #8 says "... unless it's sure"

(8 min's)

#### SEQUENCE 9 A REASONABLE MAN'S DOUBT

Let the film roll until Juror #2 says "... all the other evidence."

(8 min's)

#### SEQUENCE 10 "ROTTEN KIDS!"

Let the film roll until the end

(6 min's)

## SEQUENCE 1 INTRODUCING THE JURY

Read the following questions and then let the film roll until the old man is helped to his seat



Where is the camera positioned at the start of this **\*sequence**? What impression of this building are we, the audience, being invited to form? Can you read the inscription above the pillars? What **associations** have you with such pillars and buildings like this one?

What impression of the inside of the building are we being invited to form as the camera **tilts** downward? What is your impression of the people walking about in the lobby? Does the camera pick out any individual in particular?

Why does the camera **pan** to the left? Why does the camera follow the man in the light coloured suit? What impression do you form of the man who comes out of the phone box? How does he compare with the man in the light coloured suit? Why does the guard tell the group of people to be quiet?

How did the camera end up outside room 228? How many **cuts** have there

been in this interior scene? Can you think of any **symbolic** reading for this opening sequence?

What impression of the judge do you form as he gives the jury its final instructions?



Look carefully at the actions of the jurors as the judge addresses them. Do you get an indication of what any of them are thinking?

What phrase is repeated three times by the judge as the camera **tracks** across the jury from right to left? What is the reaction to the phrase "in good conscience" and the word "mercy"? What impression do you form of the man in the **frame**? What kind of a responsibility are the jurors faced with?

How do the jurors act as they are leaving the court? When does the music start on the **soundtrack**? How would you describe this music? How is the accused photographed?

What impressions do you form as the jurors enter the jury room? How are they photographed? What have they in common? Does anyone behave in a different way to the others? Describe the actions of the man standing under the fan? Why does he go to the back of the room? What does the man using the handkerchief bring from the corner of the room? What might these actions tell us about each man? What impression do you form of the man who tries to get the fan working? What does he do with the wrapping off his gum?

What has he to say about the weather and the room?

Why does the clerk approach the man at the window? What does this tell us about the legal system depicted in the world of this film?

What surprises the juror with the newspaper when the clerk leaves? What impression do you form of the man with the handkerchief who answers him? How does he react to the answer of the foreman who is cutting up the slips of paper?



What does the heavy set man have to say about the trial as he sits down? What does he think of the case? What do you think of the man wearing the spectacles? What is said about the legal system? How would the first man like to deal with people like the boy on trial? What would this achieve?

What question has the man with the newspaper for the foreman? What seating arrangement does the foreman suggest? Why is he not starting immediately? Why does the juror with the paper ask the man with the cigarette holder to move? When the latter goes to the window, what has he to say about the case? Why did it hold his interest? What has he to say about the Woolworth Building? Might this piece of information tell us anything about him?

Why does the camera pull back from

the shot of the man in the white suit? Who is speaking? What is being said? What kind of a man is the juror wearing the hat? What has he to say to the foreman?

Next we learn what two of the jurors do for a living. Is the man standing up proud of his business? Is he proud of himself? What does the other man work at? How does he react to the sight of the business card? What might he be thinking?

Why is the man wearing the hat in such a hurry? What is his tone as he speaks to the man with the spectacles? What announcement does the foreman make? What has the broker to say about this?

(From now on we will refer to the jurors by their numbers.) What has Juror #12 got to say about the prosecuting attorney? What might this tell us about him? How does Juror #11 feel about his performance? Do we learn anything about him from the brief exchange? What happens when the foreman calls "the gentleman at the window"? What kind of a man is Juror #8?

What has Juror #10 to say about people like the accused? How does Juror #12 add to the discussion? What might this tell us about him? What is the number of the juror who tells the foreman that the old man is not yet at the table? What question has Juror #7


for Juror #5? How does Juror #5 react? What kind of a man is Juror #7? How would you describe his tone? Is this the first time he has spoken to somebody like this? How does Juror #5 react to his taunts?

What does Juror #6 do as Juror #9 takes his seat? What impression of Juror #6 are you forming?

## SEQUENCE 2 THE JURORS HAVE THEIR SAY I

Read the following questions and then let the film roll until Juror #3 says "Well, let's get going!"

How would you describe the foreman as he gets proceedings underway? What do you make of his costume? Describe the tone of the broker, Juror #4, as he declares that "I think it's customary to take a preliminary vote." What has Juror #7 to say? Does it fit in with what we've seen of him up to this?

 Freeze the frame as the foreman gets to the number eight. In general, what do the facial expressions of the jurors tell you? Make a list of the jurors on lines numbered 1 to 12. Beside each number insert a word or phrase to label each juror. Now brainstorm in class as the

still is showing on the screen. Make brief notes on how much you've learnt about each juror since the start of the film. In each case try to recall gestures, actions, dialogue, costume and how others refer to him. Add to this table any details you come to learn about the jurors as the film progresses. Secondly, make a simple sketch-plan of the table using the jury numbers and labels.


What do you make of the reaction of Juror #10? What does Juror #8 want? Why is Juror #3 so surprised? Do you think he is genuine? Do you think Juror #7 is genuine? What period of time does Juror #8 suggest? Why does he refer to the ballgame? How does Juror #7 react to this? What does this tell us about Juror #8?

What is the reaction of Juror #9 to the suggestion that they stay for one hour? What do you make of the reaction of Juror #10? How does his tone change when he is interrupted? Why does Juror #8 think that they owe the boy "a few words"? Has he a good grasp of the facts of the case? What else affects his thinking about the case? What does Juror #10 think? What do you think of the point he makes about the boy getting a fair trial? Who is he referring to when he says "they" and "them"? What does he do with his used tissue? What kind of a man is he? What level is the camera at for this section of the sequence? What angers Juror #9? How does

Juror #7 react to the sentiments of Juror #9 off-camera?

What is Juror #12 showing his neighbour? What does he do for a living? Why does he doodle? Does this make sense to you? What has the foreman to say to Juror #8? What is his tone as he speaks? What suggestion does Juror #12 make? Is it a good suggestion?

What do you make of Juror #2 as he begins to speak? Why does Juror #8 cut in on him? What does he say about proving the case? How does Juror #2 react? What kind of a man is he? Why does Juror #3 start his contribution? What does this tell you about his opinion of Juror #2?

 What has Juror #3 to say before he presents his evidence? What does he say he wants to talk about? Does he make his points well? Is his evidence convincing? Is he genuinely trying to do his job as a juror? How does he finish his presentation? Can you make out the identity of the juror who backs him up off-camera? What kind of a man is Juror #3?

What is the difference between the start of the evidence of Juror #4 and that of Juror #3? What is the tone of Juror #4 as he speaks? Is he convincing? What kind of a man is he?

Why does the foreman come back in? How does Juror #10 respond to this intervention? What does he do when

he gets to the window? What has Juror #10 to say about the woman who lives across the tracks from the scene of the murder? How does Juror #8 counter this argument? How is he **framed** as he does this? How does the **shot distance** add to the effect of what he has to say? What is he suggesting about Juror #10? What does this tell us about Juror #8? How does Juror #10 respond? How does the framing add to his response?

What do you make of the contribution of Juror #5? What was Juror #6 looking for in the trial? What does Juror #8 think of the evidence mentioned by Juror #6? What does Juror #7 think of it, judging by his actions? What contribution does Juror #4 make? Is it a good point?

What does Juror #7 think of the accused? What does he do before he stands up? What might this tell us about him? Has he a good grasp of the facts of the boy's history? What excuse does Juror #8 make for the boy's behaviour? Why does Juror #3 come back in? How is he filmed as he rises from his chair? What has changed in his life-time? How does Juror #8 respond? What is your first impression when Juror #3 begins to talk about the photograph? Are you surprised by the story he tells about seeing his son run away from a fight? What was the result of his treatment of the boy? How does he feel about kids? What exactly does he say?

SEQUENCE 3  
THE JURORS HAVE THEIR SAY II

Read the following questions and then let the film roll until the foreman says "... are only slowing us up."



Why does Juror #4 intervene? Where is the camera positioned as he makes his points?

Is there any irony in this? How are the other jurors filmed? Are his points reasonable? How does he react to the intervention of Juror #10? What is happening with the camera as he speaks? What effect has this on us, the audience? What do you think of the point made by Juror #5? What kind of a man is he? Have we been given any indications of his personality before this? Why does he stand up? How does Juror #12 respond? What word does Juror #11 repeat? Might this word be applied to him? What word is on the soundtrack as the camera cuts back to Juror #3?

What does Juror #8 say when the foreman gets to him? Where is the camera positioned? What does Juror #10 have to say about Juror #8? What gesture does Juror #7 make as he stands at the back of the room? What word used by Juror #10 annoys the foreman? How does the foreman react? What effect has the **camerawork** on the audience as he moves to the window? What

offer does he make to Juror #10? How does Juror #12 intervene? Do you remember what he does for a living? Is there any irony in his choice of words? What has Juror #7 to say as the foreman is encouraged back to his chair? Where is he getting this kind of language from? How do you feel about the last comment of the foreman as Juror #8 begins to speak?

How long has the trial lasted?

What "peculiar feeling" did Juror #8 get about the proceedings? How does he feel about the defence counsellor? What comment does Juror #7 make? Does it fit in with what you know of his character? What would Juror #8 expect of his defence lawyer if he were on trial for his life? What made up the entire case for the prosecution, in his opinion? At what point does Juror #12 come in? How is he filmed? What question has Juror #8 for him? What is the response of Juror #12? Do you agree with him? What is the effect of the two quick cuts as Juror #8 says "That's right! It isn't!"?

What issue is raised by Juror #3? How does he treat Juror #2? Has he behaved like this

towards him before now? How does he refer to the accused? What does Juror #8 ask for? Is it a reasonable request? Which juror is heard off camera saying it is? What kind of a character is he?

What do you think of the contribution of Juror #4? Is he genuinely trying to

do his job as a fair juror? What does he think of the intervention of Juror #6? What word does he stumble over? What might this tell us about him? Who helps him out? What might this tell us about him? What happens with the camera as he gets to his fourth point? What intervention does Juror #8 make? How does Juror #4 treat it? Was this the right thing to do, in your opinion? Has he presented this evidence well? What conclusion does he draw? What three pieces of evidence lead him to this conclusion? Is his conclusion reasonable? What actually happened, in his opinion?



How is Juror #8 framed as Juror #4 leans over the table? What might this indicate?

Why does the camera **zoom** in on the knife after Juror #4 sticks it in the table? What is the main thing about the knife according to Juror #4? What is the effect of the series of **close-ups** as Juror #4 maintains that his version of events is possible? How does the **editing** maintain the tension after Juror #8 sticks the second knife in the table? What point does Juror #4 make about buying switchblades? How does Juror #8 treat this counter argument? How is the camera being used in this part of the scene? How does the editing add to the atmosphere up to the point where the foreman calls for order?

What has Juror #2 to say about the second knife? How does Juror #3 treat him? What kind of a man is Juror #3?

What has Juror #10 to say off camera to back up the point made by Juror #3? Can you make out the voice off camera that answers the point made by Juror #7? How does Juror #7 respond? What kind of a man is he? How do the other jurors react? What has Juror #2 to say? What is preoccupying Juror #10 as he rises from the table? How does he treat the point made by Juror #11? What was the last reference to the legal representation in the case?





## SEQUENCE 4 STANDING ALONE

Read the following questions then  
let the film roll until  
Juror #6 says  
"... really did knife his father."



When does the music start up? Have you heard this musical **theme** before? What purpose might it serve in the film? What offer does Juror #8 make? Is it reasonable? Is he genuinely trying to be a good juror? What is he thinking as he stands at the water-cooler? How does the camera treat him? What effect might this have on the audience? Does anything else add to the effect?

How does the foreman react to the ballot paper with "Not guilty" written on it? How does Juror #8 react? How are we, the audience, being invited to view this juror? Which jurors stand up after the vote is read out. Why is this? What have they got in common? What is the tone of Juror #10? What point does Juror #11 make? How does Juror #3 react? In what tone of voice does he speak to Juror #5? Is there anything else about him that adds to this tone? What kind of a man is he? What phrases does he use to describe Juror #8? Is he being fair? Why does he refer to a "collection box"? How does Juror #5 react to the verbal attack? What has Juror #4 to say about Juror

#3? Is he correct? What is the main difference between these two men? Are there any similarities? How does the camera frame Juror #3 as he talks about "putting a guilty man in the chair where he belongs"?

What has Juror #9 to say? How is he framed as he speaks? How does Juror #8 react? How does Juror #7 act when Juror #9 offers to tell the others the reason for his change of vote? What is on his mind? What has Juror #6 to say to Juror #10 when he stands up from the table again? Have we seen behaviour like this from him before? What has Juror #9 to say about the stand that Juror #8 has made? Is he a fair man? To whom is he addressing his words principally? Why has he changed his mind? Why does he raise his voice? What is motivating Juror #7? What has Juror #8 to say about Juror #7? Do you agree with him? What kind of a man is Juror #8? How has the incident affected Juror #9?

What do you make of Juror #12? What does he do for a living? What does he say about European watch-makers? Does he mean what he says? How do the others react to Juror #12's funny story? Why does the camera move away from him? How are we being invited to view him?

How does Juror #5 feel about the apology offered by Juror #3? What does Juror #3 mean by "emotional appeals"? Why does the camera move



away from him? How are we being invited to view him? Why does Juror #6 try to get the fan started? What is happening in this room?



Why does Juror #7 rub his comb with the towel? Why does he spend so much time at the towel machine? What might this tell us about him? What does Juror #8 do for a living? Why does Juror #7 ask him if he is a salesman? Do you know what 'soft sell' is in advertising? How does Juror #7 make a living? What is his main technique? Would he make a good salesman, in your opinion? Why does he refer to Juror #8 as a "do-gooder"? What is his tone as he speaks? What suggestion does he make about "the cause"? Has anyone else made a similar suggestion? How do they both view people like Juror #8? What does he do with his cigarette? Has he behaved like this before now? What do you make of Juror #8's last question in this scene?



What does Juror #8 do with his cigarette as Juror #7 speaks? What similarities do you see between the line taken by Juror #7 and that taken by Juror #6? Are there any differences between them? What kind of a man is Juror #6? What supposition does he put to Juror #8? How does this affect Juror #8? What happens to increase this effect? How does the music add to this shot? How has music been used in this sequence?

## SEQUENCE 5 "I'M GONNA KILL YOU!" I

Read the following questions and  
then let the film roll until  
Juror #7 says  
"Will you look at the time!"

In the guessing game incident what has Juror #7 to say to Juror #12 when he points to the left hand? What might this tell us about Juror #12? Can you think of any comparison between the guessing game and the previous **scene** in the men's room?

What comment has Juror #2 to make as the jurors get back to their deliberation? How is it treated?

How does Juror #3 open his speech? How does he feel about Juror #8? What point does he raise? What happens with the camera as the questions pile in on Juror #8? What has Juror #7 to say about him? How does Juror #8 cope with the pressure? Why does he stop? What do you think of the behaviour of Jurors #3 and #12? How does Juror #3 react? What do the other jurors advise? Make a note of when the next cut comes in this scene after Juror #4 asks "What has that to do with anything?"

Why does Juror #8 want to know how long it takes the elevated train to pass



the window? What aspects of the train does he draw attention to? Why does he bring Juror #6 in? How else might the off-camera interruptions have been filmed and edited? What two pieces of evidence does Juror #8 want to bring together? Why does he want to do this? What is the effect of the long **take** as he puts his case? What state is Juror #3 in when he stands up? What does he say about being accurate? How does Juror #8 respond?



How does the question of the noise affect Juror #5? What question has Juror #3 about the old man's evidence? Why does he yell at Juror #9? What suggestion does he make to Juror #9 about his "bright sayings"? What is happening to him again? Are you surprised by the intervention of Juror #6? Where have we seen him do this before? How does Juror #3 react to him? What kind of a character is he? How are we being positioned to view him as he speaks to Juror #9?



Why did Juror #9 take such an interest in the old man and his testimony? What detail of his costume did he notice? What does this tell us about Juror #9? What does it tell us about the witness? When does the next cut come? What is the second point he makes? Why does he think he knows the old man "better than anyone here"? What have you noticed about the camerawork during this speech? What has Juror #7 to say? How might this line have been filmed

and edited? How does Juror #9 respond to the question "What would you know about it"? Why might Juror #9 know what the old man is feeling?

How does Juror #2 feel when Juror #8 says he'd like a cough drop? How are we being invited to view Juror #2? Why does Juror #10 cut across Juror #8 when he goes on to a new point? Is he correct? What is the new scenario that Juror #8 proposes? How does Juror #3 respond? What has Juror #2 to contribute to the discussion? Is he taken seriously? Is Juror #3 putting his points across well? What has Juror #10 to say about the boy? What kind of a man is he? What is ironic about the correction that Juror #11 makes to his diction? What is he doing during all this talk?

Why does Juror #5 change his vote? How does Juror #3 react? Are you surprised? What is Juror #6's tone as he moves from the table? What does he say about the boy's lawyer? How does Juror #8 treat this point? What is Juror #7's attitude to Juror #5? What does Juror #8 suggest about the defence lawyer? Is it a fair point, in your opinion? What motivation would the lawyer need to put up a good case, according to him?

What is really on his mind as Juror #7 walks to the end of the table? Is he trying to carry out his duties as a juror fairly?



## SEQUENCE 6 "I'M GONNA KILL YOU!" II

*Read the following questions and then let the film roll until the jurors all laugh*

What does Juror #10 think of the notes taken by Juror #11? What is puzzling him about the behaviour of the boy? How does Juror #12 treat the question? What does Juror #7 have to add? Who tries (off-camera) to get things back to a serious level?



What happens to the camera as Juror #4 begins to speak? How are we being invited to view this man? Freeze the frame as he addresses the others? Compare the way the men in this **two-shot** have presented their arguments. Why did the boy leave the knife behind him, in his opinion? What has Juror #11 to say about the boy's panic? What has Juror #3 to say to him? Does he respond well? What theory does Juror #12 present? How does Juror #11 respond? Finally Juror #11 gets to present his point. What has he been driving at? What is the last thing he says about the boy going back? What has established itself in his mind?



How does Juror #4 begin his rebuttal? Are his points reasonable? What important word from the judge's instruction to the jury is introduced by Juror #8 in his reply?

How does Juror #10 respond? Whose testimony does he go back to? What important distinction does Juror #11 make now in his reference to the testimony of the old man? What state is Juror #10 in as he walks around the table? Is he presenting his points well? What does he say about the little "details"? Is he trying to carry out his duties fairly? How does Juror #8 put a stop to his rant?

What point has Juror #3 to make? How does Juror #2 respond? What happens to the camera as the "Not guilty" count is taken? How does the camerawork affect the audience? Does anything else add to this effect? When Juror #11 eventually raises his hand how is his change of stance greeted? What do you think of the behaviour of Juror #3? Are you surprised by it? What is his tone as he refers to the underprivileged? Has he spoken like this before? How does Juror #11 respond to his speech? What has Juror #9 to remind Juror #3 of?

What has Juror #7 to say about Juror #8? What word does he use to refer to the old man going to his door? Who picks up on this? What tone does Juror #7 use to refer to Juror #5? Who else uses this tone? Does Juror #5 pay any attention to the reference to his favourite baseball team? Has he disregarded the words of anybody else in the film in this way? What is the important word in what Juror #7 said, in his opinion?



Who reinforces the point? What effect has this word on his thinking about the evidence of the old man? What does Juror #8 call for?



Why does Juror #8 want the plan of the apartment? Why is Juror #3 shouting again? How does the camera treat him as he makes the point about the old man being confused? How does the editing reinforce this effect? What has he done for the evidence of the old man? Freeze the two-shot of Juror #4 and Juror #8? What might each be thinking? What contribution has Juror #7 to make? How does Juror #6 respond? Has he spoken to anyone else in this way? What does Juror #7 mean by his reply?

What is the distance the old man had to cover? How much time would it take? Whose responsibility was it to raise this point at the trial? Why was it not raised?

What is the point of the whistling by Juror #7? How does Juror #2 respond to this? How does Juror #7 treat him? Does anyone else treat him in a similar way? How does he feel as he volunteers to keep the time?

After the reconstruction of the walk, as Juror #8 gives his thinking about what happened, who is missing from the group around him. How does Juror #6 feel about this version of events? How does Juror #3 feel? When he points to Juror #8 what word does he use to describe the theory put by him? How

does he refer to the jurors who are being influenced by Juror #8? What kind of a man is he? How does he express himself as he talks of letting the boy slip through their fingers?

Freeze the frame after Juror #3 declares that he is one of the boy's executioners. What effect is his attitude having on the others? What does he say about pulling the switch on the accused? How is the camera used in the following exchanges between him and Juror #8? How does he respond to the word sadist? As he is held back, what threat does he make? How does this fit in with the remarks of Juror #8 in the last sequence about the phrase he uses? How does he feel as he asks the others "What are you looking at?" How does the camera emphasise his position?

What point has Juror #11 to make as they take up their places again? How does he make that point? How does he handle the interruption of Juror #10? What kind of a man is he? Is there a certain irony in the fact that he is the one who has to make this point?

Is Juror #12 serious as he starts to speak? How does his contribution match with the funny story he told earlier? What is the irony in the effect his preamble has on the others? Does he get to make his point? Has he presented his idea well?



## SEQUENCE 7 THE ROOM HEATS UP

Read the following questions and then let the film roll until Juror #12 says "OK with me!"



What has Juror #7 to say about the weather? What does Juror #5 ask his neighbour? How does Juror #7 respond to the call for another vote? What has he and the foreman in common at this point? Why does Juror #12 apologise to the foreman? What is happening in the room? Why does Juror #10 want an open ballot? How is the vote photographed? How does the vote stand after the count?

What does Juror #7 do as he gets up from the table? What has been on his mind for the whole film? What kind of diction does he use to express himself?

How does Juror #10 feel about the result? What is supposed to determine the case according to Juror #9? What has he to say about facts? What effect are the proceedings having on him? What is happening in the room?

What tone does Juror #7 adopt with Juror #2? How are we being invited to view Juror #2? Why has he changed his vote? Does Juror #2 talk up for himself? What has Juror #10 to say to

him? What does he do with his paper cup? Has anyone else behaved like this? How does Juror #2 react?

How are the jurors feeling as they sit around the table? Why do Juror #8 and the foreman get up from their seats? What mood is the latter in as he talks about his football team? Have we seen him in this mood up to now? Why? Has Juror #8 an interest in what the foreman is saying? What might this tell us about him?

Why was the fan not working? How does Juror #7 relieve his boredom? How does Juror #9 feel about this?

What has Juror #3 to say about Juror #8 at the water-cooler? Who is he trying to blame? What do you make of the response of Juror #4?

What proposal has Juror #10 when he comes out of the washroom? What will happen if they declare a hung jury? What does Juror #8 think of this suggestion? What question has Juror #5 for Juror #7? Why does Juror #7 get annoyed with Juror #11? To whom is he referring when he says "us" and "they"? What do you think of the opinions he expresses? Has anyone else spoken like this before now? What reference does he make to arrogance? Why does Juror #11 not argue back? Has he made his point well?

What point does Juror #8 want to dis-



cuss now? What was the only alibi the boy offered? What was the problem with it in the opinion of Juror #4? How is the camera used here as Juror #8 speaks? ... as Juror #4 replies? Why did the boy not remember details of the films he saw on the night of the murder, in his opinion? What further excuse does Juror #8 make for him? Why could the boy remember the details in court, according to Juror #4?



Why does Juror #4 say "No, it's all right"? Are you surprised by the intervention of Juror #7? What happens to the camera when they get to Monday night? How is the interrogation affecting Juror #4? What contribution has Juror #2 to make? What is happening to the camera during this series of questions? Is Juror #4 as confident of himself now as he was at the start of the scene? What is the last question Juror #8 asks? Has he handled the interrogation well? What reference to the start of the sequence do we get at the end of the interrogation?



What does Juror #9 think of the point being made by Juror #8? What has happened to the camera for this line? How does Juror #10 feel? What does he say about all the talk? What do you think of the reply of Juror #2? What has happened to this man over the course of the film?

What has Juror #12 to say about the ballgame? Is he correct? What time limit does Juror #5 suggest?

## SEQUENCE 8 USING THE KNIFE

*Read the following questions and then let the film roll until Juror #8 says "... unless it's sure."*

What has Juror #2 to say about the stabbing? How is he photographed? Is there a pattern developing in the use of the camera in this final section of the film? What effect has this on the composition? Who complains about going over this part of the trial again? How does Juror #8 feel when Juror #3 says "Somebody get up"? What might he be thinking as Juror #3 holds the knife in the air? What might the latter be thinking? How do the others react to the pretend stabbing action? How does Juror #8 react? What kind of a man is he? What kind of a man is Juror #3?



Why does Juror #5 come forward? What is the difference between him and the rest of the jury? What is Juror #7 thinking about as Juror #5 asks if anyone in the room has ever seen a knife-fight? Why has he not thought about the use of a switchblade up to this point? What point has he to make? Does he make it well? What does Juror #3 think of the contribution of Juror #5? What does Juror #4 think of the kind of wound the knife might have made?



Why does Juror #7 change his vote? What does he do as he answers Juror #3? Why is this? What has Juror #11 to say to him? What does he find so appalling about the change of mind? How are we being positioned to view him after he has walked up to the camera? Why can Juror #7 not come up with a reason for his change of mind? How does the vote stand now? Who else has changed to the "Not guilty" vote?

How does Juror #10 describe the boy's story? What happens to the camera as he continues to speak? What effect might this have on the audience? Who does he mean by "these people"? Make a list of the charges he makes against them. Who is the first to walk away from the table? What admission does Juror #10 make? Does he mean this? At what point does he realise that he has alienated most of his colleagues? What kind of a man is he? What is the main sound on the soundtrack as he pleads with the others to listen to him? What is Juror #4's tone as he tells him to sit down? What effect have his words on Juror #10? How would you describe him as he walks to the small table? Who is the first to resume his seat? What has happened to this man in the course of the film? What does the small table represent?

What happens to the camera as Juror #8 resumes his seat? How does this position us, the audience, in relation to him? What gamble are the nine taking,

according to him? What is making them take this chance? What phrase from the judge's instruction to the jury is used again? Where does the camera end up as he finishes his speech?

## SEQUENCE 9 A REASONABLE MAN'S DOUBT

*Read the following questions and then let the film roll until Juror #2 says "... all the other evidence."*

What admission does Juror #4 make as he begins to answer Juror #8? Is he sincere in his conviction that the boy is guilty? Has he a good grasp of the facts of the case? Is he presenting his points well? How does he feel about the interruptions of Juror #3? Why does he feel that the testimony of the woman is unshakeable evidence? Why does Juror #8 not respond?

How does Juror #12 respond? Why did Juror #4 turn to him in particular? Do you remember what Juror #12 said about the case at the start of the film? How does Juror #3 address him? What does he say about all the other evidence besides the testimony of the woman? Why does he find the case so difficult now? What kind of a man is he? Why does Juror #12 change his vote?





What is puzzling Juror #11 about the behaviour of Juror #3? Why does Juror #3 want to go to the judge? What did Juror #7 say about the boy's chances with another jury in Sequence 7? How does he refer to Juror #8? What is his tone? How does he refer to Juror #12? What has Juror #4 to say about this kind of tone? How is Juror #3 treating the case in his opinion? What suggestion has he? Where did Juror #7 get the phrase he uses? What gesture does he make? How has he acted all through the film?



Why does Juror #9 ask if Juror #4 is feeling unwell? How does Juror #4 feel about the interruption? Why does Juror #9 persist? Where is the camera positioned for this exchange? What tone does he adopt with Juror #3? How does this compare with the response of Juror #12 to the same man? What kind of eyesight has he? How does he feel about that? How is he framed as he mentions the woman? What effect has this on the audience? How do the other members of the jury react? How does Juror #4 react? Is Juror #9 presenting his points well? What has he to say about the woman's age? What theory has he about this woman? How is Juror #4 framed as Juror #9 talks? Has he spoken like this about anyone else during the film? What kind of a man is he? What effect has his point on Juror #4? How does Juror #3 react? What has Juror #6 to say to him? What is entering the mind of

Juror #4 for the first time? Why does Juror #8 tap Juror #9 on the arm? What point does Juror #3 accept? What does he imply about the woman when she is inside in her own home? What has Juror #4 to say about wearing eyeglasses to bed? What logical assumption can be made according to Juror #8? What is happening to Juror #3 again as he tries to answer the points raised? How would you describe the atmosphere in the room at this point? How does the camerawork and editing add to it? What is in question now, according to Juror #8? What has Juror #11 to say?

How is Juror #8 framed as he stands up? What effect might this shot have on the audience? How was this effect achieved? What question has Juror #8 for Juror #12? How does he approach Juror #10? What does this tell us about him? How does Juror #3 respond to the change of vote by Juror #4? Why has Juror #4 changed? What reminder has Juror #2 for Juror #3? What is the irony in this line? What has happened to Juror #2 in the course of the film?



## SEQUENCE 10 "ROTTEN KIDS!"

Read the following questions  
and then let the film roll  
until the end



What is the irony in the first words of Juror #8 in this sequence? How are the camera and the editing used after Juror #3 says "It's my right"? How is the audience being positioned to view Juror #8? What **camera angle** is used for the shots of Juror #8? What noises can you hear apart from the voices? What effect has this?



What do you think of Juror #3 as he addresses the others from the window? What is happening to him? Has he a good grasp of the facts of the case? What is the main difference between him and Juror #4? To whom does he address most of his remarks? What do you think of the repetition of the word "prove"? Back in Sequence 2, what did Juror #8 tell Juror #2 about proving the case? Why does Juror #3 take out his wallet? What is the **dramatic irony** in the shot of the wallet on the table? What state is he in as he throws the wallet on the table? Why can the others not accept "the facts" as he recites them? How are the members of the jury filmed as he stands in silence by the window? Has he found himself

in a situation like this before now? What does he call them? Has he resorted to this name-calling before this? What do you think of his use of the word intimidate? As he looks at the photograph he says "Rotten kids!". What has happened in his mind? What have you learnt about Juror #3 and his son in the course of the film? How does he feel as he tears up the photograph? Why does he say "No!"? Why does he say "Not guilty"? What physical posture is he in as he says this? Can you think of a symbolic reading for this?

At what point does the music strike up again? Whom do you associate with this musical theme? What view of the room do we get as the coats are taken off the rail? What does Juror #7 do as the foreman (off-camera) says "We're ready now"? What change has come over the shot of the room? What do you think of Juror #8 as he brings the coat to Juror #3? What kind of a man is he? How does Juror #3 feel as he puts his coat on? Apart from the wallet, what else does he pick up?



Why is the **tracking shot** along the table mixed with the shot of the jurors leaving the courthouse? What is the similarity between the way we entered the jury room and the way we now leave it?



What aspect of the building is emphasised by the photography? How are the characters photographed? De-

scribe the **setting** as Juror #3 and Juror #9 exchange names? Why has Lumet set this piece of action in this setting? Why did McArde ask for Davis' name? How does he feel as they shake hands? What might be on his mind? Is there anything strange about this brief exchange?



Where is the camera placed for the final shot of the film? What effect has this? How

does Juror #7 leave the building? What might be on his mind? What is the difference between the opening shot and the closing one?

Finally, is there any character from the story whom you might have expected to see in the final sequence? What does this omission tell us about the intentions of the director in terms of where he wanted to place the emphasis in this story?

# THE COMPARATIVE STUDY

## The Comparative Modes

### Ordinary Level

- Hero/Heroine/Villain
- Social Setting
- Theme
- Aspects of Story: Tension or Climax or Resolution
- Relationships

### Higher Level

- Theme or Issue
- The Cultural Context
- General Vision and Viewpoint
- Literary Genre

## Stage Two

- Re-reading *12 Angry Men* for Mode One
- Adding to the Response Journal

## Stage Three

- Re-visiting *12 Angry Men* for comparison in Modes Two and Three
- Adding to the Response Journal

## THE COMPARATIVE STUDY

**STAGE ONE** - The important thing at this stage is to **read for story**. Once you have gone through the film sequence by sequence and kept your Response Journal, you have completed the first stage of the Comparative Study.

**STAGE TWO** - In this second stage you have to re-read **key moments** from *12 Angry Men* in a specific mode. Check the prescribed modes for your examination year. The list is on *Page 27*. Choose one of the modes prescribed for your course. Select a number of **key moments** - scenes or group of scenes (a sequence) in which this mode features prominently. A maximum of five **key moments** should be sufficient. Re-read these moments in detail with aspects of this mode in mind. Keep notes.

Now you should write up your notes as an essay, e.g. "The General Vision and Viewpoint in *12 Angry Men*". This essay will form the basis of any work you do later with the other texts for the Comparative Study in this mode. You will then be using *12 Angry Men* as an anchor text for this mode and you will look for **key moments** in those texts that are **similar to** or **different from** the points you've made about *12 Angry Men* in this essay.

**STAGE THREE** - When you have another text completed to this second stage in another mode you will return to *12 Angry Men* and re-read **key moments**, for comparison. You should do likewise with the third text. This is the third stage in the Comparative Study and three or four **key moments** from the film for each mode should be more than enough. You will find that some of the **key moments** you have chosen will do for more than one mode. The opening and closing scenes will probably fit all purposes. You will now have notes for three comparative modes across three texts, one the anchor text and the other two for comparison.

There follows here a number of suggestions as to how you might re-visit *12 Angry Men* in the prescribed modes. Each section deals with the question: *What do I need to cover as I re-read key moments from the film in this mode?*

### SUGGESTION

You might keep a separate Comparative Modes Folder for each of the three modes. You will build up a collection of notes on your study of your three texts in this mode. Each folder will have three parts:

- Part One - Your **Response Journal** for your first text
- Part Two - Notes on the **key moments** you have chosen
- Part Three - Notes on **key moments** from your second text  
- Notes on **key moments** from your third text.

## THE DISCOURSE OF FILM

Before we start re-reading key moments we should take a look at the language that film uses because it crosses over all the modes listed earlier. This text is a film and so it uses cinematic language, cinematic discourse. Every text has content and form. Content answers the question "What?" Form answers the question "How?" and is referred to as 'discourse'. A text gets its message across through its discourse. You can have the same message relayed through the codes of differing discourses. The discourse of film can be divided into four categories:

- 1 MISE EN SCÈNE**
  - CHARACTER** (Action, gesture, facial expression, costume)
  - SETTING** (Background, props, colour, lighting)
  - POSITION in the FRAME** (In relation to other characters, props, the camera)
- 2 CAMERA**
  - SHOT DISTANCE** (Long, medium, close-up)
  - CAMERA ANGLE** (High or low)
  - FOCUS** (Sharp, selective, soft)
  - CAMERA MOVEMENT** (Zoom, pan, tilt, tracking, dolly, crane)
- 3 EDITING** (How shots are linked together to tell the story)
- 4 SOUND**
  - DIALOGUE**
  - VOICE-OVER**
  - MUSICAL SCORE**
  - EFFECTS**

We have referred to this discourse many times in the questions in The Comparative Study - Stage One. These codes and conventions work on two levels - the literal and the figurative (or symbolic). On the literal level they keep the story moving to hold the interest of the reader. On the figurative level they add hidden meanings, e.g. when the pillars of the courthouse are shown. We think of a good citizen as a 'pillar of society'. So the pillars exist literally and metaphorically.

## IMAGERY

Much of the imagery of a film may only emerge on a second or subsequent reading of the text. In the opinion of many, this is what makes a film great, the fact that you can watch it again and again, not just on the literal level, on the level of the story, but on the metaphorical (or symbolic) level. Let's take a look at some of the metaphors, some of the hidden depths, in this film.

Lumet has written a book about film-making that is well worth reading for those who are interested in how films are made. It is called *Making Movies* and is published by Bloomsbury (1995). In this book he gives us his intentions in making *12 Angry Men*. Along with his chief cameraman Boris Kaufman he set about illustrating the "sense of entrapment those men must have felt in that room". He hit on the idea of changing the lenses as the film went on to make it seem that the room was closing in on the jurors. The early part of the film was shot with normal lenses then he shifted to longer ones as the film progressed. This made the walls appear to close in on the characters. To add to this effect he decided to vary the height of the camera so that the opening one third of the film is shot above eye level "... and then, by lowering the camera, [I] shot the second third at eye level and the last third from below eye level". This made the ceiling appear in the composition. "Not only were the walls closing in, the ceiling was as well." He wanted the increasing sense of claustrophobia to add to the tension in the jury room. He finished the film with a wide-angle lens and raised the camera to its highest point in the film to "... literally give us air, to let us finally breathe ...".

This symbolic use of the camera can be seen at various points in the film. A high angle shot can suggest dominance and/or subjection, victory and/or defeat. The position of a character in relation to the camera can suggest importance or unimportance. Being part of the group or separate from it can also be suggested symbolically by the way the camera is positioned to frame certain events.

Mise en scène (See *page 29*) can be defined as everything that is caught by the camera and projected in the frame. The confined nature of the settings used for this film limit the possibilities for the symbolic use of the mise en scène. We can read certain features of it figuratively, though. The film opens with a low angle shot of the massive façade of the courthouse. This can be read as a symbol for the law. Like the building, the law is of long standing and demands respect. The people who live under this system are tiny in comparison with it. The film sets out to explore whether these tiny people who move about the lobby in the second scene are capable of facilitating the work of the legal system. They are the pillars that support it and this film explores how effective they are in this respect.

The music used in this film is unusually limited. The theme introduced in the courtroom scene is repeated twice in Sequence 4 and again at the end of the film when Juror #3 ends his defiant lone stand against the other eleven jurors. It is associated with the isolation and helplessness of the accused and Jurors #8 and #3.

Costume can be read figuratively too. Juror #8 is dressed in a white suit. White is often seen in western culture as the colour of goodness and innocence. The foreman of the jury is uncomfortable with the job he has been given. He wears a short-sleeved sports shirt. Because he is serving on a jury he feels obliged to wear a tie. Only once in the film, as he talks to Juror #8 about his football team, does he appear to be at ease with the proceedings. His costume can be read as a symbol of his unease.

Jurors #7 and #10 have little regard for their colleagues and the way they dispose of their litter and used chewing gum reflects this lack of consideration for others.

The dialogue is used in the film to build up the characterisation, sometimes literally, sometimes figuratively. The language used by Juror #4 sets him apart from his fellow jurors. He is stand-offish and sees himself as better than the rest of them intellectually and socially. He uses the word "tavern" where the others would have used 'bar'. He also stumbles over the correct term for the switchblade knife. Juror # 5 who has lived among the poor all his life helps him out with the correct term. Juror #7 speaks all through the film in sporting jargon.

The heat of the room and the sky growing dark as the storm-clouds build act as symbols for the growing tension among the jurors as the afternoon progresses.

The way certain jurors use the stationery that has been provided acts as a symbol for their attitudes to the trial. One uses the paper to make ballot slips, another to make notes, one to doodle on, and yet another to make paper balls to throw at the fan. Each use tells us more about the juror involved.

The torn up photograph at the end of the film acts a symbol for the broken down relationship between Juror #3 and his son. The film ends with the audience wondering whether he will be able to put the pieces of his life back together again.

There are many other references to the imagery of the film in the questions in *The Comparative Study - Stage One*. Reading film at this figurative level may help you with your poetry and the other texts on the course. As you read these texts try to visualise them in your mind. Watch out especially for the metaphorical use of props and setting.



## ORDINARY LEVEL - COMPARATIVE MODE: HERO/HEROINE/VILLAIN

Choose one of these roles for this mode e.g. 'Hero'. This term refers to the main good male character in a text - in this case Juror #8. We are positioned by the camera, the editing and the music to identify with him. He is set up as the measure of what a good citizen should be. To re-read the film in this mode you need to examine how this character gets on in the course of the film. In the courtroom he responds to the phrase "in good conscience". In the jury room, by the window, he sets himself apart thinking about the duty that has been placed on his shoulders. He goes against the 'quick-fix' of a single unanimous verdict. Bit by bit he gets other jurors to talk through the evidence. As they do so doubts begin to surface.

- \* Make a selection of three or four **key moments** that show how Juror #8 deals with situations that face him in the course of the film.
- \* Get familiar with the scenes you have chosen by watching them again.
- \* Consult your Response Journal and the answers you gave to the questions relating to these scenes when you watched the film through.
- \* Answer **all** the questions in **Stage One** that deal with Juror #8 in the **key moments** you have chosen.
- \* What do you expect of a hero in a play, novel or film? How does Juror #8 fit in with these expectations in the **key moments** you have chosen?
- \* Describe what stage Juror #8 is at at the beginning of the sequence you are re-visiting. Does this position change in the course of the sequence?
- \* For each **key moment** ask yourself questions like:
  - What kind of a person is Juror #8?
  - What do I learn about Juror #8 in this sequence?
  - What is motivating Juror #8 at this point?
  - What is Juror #8's attitude to the other characters in this sequence?
  - How does Juror #8 relate to the other characters in this sequence?
  - What is the attitude of the other characters to Juror #8 in this sequence?
- \* **Repetition:**
  - A director may repeat actions, camera angles, music etc. for a number of reasons. What examples of repetition can you spot in the

sequences you have chosen? What is the director's purpose in such repetition? What effect has it on the audience?

### \* **Imagery:**

How is the mise en scène, camera, sound and editing used to show Juror #8 in this sequence?

Are the cinematic codes (*Page 29*) simply getting the story across or do some features take on metaphoric/symbolic significance?

Adapt these questions to Jurors #3, or #7, or #10 as villain if you like.

## ORDINARY LEVEL - COMPARATIVE MODE: ASPECTS OF STORY TENSION or CLIMAX or RESOLUTION

This Comparative Mode has to do with Narrative - the telling of a story. You are being asked to examine **ONE** of the above aspects of how the story is told. So choose **Tension or Climax or Resolution**. You'll find that the first two aspects of story-telling are very closely linked. Resolution covers those points in a story when a problem or conflict between characters or sets of characters is solved or brought to a conclusion. This conclusion can sometimes be just a temporary one if it happens in the course of the movie. The most important resolution will probably come at the very end of the story. Traditionally a strong sense of closure is part of our story-telling culture. All the loose ends that occur in the course of the plot are tied up.

An important point for consideration in this mode is the way the audience is being positioned by the director to take a certain view of the characters, setting and action in any particular scene. This manipulation of the audience can be achieved by the camera or the soundtrack or by the other cinematic codes. You should have plenty of details of the way the director uses cinematic discourse - mise en scène, camera, editing and sound - in your Response Journal at this point. These cinematic codes should be examined to see what effect the director is trying to have on the audience in each of your key moments.

What you need to do in re-reading the film in this mode is to choose a number of **key moments** - scenes or sequences that show **one** of the above modes very clearly. Make a selection of two or three **key moments** that are very strong on **tension**, or that build up to a moment of **climax**, or that show how some problem that arises in the course of the film is sorted out (**resolution**).

- \* Get familiar with the **key moments** you have chosen by watching them again to see how e.g. the tension is built up.
- \* Consult your Response Journal and the answers you gave to the questions relating to these sequences when you watched the film through.
- \* Answer **all** the questions in **Stage One** that deal with e.g. tension in the **key moments** you have chosen.
- \* For each **key moment** ask yourself questions like:
  - How does the dialogue add to the tension here?
  - Does the camerawork (See Glossary, *page 45*) increase the tension?
  - Is the lighting used in a way that adds tension to this sequence?
  - Is the focus used in any distinctive way to add to the tension?
  - How does the editing contribute to the build-up of tension?
  - Examine the length of the shots. Is the cutting fast or slow or varying?
  - Does the choreography - the movement of the characters across the set - add to the rising tension?
  - From whose **point of view** do we see the action? What effect has this on the audience?
  - When is the tension at its highest in the sequence?
- \* **Irony:**

Irony has to do with appearance and reality. A plot might take an ironic twist and surprise us. We might know more about a situation than the characters involved in the action - dramatic irony. Note the references to irony you made in your response journal. What effect has this on the audience?
- \* **Repetition:**

A director may repeat actions, camera angles, music etc. for a number of reasons. What examples of repetition can you spot in this sequence? What is the director's purpose in such repetition? What effect has it on the audience? How does it affect the tension?
- \* **Imagery:**

Is the *mise en scène* (*Page 29*) simply getting the story across or do some features, e.g. lighting, setting, props, position in the frame, take on extra symbolic significance in this sequence?

## ORDINARY & HIGHER LEVELS - COMPARATIVE MODE: THEME/ISSUE

- Choose a theme that is central to this film and to your two other texts for the Comparative Study. Prominent themes in *12 Angry Men* include:
- Group identity/Insiders and outsiders
  - Finding one's voice/Identity
  - Power/Corruption/Human weakness
  - Power/Powerlessness/The treatment of minorities
  - Prejudice/Open-mindedness
  - Violence
  - Standing by one's principles/Doing the right thing
  - Democracy/Democratic rights/Duties
- \* Make your selection of three or four **key moments** - scenes or sequences in which the theme you have chosen features prominently.
  - \* Review the notes you have written in your Response Journal for these scenes.
  - \* Get familiar with the scenes you have chosen by watching them again, answering **all** the questions in **Stage One** that deal with this issue in each of the sequences you have chosen.
  - \* Now, for each **key moment** you have re-visited, ask yourself questions like:
    - How is the theme introduced in this scene?
    - How is the theme developed in this scene?
    - How does the action advance the theme in this scene?
    - How does the behaviour of the characters advance the theme in this scene?
  - \* **Repetition:**

A director may repeat actions, camera angles, music etc. for a number of reasons. What examples of repetition can you spot in the sequences you have chosen? What is the director's purpose in such repetition? What effect has it on the audience? Is repetition of any sort used to emphasise the theme?
  - \* **Imagery:**

What images are used to illustrate the theme in this sequence? Do they form a pattern over the course of the film?

Is the mise en scène simply getting the theme across or do some aspects of it take on a symbolic role?  
 Does the positioning of the characters in the frame act as a symbol of some aspect of the theme?  
 What effect has the editing on our impression of the development of the theme?  
 How does the soundtrack reflect on the theme?  
 How are we being positioned by the director to view this theme?  
 How does the setting reflect on the theme?

### ORDINARY & HIGHER LEVELS - COMPARATIVE MODE: (SAMPLE THEME/ISSUE): RELATIONSHIPS

To re-read *12 Angry Men* in this mode you will need to choose a number of **key moments** - scenes or sequences that feature one of the sets of relationships in the story. You could choose one character and follow his relationship with the other members of the group as the film progresses. Some characters are good leaders; some just want to be led. Some characters grow and develop in the course of the film as they learn things about themselves. Some confess things that they have kept buried inside them for a long time. You might ask yourself whether the character you have chosen really wants to carry out his duty as a juror in a fair way. Watch out for any change in his attitude to the material presented in the trial as he relates to the rest of the jury in the course of the film.

- \* Choose three to five **key moments** that feature your chosen character.
- \* Re-read the notes you made in your Response Journal for these scenes.
- \* Go back now and answer **all** the questions on this character in these scenes in **Stage One**.
- \* As you watch each **key moment** again, ask yourself questions like:
  - What does the group think of this character at the start of this sequence?
  - What is motivating this character at this point?
  - How does he relate to the group at the beginning of this sequence?
  - Is this character leading or following at this point in the film?
  - Are there any changes in the relationship in this sequence?
  - What effect has the relationship on the action of the film?

- \* **Repetition:**  
 A director may repeat actions, camera angles, music etc. for a number of reasons. What examples of repetition can you spot in the sequences you have chosen? What is the director's purpose in such repetition? What effect has it on the audience?
- \* **Imagery:**  
 Are the cinematic codes (*Page 29*) simply getting the story of the relationship across or do some features, e.g. costume, editing etc. take on a symbolic role?  
 How are we being positioned by the camera and/or the music to view this relationship?

### ORDINARY & HIGHER LEVELS - COMPARATIVE MODES: SOCIAL SETTING/CULTURAL CONTEXT

This mode refers to the world of the text:

- what kind of **people** live in this world?
- what sense of **place** is built up and how is this achieved?
- in what period of history is it set (**time**)?

To re-read the film in this mode you should choose a number of **key moments** - scenes or sequences that feature the world that the jurors live in. You need to examine the power structures, attitude and values, rituals and customs of the people who inhabit this world - the **ethos** of their society. There are two sets of people represented in this film - those who are open to the opinions of others and those whose minds are closed. They are representative of society in general. The action of the film is set in New York of the 1950s. We can get a picture of that world from the opinions expressed by the different characters in the story. One aspect of this world comes in for special attention in this film, the system of trial by jury. The film sets out to examine the strength of the system and whether it still works even though the people who administer it have human weaknesses and failings.

- \* Try to build up a picture of the society these people live in by asking yourself what we learn about them under various headings, e.g. values, manners, morals, lifestyle, occupation, home-life, etc.
- \* Make a list of the characters you would regard as open-minded and another of those you would regard as prejudiced.

Take note of the people that move between the two groups. Ask yourself how do

they do this and why.

- \* Make a selection of three to five key moments or groups of scenes, that highlight features of the world these people live in.
- \* Consult the notes you wrote in your Response Journal for the scenes you have chosen.
- \* Now answer **all** the questions in **Stage One** that relate to the social setting in these scenes.
- \* **People:**

Rather than try to deal with all twelve jurors separately you might find it useful to group them into a small number of categories e.g. selfish/generous, emotional/logical, open-minded/prejudiced etc. For each scene ask yourself what you learn about the society these people live in:

  - What values do the people of this world see as important?
  - Are there any important aspects of the society not represented in this film? What does this tell you about that world?
  - What is the attitude of the people in this sequence to outsiders?
  - What attitude have these people to the society they live in?
  - How do people in this sequence try to influence the other jurors?
- \* **Place:**

We have a very limited number of settings in this film: the street outside the courthouse, the lobby, the courtroom, the men's room and the jury room. The emphasis of the film is on the characters and the way they relate to each other in the increasing heat and discomfort of the jury room. The random movement of the camera in the second scene of the film, in the lobby, gives the impression that the action could be taking place in any courtroom anywhere in democratic society. So place exists mainly on a symbolic level.
- \* **Time:**

In the key moments you have chosen what indications are there of the period in which the action is set?

- \* **Repetition:**

A director may repeat actions, camera angles, music etc. for a number of reasons. What examples of repetition can you spot in the sequences you have chosen? What is the director's purpose in such repetition? What effect has it on the audience?
- \* **Imagery:**

How is the mise en scène - costume, camera, dialogue and editing used to get the world of the film across to us?  
How are we, the audience, positioned by the camerawork, lighting and sound to view the people of this world?  
Do aspects of the setting work on a symbolic level in this sequence?  
Do any of the props take on a symbolic role in this scene/  
How is the lighting used in this scene?

### HIGHER LEVEL - COMPARATIVE MODE: LITERARY GENRE

To re-read *12 Angry Men* in this mode you need to concentrate on:

- what kind of a film it is (its **genre**)
- how the film manages its **discourse**, i.e. how the director uses the cinematic codes to get the story across.

### GENRE

To begin with you should consider what **genre** the film represents. Is it a Western, a Thriller, a Comedy, a Crime Thriller, a Romance, etc.? Think of two or three other texts like this one and compare them under such headings as: story line, plot situations, characters, setting, closure (i.e. how the story ends - a happy-ever-after ending, an open ending etc.), narrative style (realism, romance, fantasy). How does *12 Angry Men* compare with the texts you have chosen? Typically courtroom dramas build up to a climax in which the opposing lawyers argue out the case. Is this film typical of the genre? What part of the legal process does Lumet choose to concentrate on?

### DISCOURSE

The cinematic codes have been summarised on *Page 29*. You should have plenty of details of the various aspects of mise en scène, camera, editing and sound in your Response Journal at this point.

- \* Now make your selection of five **key moments** - scenes or sequences that feature details of how *12 Angry Men* manages its discourse.

- \* Re-read the notes you made in your Response Journal for these scenes.
- \* Answer **all** the questions from **Stage One** relating to the cinematic codes in the **key moments**. Many of these questions refer to the discourse of film, to the cinematic codes.
- \* **Narrative Structure:**  
This film consists of a Prologue (the exterior and interior of the courthouse and the courtroom). The main action of the plot takes place in the jury room. The final movement is an Epilogue (the exterior of the courthouse). Ancient Greek drama followed such a structure and also maintained the unities of time, place and action. One series of action took place in one setting over a period of time that coincided with real time. This film comes very close to these ancient dramatic conventions. (Another Hollywood film that works like this is *High Noon*.) The action of this film moves through a series of ballots. The initial vote leaves Juror #8 alone against the other eleven. At forty five minutes the vote stands at three voting not guilty to nine voting guilty. After sixty minutes the vote is six for and six against. At eighty minutes the vote has stands at eight to four. At ninety minutes the count is nine to three. By the evening the tables are reversed and Juror #3 stands alone. Finally a unanimous verdict of not guilty is reached.
- \* **Narrative Point of View:**  
A story is told from a certain point of view. The narrative point of view used in this film, in general, is third person, objective. The camera stands outside the action, looking in at it, as it were. Are there any examples of a shift in the point of view in this sequence? How is the audience being positioned by this change? Are we being invited to favour certain characters over others? Are some characters being shown in a bad light?
- \* **Positioning of the Audience:**  
Another thing to be considered in this mode is the way the audience is positioned by the director to take a certain view of a character or what is going on in any particular scene. This positioning of the audience can be achieved by the camera, by the soundtrack or by other means e.g fast or slow editing. There are many questions in **Stage One** that refer to this aspect of the manipulation of the audience.
- \* **Mise en scène and Camera:**  
How are the characters presented in this sequence? What is the director's purpose in presenting them in this way? How is the camera used in this

sequence? Is there a significant use of lighting effects? Pay special attention to the imagery in the scenes you are re-reading. Can you come up with metaphorical readings of the sets and props in this sequence? (See *Pages 30/31*). Have any changes come over the setting in this sequence? Note how each character is presented as we see him/her for the last time.

- \* **Irony:**  
Irony has to do with appearance and reality. A plot might take an ironic twist and surprise us. We might know more about a situation than the characters involved in the action - dramatic irony. Note the references to irony you made in your response journal.
- \* **Repetition:**  
A director may repeat dialogue, action, camera angles, music etc. for a number of reasons. Look back at your Response Journal and make a note of any such examples of repetition in the **key moments** you have chosen. What affect has this repetition on the way we see the character or action involved? Is there a pattern in the repetition?
- \* **Closure:**  
There is a strong tendency to closure in the story-telling of our culture. All loose ends are tied up, as it were. Evil-doing is punished and order is restored to the world of the story. Is the ending of this film in accordance with this convention? Are the good rewarded, the evil punished? Has the film an open ending? Are the tensions raised in the course of this film resolved, closed off, before the end of the story? Is the ending hopeful or despairing? Does the ending show any aspect of the film in a new light? How does the ending relate to the opening of the film? Does the ending confirm or change the opinion you've formed of any of the characters? Is the ending the final detail in a pattern that has been developing in the course of the film?

## HIGHER LEVEL - COMPARATIVE MODE: GENERAL VISION AND VIEWPOINT

This mode can be summarised in the following way: How does the *Director* use the *Discourse* to position the *Audience* to take a particular *View* of certain *Values*, *Actions* and/or *Characters* encountered in the *Text*?

To re-read *12 Angry Men* in this mode you need to re-visit a number of **key moments** concentrating on three things: the director, the text and the audience. You need to examine the overall feeling this text leaves the audience with and how the director manages the **discourse**, i.e. how the director uses the cinematic codes, to inspire that feeling in the audience. To get the general vision and viewpoint you need to ask about the choices the director has made at different points in the film. What patterns have been set up? Are we, the audience, being invited to view different characters in different ways? What aspects of the world of the text have been chosen for special emphasis? What is the purpose behind these choices? What world-view is suggested by these choices? In this film Sidney Lumet has chosen one aspect of democratic society for special examination - the jury system. He sets out to test whether the legal system, which he presents at the start of the film as a massive institution of long standing, can operate properly in the hands of ordinary people.

### The Director

What you need to consider here is the general view of the director as it is implied in the text. What is the attitude of the director to the different characters in the story? How does he want the audience to view these people? Does the tone vary or is it consistent throughout the film? What purpose lies behind the particular selection of detail in any given sequence? Does any pattern emerge? Has the film an optimistic or pessimistic feel?

### The Text

To begin with you should consider what **genre** the film represents. This film is a courtroom drama. Typically this kind of film presents lawyers in court arguing out the case for the major part of the film. The emphasis in this film is put on the jury. The film is a character study of twelve men who are locked away for an afternoon to vote on the evidence that has been presented to them over the previous six days. Elaborate use of the camera is made to maintain the interest of the audience and add to the mounting tension as the afternoon progresses. Concentrate on the director's use of the discourse of film (*Page 29*) for the key moments you've chosen.

### The Audience:

Another thing to be considered in this mode is the way the audience is being positioned by the director to take a certain view of the characters, locations and action in any particular scene. This manipulation of the audience can be achieved by the camera or the soundtrack or by other means. The cinematic codes have been summarised on *Page 29*. You should have plenty of details of the way the director

uses the discourse - mise en scène, camera, editing and sound - in your Response Journal at this point. These cinematic codes should be examined to see what effect the director is trying to have on the audience in each of your key moments.

- \* Now make your selection of five **key moments**. Introductions and exits, opening and closing sequences will be important for this mode.
- \* Re-read the notes you made in your Response Journal for these sequences. Answer **all** the questions from **Stage One** relating to these **key moments**.
- \* **Narrative Point of View:**  
A story is told from a certain point of view. The narrative point of view used in this film, in general, is third person, objective. The camera stands outside the action, looking in at it, as it were. Are there any examples of a shift in the point of view in this sequence? How is the audience being positioned by this change? Are we being invited to favour certain characters over others? Are some characters being shown in a bad light?
- \* **Mise en Scène and Camera:**  
How are the characters and locations introduced and presented in this sequence? What is the director's purpose in presenting them in this way? How is the camera used in this sequence? Can you come up with metaphorical readings of the sets and props in this sequence? Have any changes come over the setting in this sequence? Note how each character is presented as we see him for the last time.
- \* **Repetition:**  
A director may repeat dialogue, actions, camera angles, music etc. for a number of reasons. What examples of repetition can you detect in this sequence? What is the director's purpose in such repetition? What effect has it on the audience?
- \* **Irony:**  
Irony has to do with appearance and reality. A plot might take an ironic twist and surprise us. We might know more about a situation than the

characters involved in the action - dramatic irony. What examples of irony can you find in this sequence? What effect has it on the audience? Is the ending the final detail in a pattern that has been developing in the course of the film?

\*

**Closure:**

This is a very important detail in trying to assess the overall vision and viewpoint. Has the film an open ending? Are the tensions raised in the course of this film resolved, closed off, before the end of the story? Is the ending hopeful or despairing? Does the ending show any aspect of the film in a new light? How does the ending relate to the opening of the film? Does the ending confirm or change the opinion you've formed of any of the characters? What feeling does this film leave you with regarding the demonstration of justice in democratic society?

**LANGUAGE AWARENESS**  
**A GLOSSARY OF FILM & CRITICAL TERMS**

Associations:	Other ideas that come to mind as we see, hear or think about a certain thing, e.g. we might <i>see</i> the colour green and <i>think</i> of 'Ireland'. (= Connotations)
Camera Angle:	The height of the camera in relation to the subject. It can be higher than, lower than or level with the subject.
Camerawork:	The technical codes associated with the movie camera, including Shot Distance, Camera Angle, Focus, Movement and Point of View.
Choreography:	A term used to cover the movement of the characters in a scene in relation to each other and to the camera, e.g. a person in the background might move into the foreground as s/he becomes more and more prominent in the action.
Close-up:	A shot showing only some of the features of the subject. In the case of a person, often the facial features.
Composition:	The way an action or scene is framed by the camera. Elements like Lighting, Position in the Frame, and Camerawork have to be considered. (= Framing)
Cross-cutting:	A sequence of action that moves between two or more scenes that are filmed independently of each other but appear on the screen alternately giving the impression of parallel action.
Cut:	One shot finishes and another appears immediately on the screen.
Dialogue:	The words spoken by the characters in a film. Strictly speaking the speech between <b>two</b> characters.
Director:	The 'author' of a film. The person with overall artistic responsibility for getting the film made.
Director of Photography:	The chief cameraman or cinematographer.

Dissolve:	The shot on-screen gets another superimposed on it and both images can be seen before the first begins to fade from view.
Dramatic Irony:	A situation that arises when the audience is positioned so that it has more information about the action than one or more of the characters.
Edit:	To splice a film together from all the shots that the director wants to use to get the story across.
Fade-in:	A scene appears gradually on the screen from complete blackness. The opposite of Fade-out.
Flashback:	Action from a time earlier than that of the main action is shown.
Focus:	The way the camera photographs the subject. Deep focus will have everything in the frame in focus. Shallow focus will concentrate the eye on a particular point of interest by leaving the rest of the frame blurred. Soft focus will give a luscious, romantic image. These effects are achieved by adjusting the camera lens.
Genre:	The French word for 'type' or 'kind'. In film studies we speak of the 'Gangster Genre', the 'Western Genre' etc.
High Angle:	The camera is pointed at a downward angle to the subject.
Leitmotif:	A term from Wagnerian opera. A musical phrase or tune that becomes associated with a character, place or issue which is repeated throughout a film in reference to them e.g. the 'shark' theme in <i>Jaws</i> , or the Harry Lime theme in <i>The Third Man</i> . See Music and Theme.
Long Shot:	A picture taken at a distance from the subject.
Low Angle:	The camera is pointed upwards at the subject.
Medium Shot:	A shot of the subject from a distance between close-up and long shot. In the case of a character it would show the subject from the knees up.

Metaphor:	A comparison is suggested. The attributes of one character, set, prop or action are referring symbolically to another.
Mise en Scène:	Whatever the camera catches on film. It includes Setting, Character, Lighting and Sound.
Montage:	A series of shots or stills in quick succession that usually give an impression of place or of time passing.
Narrative:	The way a film gets across the details of its story i.e. <b>characters</b> involved in <b>action</b> over a certain <b>time-span</b> in a particular <b>setting</b> .
Oblique Angle:	The camera is held so as to frame the scene off the horizontal. Doors, windows etc. look as if they are tilting off the vertical.
Pan:	A shot as the camera turns horizontally across a scene.
Plot:	The events of a film as they are ordered in a relationship of cause and effect by the screenwriter to involve the audience and maintain its interest.
Point of View:	The narrative view of the action of a film. It is usually 'third person' or 'objective'. When we are positioned by the camera so that we can get into the thoughts of a character the term used is 'subjective' or 'first person' point of view.
Props:	Items used on the set by the characters apart from costumes.
Reversal:	A feature of the plot of a film, when the fortunes of a character change dramatically for the better or the worse.
Reverse Shot:	See Shot/reverse shot.
Scene:	A series of shots that form a unit in time or action.
Screenplay:	The film as written by the scriptwriter. It includes the stage directions, action and dialogue.
Sequence:	A series of scenes that are united in subject matter or action.



Setting:	(i) The period in which a film's action occurs. (Time). (ii) The physical environment in which a film's action is set <b>and</b> the props handled by the characters. (Place).
Shot Distance:	The distance between the camera and the subject in a shot. The subject can be photographed in <b>Close-up</b> , <b>Medium</b> , or <b>Long Shot</b> .
Shot Length:	In editing, the length of time an editor gives to a shot before cutting away from it. Quick cutting may build up a sense of excitement. Slow cutting or long takes may give a sense of serenity.
Shot/reverse shot:	The camera shows a scene from one point of view and then looks back 180°, for instance to film two people in conversation facing each other.
Soundtrack:	The audio recorded track of a film that includes dialogue, musical score, voices from television, radio etc. and sound effects.
Story Board:	A series of drawings and captions, like a comic book, made up in the planning stages to show camera set-ups and action.
Symbol:	Anything that can stand for something else, e.g. the musical theme may stand for a character who may be on or off the screen; a sword may signify 'violence'.
Theme:	(i) An issue dealt with in a text. (ii) A recurring musical motif (pattern) associated with a character, setting or idea. See <b>Leitmotif</b> .
Tracking Shot:	The camera is mounted on tracks and moves forwards, backwards or sideways to follow the action. It also refers to <b>Dolly Shots</b> and <b>Hand-held</b> shots.
Voice-over:	The voice of a narrator heard over the action.
Zoom:	A shift in the lens that appears to bring the camera nearer to the subject or away from it.