

## 12 Angry men and the issues of Death Penalty

*L'art du débat (axe 1, thème 3)/ l'expression de ses sentiments (axe 2, thème 2)*

“Criminals do not die by the hands of the law. They die by the hands of other men.”  
— George Bernard Shaw, *Man and Superman*

“The death penalty is not about whether people deserve to die for the crimes they commit. The real question of capital punishment in this country is, Do we deserve to kill?” — Bryan Stevenson, *Just Mercy: A Story of Justice and Redemption*

	What are the issues tackled by Death Penalties?
At the end of the Unit, I will	<ul style="list-style-type: none"> <li>- have seen one of the mandatory movies of your class</li> <li>- know more about the legal system in the USA</li> <li>- learn about the Death Penalty in the Usa</li> </ul>
What vocabulary will I need ?	<ul style="list-style-type: none"> <li>- court</li> <li>- camera shot</li> <li>- trial in the USA</li> </ul>
What grammatical structure will I need ?	<ul style="list-style-type: none"> <li>- expressing opinion</li> <li>- supposition</li> </ul>
What documents will be used ?	<p><b>1- Statistics</b></p> <p>1a – the 13<sup>th</sup> Amendement</p> <p>1b- Awaiting Death row – source 2016, <a href="https://www.prisonpolicy.org/blog/2016/08/15/cjrace/">prisonpolicy.org</a> <a href="https://www.prisonpolicy.org/blog/2016/08/15/cjrace/">https://www.prisonpolicy.org/blog/2016/08/15/cjrace/</a></p> <p>1c- death penalty information centre 2021 Year Report <a href="https://worldcoalition.org/wpcontent/uploads/2022/01/DPI-C-report-2021.jpg">https://worldcoalition.org/wpcontent/uploads/2022/01/DPI-C-report-2021.jpg</a></p> <p>1d- Death Row and Innocence <a href="https://deathpenaltyinfo.org/policy-issues/innocence">https://deathpenaltyinfo.org/policy-issues/innocence</a></p> <p><b>2- Blind Justice</b> : knowing more about Lady Justice</p> <p><b>3- How does the U.S. Court system work?</b></p> <p>3a- Supreme court explained: Video 1- <a href="#">The United States Supreme Court Explained In 2 Minutes - YouTube</a></p> <p>Video 2 <a href="https://www.youtube.com/watch?v=E9yIFthKSkY">https://www.youtube.com/watch?v=E9yIFthKSkY</a></p> <p>3b- jury’s role video 1 : <a href="#">Knowledge Seminar - Jury Service Overview - YouTube</a> video 2: <a href="#">The jury's role in a court trial - The Law in Your Life (by Éducaloi) - YouTube</a></p> <p>3c- Racial issues: Video 1- <a href="#">Race and the Jury - YouTube</a> <b>:Video 2 <a href="#">Ohio Innocence Project Founder Mark Godsey – YouTube</a></b></p>

	<p>3d- recap CO noté, en classe</p> <p><b>4- Getting Ready</b>            4a- movie posters            4b- Movie trailer            4c- Who is who            4d- Films vocabulary</p> <p><b>5- 12 angry men – working sheet</b>            5a- Juror ID            5b- the Pyramide of debate            5c- Best quotes            5d- Best acting / staging            5c- the symbols and their meanings            5d- Issues tackled by the movies</p>
What will I learn about ?	<p>- how the debate of Death Penalty is deep and complex            - the complexity of movie directing</p>
Final Task	<p>You and your colleague will need to choose the best jury to defend your case.</p>

**Instructions for your Final Task :**

- 1- You will be given your role (prosecutor or lawyer) randomly
- 2- You will be given a partner randomly
- 3- Your case and jury members will be given randomly
- 4- You will have 30 minutes to choose and select the order of your jury and explain your reasons
- 5- You will have 20 minutes at most to reach an agreement with the defendant / prosecutor team.
- 6- The four of you will need to introduce us to your choice (your teacher being therefore called “Your Honor”) and justify it in front of the public.
- 7- Your teacher will listen to all the groups randomly during the selection of the jury and grade your work during this group session.

Summary :

In the overheated jury room of the [New York County Courthouse](#), a jury prepares to deliberate the case of an 18-year-old impoverished youth accused of stabbing his abusive father to death. The judge instructs them that if there is any [reasonable](#)

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**doubt**, the jurors are to return a verdict of not guilty; if found guilty, the defendant will receive a mandatory death sentence via the **electric chair**. The verdict must be unanimous.

At first, the case seems clear. A neighbor testified to witnessing the defendant stab his father from her window, through the windows of a passing **elevated train**. Another neighbor testified that he heard the defendant threaten to kill his father, and the father's body hitting the ground; then, as he ran to his door, saw the defendant running down the stairs. The boy has a violent past; he had recently purchased a **switchblade** of the same type that was found, wiped of fingerprints, at the murder scene, but claimed he lost it.

In a preliminary vote, all jurors vote "guilty" except Juror 8, who believes that there should be some discussion before the verdict is made. He says he cannot vote "guilty" because reasonable doubt exists. With his arguments seemingly failing to convince any of the other jurors, Juror 8 suggests a secret ballot, from which he will abstain; if all the other jurors still vote guilty, he will acquiesce. The ballot reveals one "not guilty" vote. Juror 9 reveals that he changed his vote; he respects Juror 8's motives, and agrees that there should be more discussion.

Juror 8 argues that the noise of the passing train would have obscured everything the second witness claimed to have overheard. Juror 5 changes his vote, as does Juror 11.

Jurors 5, 6, and 8 further question the second witness's story. After looking at a diagram of the witness's apartment and conducting an experiment, the jurors determine that it is impossible the disabled witness could have made it to the door in time. Juror 3, infuriated, argues with and tries to attack Juror 8. Jurors 2 and 6 change their votes; the jury is now evenly split.

Juror 4 doubts the defendant's alibi based on the boy's inability to recall specific details. Juror 8 tests Juror 4's own memory to make a point. Jurors 2 and 5 point out the unlikelihood the boy made a stab wound angled downwards, as he was shorter than his father.

Juror 7 changes his vote out of impatience rather than conviction, angering Juror 11. After another vote, Jurors 12 and 1 also change sides, leaving only three "guilty" votes.

Juror 10 goes on a bigoted rant, causing Juror 4 to forbid him to speak for the remainder of the deliberation. When Juror 4 is pressed as to why he still maintains a guilty vote, he declares that the woman who saw the killing from across the street stands as solid evidence. Juror 12 reverts to a guilty vote.

After watching Juror 4 remove his glasses and rub the impressions they made on his nose, Juror 9 realizes that the first witness was constantly rubbing similar impressions on her own nose, indicating that she also was a habitual glasses wearer. He observes she also always dressed up in clothes befitting a younger woman, hence not wearing the glasses in court. Juror 8 remarks that the witness, who was trying to sleep when she saw the killing, would not have had glasses on or the time to put them on, making her story questionable. Jurors 12, 10 and 4 all change their vote, leaving Juror 3 as the sole dissenter.

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Juror 3 vehemently and desperately tries to convince the others, until he finally reveals it's his strained relationship with his own son that makes him wish the defendant guilty. He breaks down in tears and changes his vote to "not guilty". As the others leave, Juror 8 graciously helps Juror 3 with his coat. The defendant is acquitted off-screen, and the jurors leave the courthouse. Jurors 8 and 9 stop to learn each other's real names (Davis and McCardle), before parting.

1a – the 13<sup>th</sup> Amendement

1b- Awaiting Death row – source 2016, prisonpolice.org

<https://www.prisonpolicy.org/blog/2016/08/15/cjrace/>

faire faire réagir au document

1c- death penalty information centre 2021 Year Report – image

<https://worldcoalition.org/wp-content/uploads/2022/01/DPIC-report-2021.jpg>

1d- Death Row and Innocence

<https://deathpenaltyinfo.org/policy-issues/innocence>

prendre connaissance des documents et faire faire réfléchir à la peine de mort aux USA + pb raciaux entre emprisonnement facilité et execution.

Avant le film : retour sur amendement de la constitution – signification + revenir sur les pb raciaux (conseillés the 13th Amendment sur netflix / youtube)

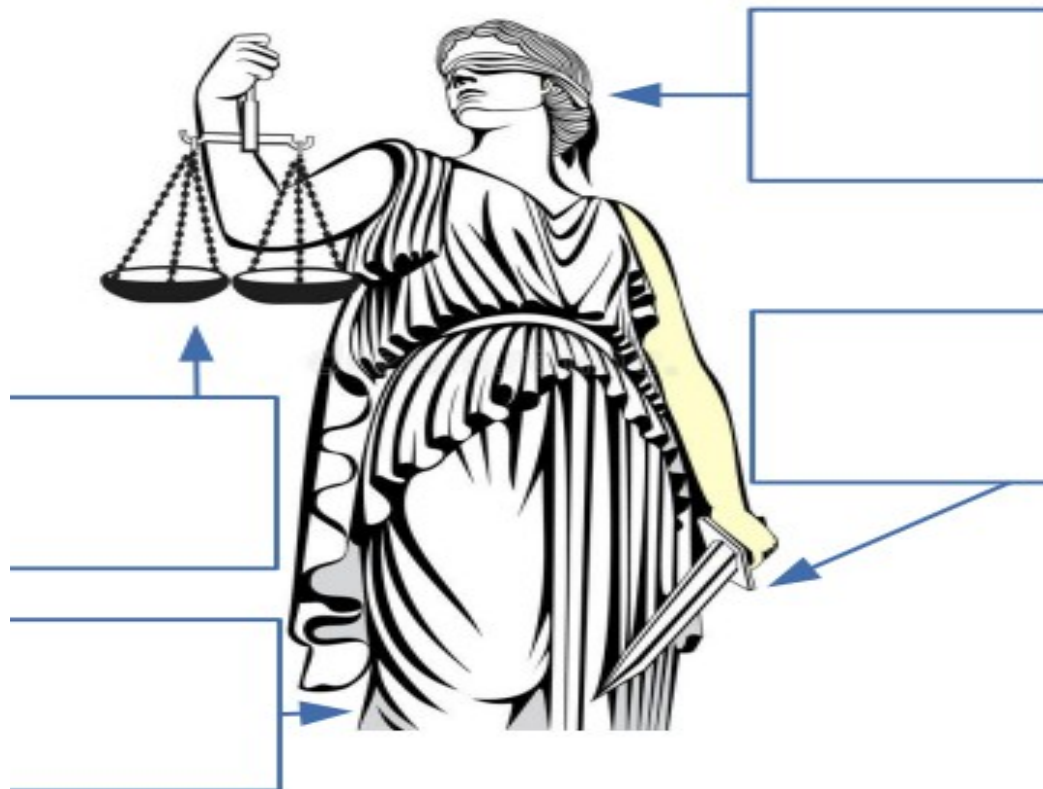
2- Travail de vocabulaire autour de la justice (texte + image blind justice) -cf pdf

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**Symbolism of Lady Justice.**

Read the text and then label the picture with the names of the accessories and what they represent. Use the following words or expressions :

*scales / impartiality and neutrality / sword / rationality and facts / toga / power and authority / knowledge and democracy / blindfold*



Symbolism of Lady Justice Brent T. Edwards, December 2018 Adapted from : [www.theclassroom.com](http://www.theclassroom.com)

Lady Justice is a common sight on courthouses and legal institutions. There is regional variation on her precise depiction but certain fundamentals are constant to the statues and other images: She carries a sword, scales for weighing, and usually (though not always) wears a blindfold. She is garbed in a Greco-Roman toga or tunica. Images of her can be found across the world.

**History of Lady Justice** The concept of a goddess of justice is old indeed, dating to ancient Egyptian and Greek times. The Egyptians had Ma'at, who carried both a sword and the Feather of Truth. The Greeks had the goddess Themis, who stood for law, order and justice.

The Roman goddess of justice, Justitia, is the most direct inspiration, since she carried the sword, scales and blindfold we are familiar with today, and could often be found depicted outside legal institutions.

**The Scales of Justice** The scales of justice date back to Egyptian times, where the god Anubis used a set of scales to weigh a deceased person's soul against the Feather of Truth. The modern interpretation filters through the Enlightenment's focus

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on reason, as Lady Justice weighs the factors of a case to render a verdict. The scales imply a mechanistic, rational process; too much weight (evidence) on one side will cause the scales to tilt in favor of innocence or guilt.

**Lady Justice's Sword** Lady Justice often carries a sword in one hand. The sword is a historical symbol of authority, wielded by kings, emperors and generals. It is therefore one of the earliest symbols for justice, as the power of a monarch could be delivered with a stroke of the sword. Lady Justice's sword advances the concept that justice can be swift and final.

**Concept of Blind Justice** The blindfold she wears symbolizes the philosophy that justice should be rendered "without passion or prejudice." Considering only the facts on her scale, Lady Justice does not let emotional impressions of the accused enter into the implicit equation. All are fair before the facts of the case and the judgment of Justice. Not all depictions of Lady Justice feature the blindfold, however.

**Other Noteworthy Features** Lady Justice wears the garments of classic Greece and Rome. This owes to her origins as an interpretation of Justitia. Such garments also represent civilization and philosophy. Lady Justice Today Though the exact details of her appearance may vary, Lady Justice is still a popular and wellunderstood cultural figure.

In addition to the statues and images that display her in front of civil institutions, Lady Justice is commonly depicted in art – particularly art with political messages, such as political cartoons or modern protest art.

### 3- How does the U.S. Court system work?

⇒ Donner une video par groupe à regarder avec le titre puis partage entre groupe => les 6 vidéos doivent être expliqués à l'ensemble des élèves. Recap ensemble puis CO en commun sur Ohio innocence project (OIP)

⇒

-Supreme court explained:

1- [The United States Supreme Court Explained In 2 Minutes - YouTube](#)

2- <https://www.youtube.com/watch?v=E9yIFthKSkY>

- jury's role

3- [Knowledge Seminar - Jury Service Overview - YouTube](#)

4- [The jury's role in a court trial - The Law in Your Life \(by Éducaloi\) - YouTube](#)

- les pb

5- [Race and the Jury - YouTube](#) (limite du process : pb jury)

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6- [Ohio Innocence Project Founder Mark Godsey - YouTube](#)

7- CO commune à faire après avoir fait l'étude du doc: [Thanks to the Ohio Innocence Project, a convicted rapist cleared by DNA evidence gets a new trial - YouTube](#)

3- travail sur les affiches du film => supposition + trailer

distribuer les dossiers de poster et chaque groupe doit venir en présenter un (son préféré) : l'ensemble doit être présenté dans la classe in fine.

Comparaison avec le trailer

4- travail de vocabulaire et d'anticipation sur le film : poster + movie trailer

5- distribution des fiches de travail : faire photocopie sur un seul verso, si possible en couleur pour la pyramide des débats.

Prévoir au minimum 2 groupes de 12 pour qu'ils puissent in fine tous travailler ensemble '(possibilité de faire du travail différencié avec les jurés moins impliqués)

Les élèves s'approprient les documents et écoutent les consignes :

focus on your juror and give as many information as possible about him.

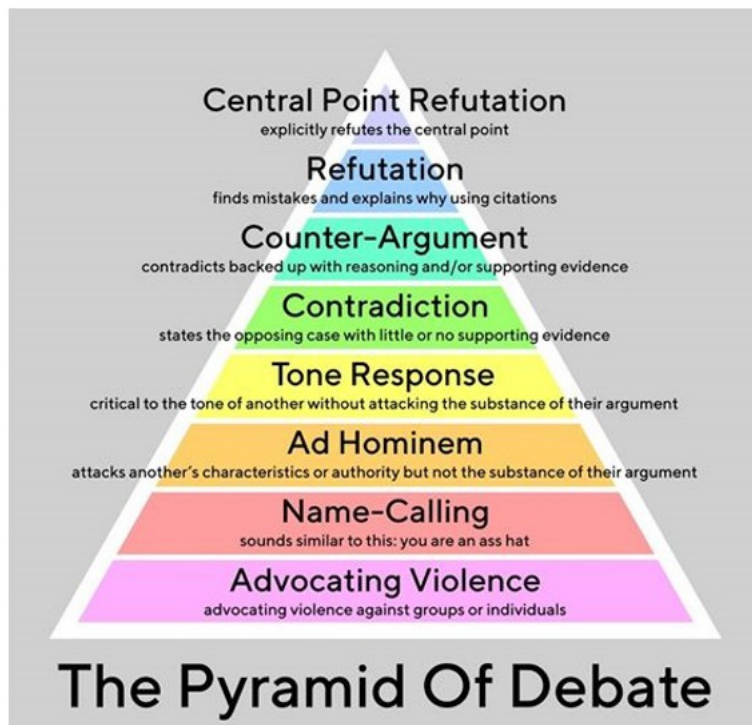
Fill in the other part of the worksheet if you find any elements relevant. Try to get as many as possible.

Regarder le film dans son intégrité puis échange de notes sur eux

Travail sur les quotes et les moments clés du film.

Conclure sur la pyramide en reprenant les éléments du film : chronologie des événements, preuves et issues du film

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A) Look at this pyramid of debate. Select 2 or 3 points, illustrate them with examples (scenes) from the movie and analyze the effectiveness of the arguments.

B) Choose a quote that you found meaningful in the movie and comment on it. (≈ 100 words)

*Here are some examples (but you can choose any quote from the movie!):*

*"It's not easy for me to ... send a boy off to die without talking about it first."* — Juror 8

*"Children from slum backgrounds are potential menaces to society."* — Juror 4

*"I have always thought ... in this country a man was entitled to have unpopular opinions."* — Juror 11

*"I'm sick and tired of facts. You can twist 'em any way you like."* — Juror 10

*"To say ... a man is capable of murder does not mean ... he has committed murder."* — Juror 11

C) What symbols and motives stand out in this film? Find at least 1 and explain its meaning.

Symbols:

- **The knife:** The knife used in the murder represents many things. On its own, a knife is both a weapon and a tool—everything depends on how it is used. In the play, the knife is used by the prosecution and by the jurors in different ways. First of all, it is a switchblade knife. In the 1950s, switchblades were viewed as the weapons of juvenile delinquents and "bad" kids from street gangs. This is the exact image the prosecution paints of the defendant, and some of the jurors are ready to believe it.

Second, the knife represents the way evidence can be interpreted in different ways. According to the prosecution, it is strong proof of the defendant's involvement, because the murder weapon is identical to a knife he had purchased. Yet Juror 8 buys the same type of knife easily in a pawnshop in the defendant's neighborhood. Juror 8's knife is so similar to the murder weapon that jurors actually mix the two up.

Third, the knife represents why it matters to have a jury of one's peers. Many of the jurors are middle-class or upper-class white men who have no experience of life in a rough neighborhood. They do not question the prosecution's explanation of how the knife was used in the crime. Juror 5, who has lived in a "slum," as he calls it, finds fault with the prosecution's explanation. Juror 5's demonstration of how a switchblade would most likely be used helps to convince other jurors to vote not guilty.

Finally, the knife seems to represent Juror 8's determination to look closely at the evidence. Juror 8 is well-intentioned but may be a little too involved in the case. Jurors are not supposed to be reenacting elements of the crime in the jury room, much less going to the neighborhood where the murder took place and committing their own minor crimes (buying a switchblade was illegal). At the end of the play, Juror 8 looks back at the knife in the table and leaves it there. He only bought it to prove a point during the deliberations. Its purpose has been served. The image remains with the audience, however, a powerful reminder of the importance of questioning "evidence" and doing one's duty.

- **The weather:** Although the entire play takes place indoors, the weather symbolizes the tension between the characters. In the first act, the weather is hot and the jurors cannot figure out how to work the fan. This situation emphasizes their discomfort and frustration with the entire jury experience. In Act 2, a storm is building outside and inside. Juror 3 has tried to attack Juror 8 only a few moments before, and the jury is deadlocked. It is unclear how they will resolve the situation. The storm begins, which releases some tension, but there is still the rain and wind outside. The tension inside the jury room likewise continues until the very end of the play, when all the jurors agree to vote not guilty. The last line of the script says, "The rain has stopped." With the tension resolved in the jury room, the weather outside also calms down.

Motives:

- **The human body** (*réponse tirée du guide de Collège au Cinéma en français*): Réduire le film de Sidney Lumet – et le texte de Reginald Rose – à un brillant exercice rhétorique serait

pourtant très restrictif. Les jurés convoqués se retrouvent vite contrariés par la tournure que prend la délibération, qui semblait pourtant écrite d'avance. Comme la séquence inaugurale du film le laissait entendre [cf. Séquence, p. 12], les corps vont rapidement faire irruption et prendre la parole. parole, fût-elle celle qui fait loi, est d'abord ici celle qui surgit lorsqu'on laisse le corps s'affirmer et s'exprimer. Et sa langue est rageuse, violente, pulsionnelle avec, pour parangon de cette expression, le juré n° 3 interprété par Lee J. Cobb. Ce dernier, qui restera campé sur ses positions jusqu'à l'ultime instant, est un homme qui laisse entendre, à travers l'exemple de son fils, que l'individu ne s'affirme qu'au travers de la domination physique. C'est d'ailleurs autour de cette question, ainsi qu'il l'expose à la dérobée, qu'il en est venu à perdre de vue son fils, laissant visiblement à cet endroit une blessure à vif. Alors qu'il affirme n'être intéressé que par les faits, on perçoit rapidement qu'il en mû par une autre force qui transpire à coups de cris et de coups. Incapable de tenir en place et agissant parfois à la limite de l'irréparable, il est impuissant à rester sur le terrain du débat d'idées. C'est ce comportement pulsionnel, où le corps est aux commandes, qui lui fera préférer mot pour mot, et ce bien malgré lui, les paroles qui constituaient selon lui la preuve faisant de l'accusé un assassin.

Il n'est évidemment pas insignifiant que sa rage ne soit presque exclusivement dirigée que contre le juré n° 8. Contrairement à lui, le personnage interprété par Henry Fonda semble en effet totalement étranger dans cette affaire à toute forme de projection et d'implication intime, bien qu'il prête son corps aux reconstitutions, l'expose aux coups de poings et de couteau. Impassible, il semble se muer en écran de projection notamment pour un père qui, face et à travers lui, cherche à régler ses comptes avec l'adolescent qui lui a jadis tenu tête (et qui, pour compléter ce jeu de miroir, s'est aussi incarné dans la figure du jeune accusé).

Au regard de ces considérations, le cas du juré n° 4, interprété par E.G. Marshall, est intéressant à détailler. Courtier en bourse, il est froid, droit, sûr de lui et incisif dans ses prises de position. Imperturbable, il laisse à penser que le monde extérieur n'a aucune prise sur lui. Ainsi, alors que l'ensemble des jurés a fait tomber la veste pour tenter de se soustraire à la chaleur étouffante, il garde son costume impeccablement mis d'un bout à l'autre du film et répond par la négative lorsqu'on lui demande s'il lui arrive jamais de transpirer. En serré dans ce complet-veston faisant office d'armure, il semble presque ne pas avoir de corps et en cela, peut être considéré comme l'exact reflet du personnage d'Henry Fonda. Restant stoïquement imperméable aux diverses démonstrations mettant en doute les témoignages portés contre l'accusé, il demeure presque impavide, même lorsque c'est sa propre mémoire qui est prise à défaut. Mais l'armure est fissurée, une goutte de sueur perle à présent sur son front. Et c'est suite à un nouvel assaut qu'il se laissera finalement gagner par le doute : en retirant un instant ses lunettes pour reposer ses yeux fatigués, le juré n° 4 s'expose. Il laisse paraître les marques que le port des lunettes imprime sur son nez et donne ainsi, à la dérobée, une des dernières clés du drame. Privé un instant des verres qui lui faisaient jusqu'ici croire à l'acuité de son regard, ramené soudainement à l'imperfection de son propre corps, l'homme voit ses certitudes vaciller.

Dans *Douze hommes en colère*, si Lumet filme des corps, il filme aussi et surtout des visages. Ces derniers, démultipliés par le nombre de personnages en jeu, peuplent le film jusqu'à saturation. Souvent saisis en gros plan, ils y jouent un rôle spécifique. Au cinéma, le gros plan du visage renvoie à l'expérience du miroir. Voir un personnage en gros plan à l'écran, c'est s'y

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contempler soi-même. Dans cette mesure, le gros plan est la porte d'entrée qui nous permet de pénétrer dans la fiction. Grâce à lui, nous nous identifions aux personnages et nous partageons ses actions et ses émotions. Le gros plan au cinéma, c'est la possibilité de l'empathie. Détailler le visage des jurés en gros plan, c'est donner, à travers la mise à nu qu'il manifeste – exposition, fragilité du visage –, la possibilité au spectateur de saisir l'humanité de chacun d'entre eux, par-delà les opinions exprimées et les émotions qui les marquent parfois jusqu'à la défiguration. S'en approcher, comme c'est le cas lors des tours de vote notamment, c'est rendre visible le mouvement de la pensée qui saisit soudain le « *supposez que ce soit vous l'accusé* » que le juré n° 8 lance au juré n° 6 lors de leur aparté aux toilettes. Le gros plan qui clôt la séquence d'ouverture est à ce titre d'une importance capitale : adressé aussi bien aux jurés qu'aux spectateurs, il met la personne humaine au centre du débat, en tant que corps et non en tant qu'abstraction ou entité juridique, comme ce sera le cas dans la suite du film.

Le parcours du juré n° 4 est emblématique en cela du cinéma de Sidney Lumet. Chez lui, la justice et la loi n'existent pas abstraitement, elles ne sont pas de simples idées. Elles s'appliquent aux hommes et sont exécutées par les hommes. Et si Lumet a été un extraordinaire directeur d'acteur – *Douze hommes en colère* en est un exemple éclatant –, c'est aussi de par cette vision de l'homme et de sa place. Dans son cinéma, les grands principes n'existent qu'incarnés, au risque de ne reposer souvent que sur une humanité pulsionnelle et vacillante, prêtant le flanc aux préjugés et aux préconçus. La justice n'a la perfection des idées que comme simple horizon, celui-là même qui, à chaque pas en sa direction, s'éloigne d'autant. Toujours insatisfaisante, elle doit accepter chemin faisant l'embarrassant compagnonnage du doute et de l'imperfection.

Justice

Doubt

One against many

Class ( Juror 4#5#7)

Father/son relationships

Anonymity

prejudice

D) Choose one of the following themes tackled in the film and write an essay about it, based on your study of the film, your research and personal knowledge. (≈ 150-200 words)

**Reasonable doubt – responsibility/duty – anger – Us versus Them**

*Pistes de correction tirées du guide Course Hero à propos du livre de Reginald Rose.*

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### **Reasonable Doubt**

The idea of reasonable doubt is central to the American jury system, and Reginald Rose makes it the primary theme of the play. In a trial, if a juror has a reasonable doubt of the defendant's guilt, the juror should vote not guilty. All of Juror 8's actions throughout the play are based on the premise of reasonable doubt. He is not sure that the defendant is innocent—he freely admits it multiple times. But he has doubts about the defendant's guilt and therefore he refuses to vote for a guilty verdict. As the play goes on, other jurors also begin to have doubts.

Rose presents certainty as a problem. Not one juror ever claims to be certain the defendant is innocent, though some of the jurors insist that they are certain he is guilty. In fact, the jurors can never know for sure. Some of them may doubt they did the right thing by voting not guilty. Rose accepts this doubt. To him, the doubt is a good thing, a crucial element of a functioning judiciary—a system that accepts a certain amount of not knowing and gives the benefit of the doubt to avoid executing an innocent man, which is what Juror 8 fears most of all. As Juror 8 says, "We may be wrong ... But we have a reasonable doubt, and this is a safeguard that has enormous value in our system."

Early in the play, the jurors voting guilty appear to have the majority of the evidence on their side. However, much of that evidence is a matter of interpretation. The question of accuracy comes up repeatedly. Did the old man say he got to the door in 15 seconds or 20 seconds? Some jurors insist it does not matter. Others say that it does, if it could mean the defendant is executed. Every piece of evidence is examined and reinterpreted in the jury room. It is disturbing to think the defense lawyer could miss so many of these errors or to think that the prosecution would not verify the accuracy of its witnesses. Rose also raises the question of how truthful eyewitnesses are. Both eyewitnesses make statements that might charitably be described as "inaccurate." The jurors never accuse the eyewitnesses of lying, though that seems like a possible interpretation.

### **Responsibility in a Democracy**

In a democracy, everyone has certain responsibilities to fulfill. The first moments of the play involve the Judge and the Guard speaking to the jurors about their responsibility. This is an important theme in Rose's mind. Rose was inspired to write *Twelve Angry Men* after serving on a jury himself. He wanted to write about the immense responsibility jury members share.

Juror 8 is the first to speak up on this, but Juror 11 also brings it up repeatedly. As an immigrant, Juror 11 has a different perspective than the other jurors. He appreciates the values of the American judicial system, and he knows that such a system depends upon the jurors fulfilling their responsibility. Juror 8 asks for more time so that he can feel confident they are in fact doing so and are carefully considering the evidence. Rose

does not suggest that all the other jurors are dismissing their responsibility, but a few of the jurors are clearly just passing the time until they can get back to their regular lives, and the dismantling of the prosecution's case highlights the importance of taking the time to thoroughly examine the evidence they were presented. Rose wants the audience to appreciate that a democracy depends on everyone doing their part, just as Juror 8 and Juror 11 do.

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### **Us versus Them**

The "us versus them" theme is prominent throughout the play. This shows up in multiple ways. It is most obvious in the shifting dynamics of the jurors as their votes shift—from 11–1, 10–2, 9–3 (nine guilty, three not guilty), then 6–6, then 9–3 the other way (nine not guilty, three guilty), and finally with only one remaining guilty vote. The jurors have private conversations and offer support to each other based on which side they are on at a given point in time.

"Us versus them" is also present in Juror 10's racism, targeted as it is at "them" and "those people." In fact, it does not matter which ethnic group the defendant belongs to; what matters is that it is a group of people who feel threatening to Juror 10 because they are "different."

Rose also pits the "working men" against the corporate/professionals and the less educated against the educated, reminding the audience that even within a group of 12 people of the same gender and race, there can be vast differences. In the play, the corporate/professional types, who are largely also the ones who would have attended college, are generally easier to talk to, more rational, and more judicious jury members than the less educated, "working man" types. Rose does not suggest that financial success makes a difference: Juror 3 and Juror 10, two of his most distinct "working man" types, both own their own businesses. However, the businesses (a messenger service and a chain of garages) do not require college or professional training, so Jurors 3 and 10 still classify themselves as "working men." Interestingly, this difference is not brought up often by the more educated jurors, but is repeatedly cited by the less educated, in the "I'm just a working man" sense.

### **Anger**

Anger is a primary theme of the play. The title emphasizes that all 12 jurors are angry, although some of them demonstrate their anger differently than others. Juror 3 and Juror 10 are the angriest and most threatening characters. Juror 10 is arguably the most despicable, driven solely by his racism. Juror 3's anger is personal, aimed at his son, but it spills over into his arguments about the trial. Other jurors also get angry when their personal lives are involved, as Juror 5 does when other jurors criticize those from "slum" neighborhoods like his. Juror 3 comes closest to physical violence during the play, but other jurors also express a desire to fight at various times. The defendant's anger is also important. He allegedly shouts at his father in anger, and the prosecution argued that anger was his primary motive for killing his father. Juror 8 suggests that the defendant has reason to be angry, considering the difficult life he has led in his first 16 years. Juror 3, however, views the defendant's anger as unjustified and problematic.

Activité orales au choix après avoir visionner le film :

### **Travail de rédaction écrite:**

**1- Put yourself in the young man's shoes and tell the story from his point of view as he walks out of the courthouse, free.**

**2. Be the young man's defence attorney and be a good one. Defend his case as if your own life was at stake.**

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### **3- imagine the interview of Sidney Lumet after the 3 Nominations for the Oscar**

**Puis**

**Activité écrite: écrire la critique du film avec son regard à la sortie ou son regard en 2022**

TF – You and your colleague will need to choose the best jury to defend your case.

- 8- You will be given your role (prosecutor or lawyer) randomly
- 9- You will be given a partner randomly
- 10- Your case and Jury will be given randomly
- 11- You will have 30 minutes to choose and select the order of your jury and explain your reasons
- 12- You will have 20 minutes at most to reach an agreement with the defendant / prosecutor team.

passage par groupes de 2 : choix d’un cas connus de crime ou reprendre simplement le cas proposés et constitution du jury par les avocats de la défense et les prosecutors

15 fiches de jury sous les yeux à chaque fois, doivent se mettre d’accord pour en choisir 8 ensemble en débattant à chaque fois

Faire faire les groupes au hasard, 2 par 2, leur donner une fiche de 15 jury et leur donner 15 minutes pour les classer de 1 à 15

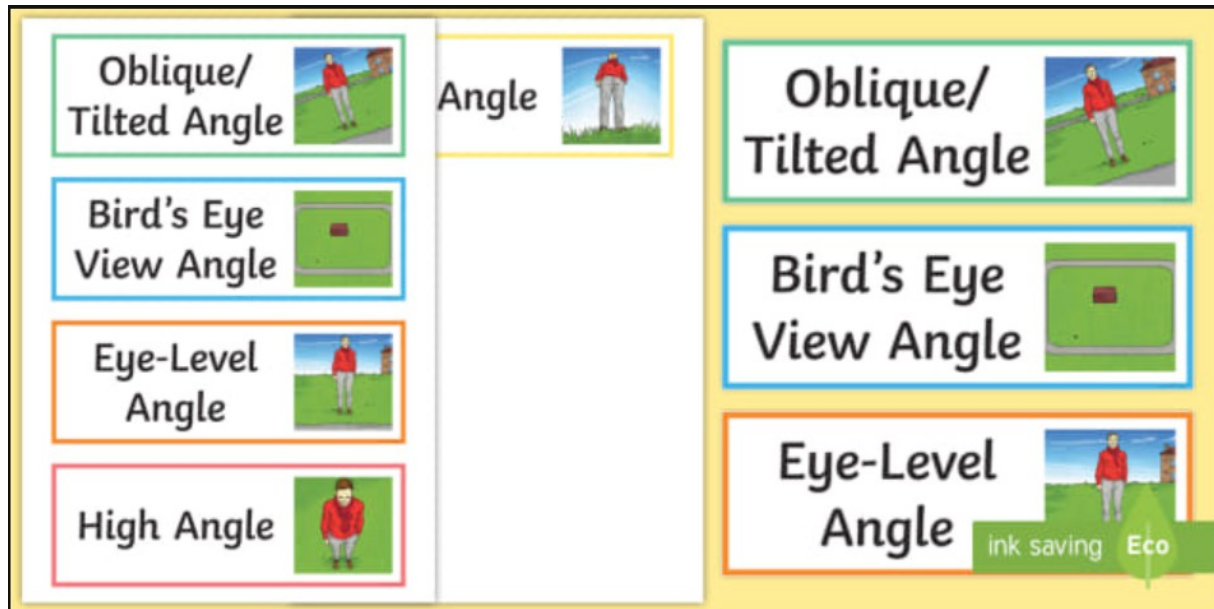
Puis les confronter sur le même groupe.

Possibilité pour un élève de faire le juge à chaque passage pour aider au choix

Vidéo projeter à chaque fois les listes de personnes et faire faire justifier ces choix.

**Notes individuelles**





FILM LAB

Camera shot angles

Types of shots	Camera workings	Possible effects
Eye-level shot	The camera points straight ahead at about the <b>same level</b> as the subject's face.	<ul style="list-style-type: none"> <li>– Gives a sense of <b>neutrality</b> and <b>objectivity</b>.</li> <li>– The audience is encouraged to make their <b>own opinions</b> on the subject.</li> </ul>
Low-angle shot	The camera captures the scene or subject <b>from below</b> . We are looking up at the subject.	<ul style="list-style-type: none"> <li>– Can create a sense of <b>suspense</b>.</li> <li>– The subject may look <b>powerful, dominant</b> or <b>awe-inspiring</b>.</li> </ul>
High-angle shot	The camera points down at the scene or subject <b>from above</b> . We are looking down at the subject.	<ul style="list-style-type: none"> <li>– The importance of the <b>environment</b> is increased.</li> <li>– The subject may look <b>powerless</b> or <b>weak</b>.</li> </ul>
Side view	The subject is filmed <b>from the side</b> .	– Gives the impression of seeing things from an <b>observer's point of view</b> .
Over-the-shoulder shot	The scene or subject is filmed from <b>over the shoulder and head</b> of a character.	– Gives the <b>perspective of one particular character</b> .

● Identify the types of angle shots in these stills.



GOING FURTHER

You can find more details about camera shot angles in this online video.



a. ....

b. ....

## FILMS (vocabulary)

1) Label the photos with the words given below. 6 words you don't need.

action film / romantic comedy / thriller / documentary film / animated film / horror film / war film / musical / western / science fiction film / comedy / historical drama / disaster film /



1



2



3



4



5



6



7

2) Read the sentences. What types of film are the people talking about? Choose the words from Ex.1)

1. My wife and I love films about the Wild West, especially ones with cowboys and Indians. \_\_\_\_\_
2. My younger sister enjoys watching films about wild animals. \_\_\_\_\_
3. I like films about the future, aliens from space or space travel. \_\_\_\_\_
4. My brother likes watching these films because they are fast and exciting. \_\_\_\_\_
5. This is a very funny film with lots of laughs and the ending was hilarious! \_\_\_\_\_
6. My grandparents enjoy watching films about life in the seventeenth century. \_\_\_\_\_
7. It was probably the scariest ghost story I've ever seen. \_\_\_\_\_

3) Match the words to the definitions.

- |                                       |                 |
|---------------------------------------|-----------------|
| 1. Frightening.                       | A. gripping     |
| 2. Funny and interesting.             | B. slow         |
| 3. Very exciting.                     | C. predictable  |
| 4. Not surprising.                    | D. moving       |
| 5. Amazing to see.                    | E. entertaining |
| 6. Doesn't move quickly.              | F. spectacular  |
| 7. Shows physical harm and damage.    | G. scary        |
| 8. Makes you feel something strongly. | H. violent      |

4) Match the adjectives to their antonyms.

- |                 |                 |
|-----------------|-----------------|
| 1. moving       | A. comic        |
| 2. historical   | B. active       |
| 3. spectacular  | C. unemotional  |
| 4. gripping     | D. calming      |
| 5. entertaining | E. contemporary |
| 6. violent      | F. dull         |
| 7. serious      | G. peaceful     |
| 8. slow         | H. ordinary     |
| 9. scary        | I. funny        |
| 10. tragic      | J. boring       |

5) Underline the correct adjectives.

1. Sam can't watch *unemotional* / *scary* films. He always has bad dreams.
2. The film was so *moving* / *slow* that Mrs. Brown cried at the end.
3. Boys usually don't like romantic comedies because they're too *predictable* / *serious*.
4. The film was so *gripping* / *boring*. I fell asleep in the middle.
5. Jane can't stand war films. They're too *slow* / *violent*.
6. This film won an award for its *ordinary* / *spectacular* costumes. They were fantastic.
7. I laughed all the way through the film. It was so *funny* / *ordinary*.



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**Who is who in a trial ?**

**Mr Thompson is accused of falsifying the books of the company he has been working for.**

**Read the 8 different statements and the list of 9 characters below. Then, find out who said what.**

- a witness for the defense
- the plaintiff
- the plaintiff's lawyer
- the defense attorney
- a witness for the prosecution
- the jurors
- the judge
- the accused
- the law clerk

Statements	Who said so ?
« The defendant in this case has been convicted of what can be described as a victimless crime. No one was physically injured. But the financial loss to the company is huge. So he will have to pay 350,000 dollars in compensation. »	
« My client has been wrongly accused and I will prove it. »	
« I can testify that I saw the defendant on the day when he is supposed to have spent a long time checking financial accounts alone : we worked together. »	
« I strongly deny the allegations against me : I did not falsify any records. »	
« Yes, Sir, we've reached a verdict. After deliberating, we think the accused is guilty. »	
« I saw Thompson writing in the books of the firm just before a meeting with the boss. »	
« I thought Mr Thompson was an honorable member of my firm but, little by little, I found out that he could not be trusted and I noticed strange things in the records. »	
« The defendant initially denied the allegations against him but ultimately he will have to admit that he cooked the books so that they contain false information. I will prove it. »	

**Who is who in a trial ?**

**Mr Thompson is accused of falsifying the books of the company he has been working for.**

**Read the 8 different statements and the list of 9 characters below. Then, find out who said what.**



Learn English with Harry



# VOCABULARY RELATED TO MOVIES



## Box office hit

a movie's success in terms of the number of tickets sold



## Cast

all the actors/actresses in a film

[www.englishlessonviaskype.com](http://www.englishlessonviaskype.com)



## Prop

an object used by the actors performing in a film

[www.englishlessonviaskype.com](http://www.englishlessonviaskype.com)



## Usher

an official employee of the cinema who checks your tickets



## Trailer

a series of short sections of a film that are shown to advertise it

[www.englishlessonviaskype.com](http://www.englishlessonviaskype.com)



## End credits

a list of people involved in making a film, usually shown at the end of it



## Top billing

(in a show/film) when somebody is advertised as the most important actor/actress

[WWW.ENGLISHLESSONVIASKYPE.COM](http://WWW.ENGLISHLESSONVIASKYPE.COM)

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## Sujet de synthèse et EE : do you think the American Justice is fair?

### Thématique: Arts et débats d’idées

Partie 1: Prenez connaissance des documents A, B et C et traitez le sujet suivant en anglais :

Write a commentary on the three documents (about 500 words) : taking into account their specificities, analyse the way these documents represent the biases in the American justice system.

Partie 2 : Traduisez en français le passage suivant.

“Yes. But she is a distraught, ignorant, Puerto Rican woman, suffering from the aftereffects of rape. So her behavior is not incomprehensible. You see what I mean?” He looked at me hard, and his voice changed. “And she is only *one* of the key witnesses in this case. You have forgotten the testimony of Officer Bell—*his* was the really authoritative identification of the rapist. It is Bell who swears that he *saw* Fonny running away from the scene of the crime.”

### DOCUMENT A



## DOCUMENT B

### **Netflix, NBC, ABC Lead in Depictions of Wrongful Actions by People of Color in Crime Dramas, Study Finds**

**When it comes to representation onscreen, it isn’t just *how many* people of color’s stories get told that is important but also *how* their stories get told.**

[A new report](#) from the nonprofit [Color of Change](#) has found that Netflix, NBC and ABC crime dramas were the top offenders for the 2017-18 television season when it came to depictions of wrongful actions committed by people of color in the criminal justice world. (In this study, “wrongful actions” are defined as 23 specific actions from lying and tampering, to coercion and intimidation, to overt racism.) But the study also dug deeper into the makeup of the writers’ rooms of the 26 broadcast and streaming crime dramas to get to the “why” behind these depictions. There, the findings were that 81% of showrunners were white men, and at least 78% of writers were white, with only 9% black.

Rashad Robinson, president of Color of Change, insists: “For the last 20 years in this country, violent crime has steadily gone down and, at the same time, people think violent crime has gone up. And that distance between perception and reality is not just about getting a wrong answer on ‘Jeopardy!’ It has real-world impact on people’s lives. When we miseducate people about how systems work and when we normalize injustice on our TVs, we make it OK for certain people to be treated only as heroes and certain people to be treated only as villains, and that does not move us forward.”

Danielle Turchiano, *Variety*, Jan. 21 2020

## DOCUMENT C.

“When we going to get him out?” asked Mama.

Mr. Hayward looked from Mama to me, and smiled—a painful smile as though he had just been kicked in the balls. He said, “Well, as you ladies know, this is a difficult case.”

“That’s why my sister hired you,” I said.

“And you are beginning to feel now that her confidence in me was misplaced?” He was smiling. He lit a cigar.

“No,” I said, “I wouldn’t say that.”

I wouldn’t have dared to say that—not yet, anyway—because I was afraid of having to look for another lawyer, who might easily be worse.

“We liked having Fonny around,” Mama said, “and we just kind of miss him.”

“I can certainly understand that,” he said, “and I’m doing all I can to get him back to you, just as fast as I can. But, as you ladies know, the very greatest difficulty has been caused by the refusal of Mrs. Rogers to reconsider her testimony. And now she has disappeared.”

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“Disappeared?” I shouted, “how can she have disappeared?”

“Tish,” he said, “this is a very big city, a very big country—even, for that matter, a very big world. People *do* disappear. I don’t think she has gone very far—they certainly do not have the means for a long journey. But her family may have returned her to Puerto Rico. In any case, in order to find her, I will need special investigators, and—”

“That means money,” Mama said.

“Alas,” said Mr. Hayward. He stared at me from behind his cigar, an odd, expectant, surprisingly sorrowful look. [...]

“Puerto Rico,” Mama said heavily.

“We don’t know that she has returned there,” Mr. Hayward said, “But it is a very vivid possibility. Anyway, she and her husband disappeared some days ago from the apartment on Orchard Street, leaving no forwarding address. We have not been able to contact the other relatives, the aunts and uncles, who anyway, as you know, have never be very cooperative.”

“But doesn’t it make it look bad for her story,” I asked, “to just disappear like that? She’s the key witness in this case.”

“Yes. But she is a distraught, ignorant, Puerto Rican woman, suffering from the aftereffects of rape. So her behavior is not incomprehensible. You see what I mean?” He looked at me hard, and his voice changed. “And she is only *one* of the key witnesses in this case. You have forgotten the testimony of Officer Bell—*his* was the really authoritative identification of the rapist. It is Bell who swears that he *saw* Fonny running away from the scene of the crime. And I have always been of the opinion—you will remember that we discussed this—that it is *his* testimony which Mrs. Rogers continually repeats —”

“If he says Fonny at the scene of the crime, then why did he have to wait and come and get him out of the *house*?”

“Tish,” Mama said. “Tish,” Then, “You mean—let me get you straight now—that it’s that Officer Bell who tells her what to say? You mean *that*?”

“Yes,” said Mr. Hayward. [...]

“You’re saying,” I said, “that there’s no way of getting at the truth in this case?”

“No. I’m not saying that.” He re-lit his cigar. “The truth of a case doesn’t matter. What matters is—who wins.”

Cigar smoke filled the room. “I don’t mean,” he said, carefully, “that *I* doubt the truth. If I didn’t believe in Fonny’s innocence, I would never have taken the case. I know something about Officer Bell, who is a racist and a liar—I have told him that to his face, so you can feel perfectly free to quote me, to anyone, at any time you wish—and I know something about the D.A.<sup>1</sup> in charge of this case, who is worse. Now. You and Fonny insist that you were together, in the room on Bank Street, along with an old friend, Daniel Carty. Your testimony, as you can imagine, counts for nothing, and Daniel Carty has just been arrested by the D.A’s office and is being held incommunicado. I have not been allowed to see him. What they are doing is really against the law—but—Daniel has a record, as you

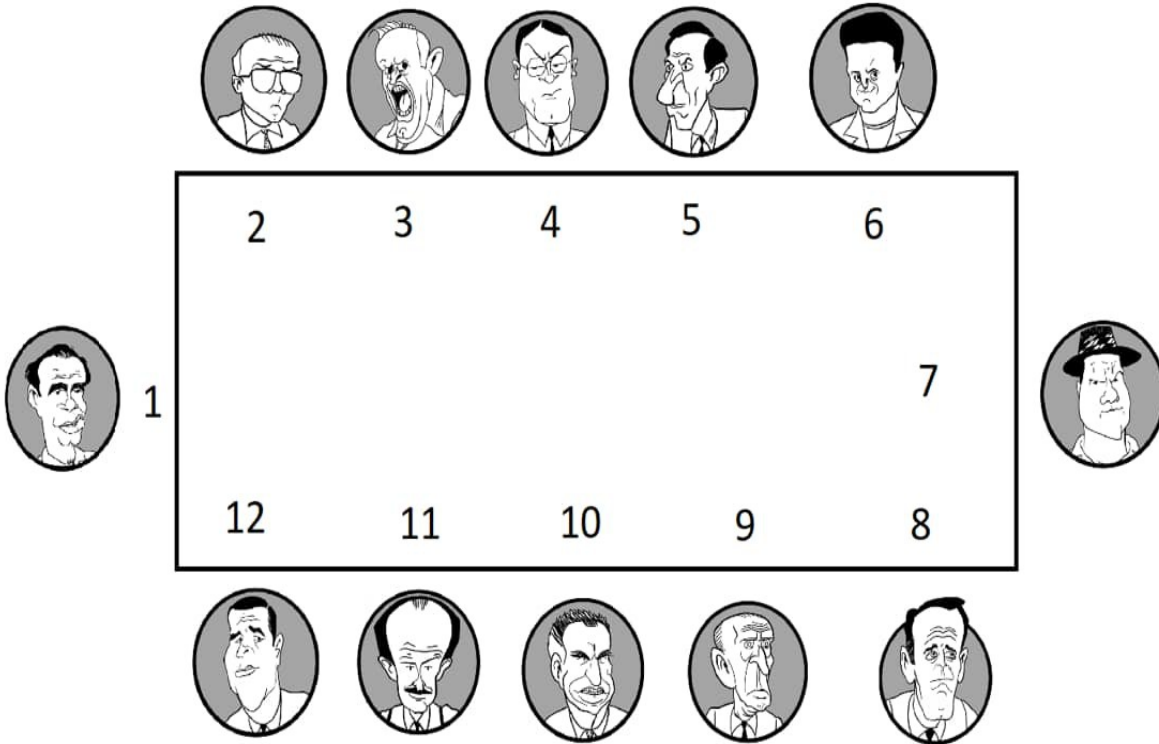
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1D.A.: District Attorney: In the United States, a *district attorney* (DA) is the chief prosecutor for a local government area, typically a county.

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know. They, obviously intend to make him change his testimony. And—I do not know this, but I am willing to bet—that that is how and why Mrs. Rogers has disappeared.”

James Baldwin, *If Beale Street Could Talk*, 1974.



Note the Juror # + elements which illustrate the pyrmade of Debate according to you, from what you've observed in the movie.

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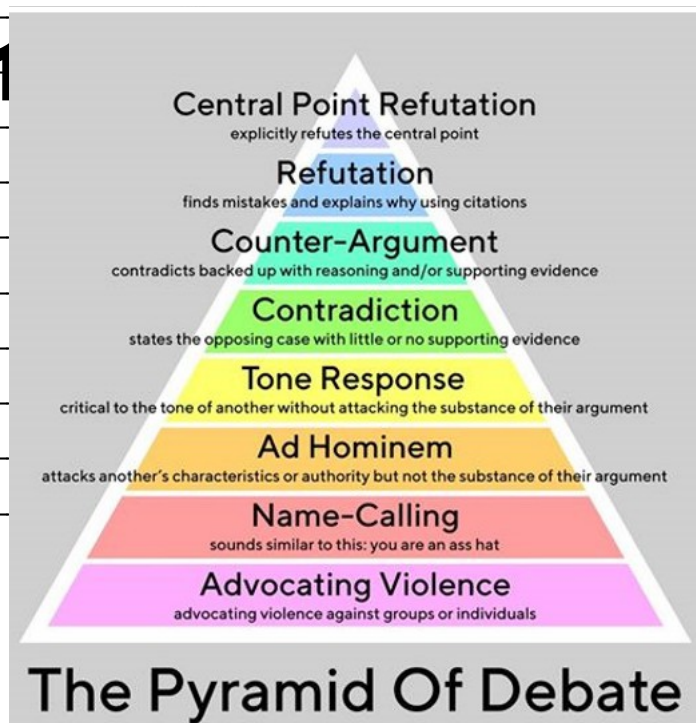
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The Pyramid Of Debate






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	<hr/> <hr/> <hr/> <hr/>
Best acting / staging	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
The Symbols and their meanings	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Issues tackled by the movie	<hr/> <hr/>



Best quotes:	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Best acting / staging:	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>


### 12 ANGRY MEN – Juror WORKING SHEET

	Juror # _____ name: _____
	personal information/ Important facts: _____ <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
	<hr/> <hr/>


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Opinion + reasons for it:	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Best quotes:	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Best acting / staging:	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

**12 ANGRY MEN – Juror WORKING SHEET**

	<p>Juror # _____ name: _____</p> <p>personal information/ Important facts: _____</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Opinion + reasons for it:</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Best quotes:</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Best acting / staging:</p>	<hr/> <hr/>


### 12 ANGRY MEN – Juror WORKING SHEET

	Juror # _____ name: _____
	personal information/ Important facts: _____
	_____
	_____
	_____
Opinion + reasons for it:	_____
	_____
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	_____
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Best quotes:	_____
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Juror # \_\_\_\_\_ name: \_\_\_\_\_

personal information/ Important facts: \_\_\_\_\_

\_\_\_\_\_

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Opinion + reasons for it:	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Best quotes:	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Best acting / staging:	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>



Juror # \_\_\_\_\_ name: \_\_\_\_\_


personal information/ Important facts: \_\_\_\_\_

Opinion + reasons for it:

Best quotes:

Best acting / staging:


### 12 ANGRY MEN – Juror WORKING SHEET

	Juror # _____ name: _____
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Opinion + reasons for it:	_____
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Best quotes:	_____
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	2	3	4	5	6	
1					7	
	12	11	10	9	8	



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Opinion + reasons for it:	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Best quotes:	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Best acting / staging:	<hr/> <hr/>

# 12 ANGRY MEN

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NAME \_\_\_\_\_ CLASS \_\_\_\_\_ DATE \_\_\_\_\_

**Twelve Angry Men 1997**  
**Jury Seating Chart with Actor Identity**

	1—Courtney B. Vance The Foreman	
12—William Petersen The Ad Man		2—Ossie Davis Bank Clerk
11—Edward James Olmos The Immigrant		3—George C. Scott The Father
10—Mykelti Williamson The Bigot		4—Armin Mueller-Stahl The Stockbroker
9—Hume Cronyn The Old Man		5—Dorian Harewood The Kid from the Slums
8—Jack Lemmon The Architect		6—James Gandolfini The Working Man
	7—Tony Danza The Salesman	

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