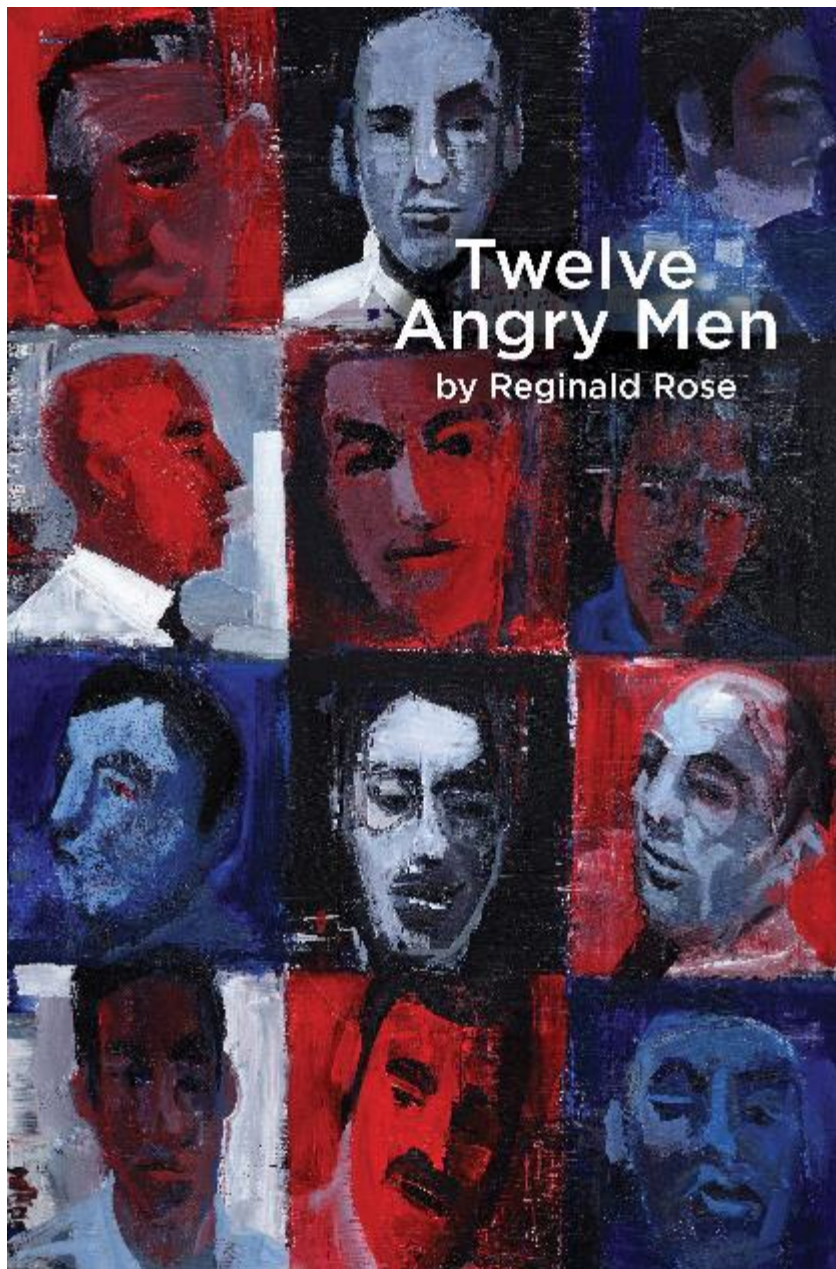




INDIANA  
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## STUDY GUIDE

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***Twelve Angry Men* by Reginald Rose**

A young man's life hangs in the balance as a trial jury meets behind closed doors to debate his guilt or innocence. Did he kill his father? Or is there reasonable doubt? What is justice, and how do we achieve it? You will be on the edge of your seat as a dozen men with different viewpoints try to agree on one verdict. This classic American drama from the 1950s could have been written yesterday with its provocative look at power, prejudice, and clashing perspectives.

***COVER ART BY KYLE RAGSDALE***

**STUDENT MATINEES** 10:00AM on September 11, 13, 18, and 24

**ESTIMATED LENGTH** Approximately 2 hours, 15 minutes

**AGE RANGE** Recommended for grades 9-12

**CONTENT ADVISORY** *Twelve Angry Men* is a classic American drama that contains profanity and mild violence. A script preview is available upon request.

**STUDENT MATINEES, ARTIST IN THE CLASSROOM, AND OTHER EDUCATIONAL OPPORTUNITIES**

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**YOUTH AUDITIONS**

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**HOW TO USE THIS GUIDE**

To enrich your students' experience at the IRT production of *Twelve Angry Men*, this guide provides an overview of the materials available to you and your students and is designed to aid you in accessing materials on a companion website as well as design lesson plans both prior to and following the performance.

The guide is divided into two sections:

- **Information about the Production:** includes a synopsis of the play, statements by the director and the designers, and a guide to the role of the audience
- **Educational Materials:** Focusing on materials on Jury selection and lessons you can use in the classroom

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## THE STORY OF *TWELVE ANGRY MEN*

*Twelve Angry Men* was originally written for live television by Reginald Rose. It appeared as part of the CBS anthology series Studio One in 1954. Rose received an Emmy for his one-hour teleplay and an Oscar nomination for its 1957 full-length film adaptation. There have been several stage and television versions of *Twelve Angry Men* over the years; Rose's own stage adaptation premiered in London in 1964 but did not appear on Broadway until 2004.

The play is set on a hot summer day in 1957 in the jury room of a New York City courthouse. The accused is a young man from the slums on trial for the murder of his father with a switchblade. Twelve jurors must reach a unanimous decision as to whether he is "guilty" or "not guilty" of murder in the first degree. As the jurors gather after the trial, they make conversation about jobs, family, the heat. Most of them seem to feel that the boy is guilty of the crime.

Once the group is called to order, they hold a preliminary vote. There is only one juror who votes "not guilty." The jurors begin to discuss the case, trying to arrive at the truth. They examine the evidence presented during the trial, particularly the murder weapon, the defendant's alibi, and the witness testimony of two neighbors. In order to better understand the evidence, they try to "recreate" certain elements of the case, leading to new discoveries and fresh insights.

As they argue over the meaning of the events that took place the night of the murder, the twelve men of the jury slowly move towards a consensus. We see how holes in a story can be found when one questions the probability of any given truth. How much do other people's lives matter? How does race play a part in the debate? How do personal biases fight against the determination of "truth"? Is the evidence as presented in the courtroom definitely the "truth," or is there "reasonable doubt" whether the boy committed the crime? Clearly there is a conflict of ethics at war in this jury. Will these ethics influence the resulting decision, ultimately affecting a man's life?



*The original broadcast of Twelve Angry Men was shown on live television in 1954.*



## SEEKING JUSTICE

BY JANET ALLEN, EXECUTIVE ARTISTIC DIRECTOR

Welcome to the IRT's 47th season! We are delighted to welcome back our season ticket holders, and if you are here on a ticket to a single show, we are pleased that you have joined us. We endeavor to make art that is thought-provoking, discussion-worthy, and entertaining, while achieving national-level quality in our production elements.

*Twelve Angry Men* has simmered in the American zeitgeist for more than 60 years, in part because it pulls the curtain back on something that is a secretive process: the deliberations that go on in a sequestered jury room. Wherever we sit on the political spectrum, we share a basic respect for the US trial by jury system, one that has been the envy of many other countries because it assumes that a person is presumed innocent until proven guilty by a jury of peers. Within that sentence is contained many ideas that are contentious in our current time and throughout our country's history. Is a trial by jury ever fair, or is it subject to the competitive skills of trial lawyers and the impressionability of juries? Are juries stacked against the presumption of innocence by wily litigators? Is the fairness of the US trial system threatened by economic disparity? And in a country still divided by race and color, can a person of color receive due process? All these questions and more are packed into Reginald Rose's courtroom-adjacent drama. The play also casts a particularly penetrating eye on various American viewpoints, exposing the differences that education, economics, age, immigration status, and exposure to diversity have on the forming of those viewpoints.

But on another level, *Twelve Angry Men* is really good, old-fashioned playmaking. Taking place in real time, it feels like many a skillfully written play, where the craft of the writer takes a backseat to the sense that they might simply have been there, recording what could happen on a hot day in New York—or any court around our country—when twelve men speak as men do only when they are not in the presence of women or others they think might judge them. As a consequence, it's gripping entertainment and a remarkable opportunity to enjoy great acting. The actors don't leave the stage; we watch them continuously in every moment, as they vie to be heard, to ask questions, to vent their views, to cover their anger, to defend and attack. Some want to find the truth; others just want to get home or get on with it or get out.

We open our season with this American classic to invite your thinking and discussion about the provocations of the play, and to revel in how art can make issues come alive in vibrant, head- and heart-rattling ways. This play begins us on a journey through the six plays of our subscription series, taking us through many expressions of thought and emotional life, all of them asking us to revitalize our humanity through laughter, discourse, tears, and reflection, and maybe even some commitment to activity. Welcome to IRT season 47. The ride is ahead.



From the 1957 film of *Twelve Angry Men*.

## DIRECTOR'S NOTE | "POINTS OF VIEW"

BY JAMES STILL, DIRECTOR

More than 60 years after its early versions (first as a one-hour live television drama, then as a feature-length Hollywood film), Reginald Rose's *Twelve Angry Men* continues to make its case for relevance because it is at once simple and straight-forward while also complex and high-stakes. In contemporary popular culture, we see endless stories about the justice system, but almost exclusively through the lenses of lawyers and judges. I'm interested in the ways that twelve citizens who were previously unknown to one another are expected to work through their biases and heated disagreements and come to a unanimous decision based on the facts available to them. Of course, it turns out that "facts" may be subjective, which is one of the many layers of misunderstandings explored in the play. But the idea that twelve citizens (angry or not) can put aside differences to fulfill their civic duty—that is democracy at its most idealistic and personal. It's also a profound reminder about ways that the American experiment is flawed, rigorous, and steeped in responsibility.

Empathetically, the play offers us an opportunity to experience the messy process of being on a jury, which can arguably be a microcosm of a community (or country) in deep disagreement about ... everything. The exploration of point of view is one of the things that draws me to this play. There are twelve points of view, and they are mostly at odds with one another. Alliances shift, votes are changed, and maybe even some minds are changed in the process. In my collaboration with the design team, I wanted to find a way to feature point of view as both metaphor and function. That idea will, I hope, make more sense after you've seen our production and experienced how point of view can also change visually from wherever you're sitting in the theatre.

Something else that I'm thinking about as director of this play is the word "angry." The title of the play isn't *Twelve Anguished Men* or *Twelve Irritated Men* or even *Twelve Vengeful Men*. So what are these twelve jurors angry about? And does "angry" mean the same thing in 2019 as it did in 1957? Perhaps the feeling is the same, but the many ways we talk about it now, the range of ways anger is expressed—that feels different. The anger of 1957 seems less direct but strangely more obvious. There is a kind of code to some of the anger explored and expressed in the play. This is one of the ways that makes the play firmly of its time, of its period. Looking at this play in 2019, there's opportunity for us to experience the many ways class and race can so easily divide a group of people. The conversations we have today may be different in terms of the language we use and a growing consciousness about the legacy of injustice, but there are versions of the play's many heated conversations still happening today, every day.

There have been essays and articles written (even by fans of the play and movie) that the jury in *Twelve Angry Men* gets it wrong. That's a conversation that interests me, too. But in the end I find myself most satisfied by watching how the play examines process rather than outcome. The ending, when it comes, comes quickly. The twelve jurors leave, their civic duty completed. They leave never knowing each other's names. But in some ways these jurors might profoundly know more about one another than some of the people they call friends.

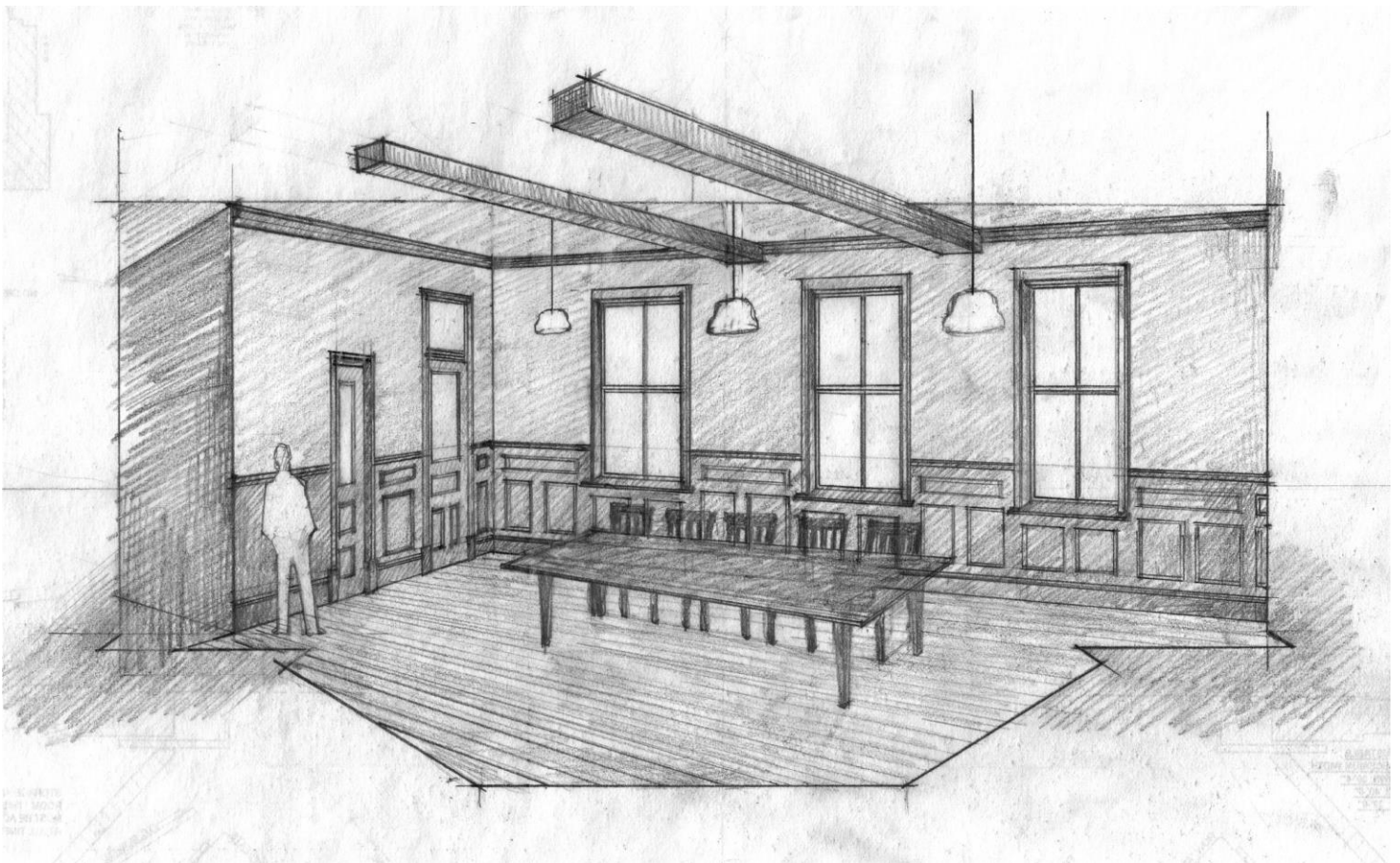
## DESIGNER NOTES | “THE JUROR ROOM”

### JUNGHYUN GEORGIA LEE | SCENIC & COSTUME DESIGNER

The design for *Twelve Angry Men* started with a basic question: what do we want to see the most in this play? It is clearly the story that unfolds around the table and the exchanges among the 12 different characters. We want to look at the discussion and the clashes from different perspectives and give every character an opportunity to be shown and heard from every angle, up close. I started with the table, then built around that the world of the jury room inside the courthouse in downtown Manhattan.

The clothes came naturally after studying the characters. These 12 men come from different paths of life. We never learn their names. But the play provides me with a full story for each man, their daily lives and the choices they make. What surprises me most is that I understand even the most biased characters in the play.

It is an amazing opportunity to create both scenery and costumes for this American classic. I hope the designs elevate the story as much as the play inspires me.



*Preliminary scenic rendering by Junghyun Georgia Lee.*

## MEET THE CHARACTERS

The play takes place in 1957, a time when women and people of color were rarely if ever chosen to serve on juries.

### JUROR ONE

played by Seth Andrew Bridges



He is the foreman of the jury. He takes that job seriously, but isn't entirely sure how to do it, so he errs on the side of formality. He is defensive about the authority that has been assigned to him and won't take insults lightly. He works as an assistant head football coach at a Queens high school.

### JUROR TWO

played by Scot Greenwell



He works in a bank. He is a rather meek, hesitant man. This is his first time on a jury. A rule follower, he is fully invested in the process but is easily swayed by the opinions of others.

### JUROR THREE

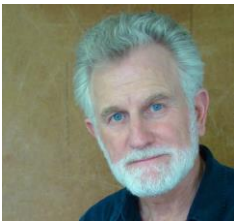
played by Craig Spidle



He is an entrepreneur who owns a messenger service. He is a very strong, very forceful, extremely opinionated man who is easily provoked. He is belligerent and a bigot, intolerant of opinions other than his own and accustomed to forcing his wishes and views on others.

### JUROR FOUR

played by Henry Woronicz



He is a stockbroker, very buttoned up, and a man who plays his cards close to his vest. He is an articulate speaker who presents himself well at all times. He is very logical and methodical and wants to stick to the facts of the case and nothing more.

### JUROR FIVE

played by Demetrios Troy



He grew up in a poor, violent neighborhood and works as a nurse at Harlem Hospital. He keeps to himself and is hesitant to speak up when his elders have the floor, but he stands up for himself when challenged. He takes his obligation to the jury process very seriously.



## MEET THE CHARACTERS [CONTINUED]

### JUROR SIX

played by Casey Hoekstra



He is a blue collar laborer, a house painter. He is not highly educated, but he is honest and forthright and believes strongly in treating his elders with respect. He is unsure of himself and not much of a talker; he listens carefully and digests the opinions of others before coming to his own decision.

### JUROR SEVEN

played by Michael Allen Stewart



He is a loud, flashy, glad-handed salesman. He is a joker but quick to lose his temper and quick to form opinions with little knowledge. He has baseball tickets for the evening and is more concerned about getting to the game than finding a just verdict. He is a xenophobe, a bully, and a coward.

### JUROR EIGHT

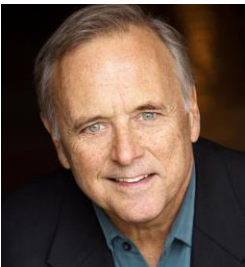
played by Chris Amos



He is an architect, a quiet, thoughtful man who sees all sides of every question and doggedly seeks the truth. He is an ethical man who reasons carefully and compassionately. Above all, he wants justice to be done, and he will fight to see that it is.

### JUROR NINE

played by Mark Goetzinger



He is the oldest of the jurors, a man who feels defeated by life. As the jury deliberations become more conflicted, he longs for the days when he was younger and stronger and felt he could fight for his convictions. But he is a keen observer of details and a stoic defender of truth.



## MEET THE CHARACTERS [CONTINUED]

### JUROR TEN

played by Robert Ierardi



He has worked his way up to owning three parking garages, but he still has a chip on his shoulder. He is a bitter, angry bigot, a loud mouth, and even at his age still something of a punk. He makes a lot of jokes and sees this trial as a waste of time.

### JUROR ELEVEN

played by Patrick Clear



He is a watchmaker, a refugee from Europe who speaks with an accent. He is very polite and thinks carefully. He will honestly seek justice because he has seen and suffered much injustice.

### JUROR TWELVE

played by Charles Goad



He is a smart, slick advertising man who sees people in terms of percentages, graphs, and polls. High strung and fast talking, he has a comment about everything and is very interested in the case but also very indecisive.

### GUARD

played by Adam O. Crowe



He makes sure jurors don't come in contact with others and that outsiders don't enter the room and disturb the jury's process. He also brings the jurors any evidence or other items they need during their deliberations.

## THE ROLE OF THE AUDIENCE

You, the audience, are one of the most important parts of any performance. Experiencing theatre is a group activity shared not only with the actors, but also with the people sitting around you. Here are a few simple tips to help make each theatre experience enjoyable for everyone:

Cell phones, tablets, watches, and other electronic devices should remain silent and dark during the performance. This is distracting to those around you and on the actors onstage.

Recording or photography of any kind is not allowed inside the theatre.

Gum, food and drink must stay in the lobby.

The house lights dimming signal the audience to settle in your seats: the play is about to begin.

Don't talk with your neighbors during the play. It distracts people around you and the actors on stage. Even if you think they can't hear you, they can.

Never throw anything onto the stage. People could be injured.

Remain in your seat during the play. Use the restroom during intermission or after the show.

Focus attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

Get involved in the story. Laugh, cry, sigh, gasp—whatever the story draws from you. The more emotionally involved you are, the more you will enjoy the play.

When the show is over, you are welcome to applaud as a way to thank the performers.

Remain at your seat after the performance and IRT staff will dismiss your group to your busses if you are not staying for a post-show discussion.



*Busses lining the IRT curb during a student matinee.*

## STANDARDS ALIGNMENT GUIDE

We recognize that teachers aim to align their lesson plans with standards and that it is important to be able to align your experience at IRT with curriculum standards. Seeing IRT's production of *Twelve Angry Men* is a great way to help make connections for students and facilitate their understanding of the text and key elements of US Government. Some standards to consider on your trip would be:

### US GOVERNMENT

- USG.2 – Students identify and define ideas at the core of government and politics in the United States. They also analyze the meaning and application of core ideas to government, politics and civic life, and demonstrate how citizens apply these foundational ideas in civic and political life.
  - Sample USG 2.8 - *Explain the history and provide historical and contemporary examples of fundamental principles and values of American political and civic life, including liberty, security, the common good, justice, equality, law and order, rights of individuals, diversity, popular sovereignty, and representative democracy.*
- USG.3.17 - Explain the organization of state and local governments in Indiana and analyze how they affect the lives of citizens.
- USG.5.3 Discuss the individual's legal obligation to obey the law, serve as a juror, and pay taxes.

### READING - LITERATURE

- RL.1 – Read and comprehend a variety of literature independently and proficiently
- RL.2 – Build comprehension and appreciation of literature by analyzing, inferring, and drawing conclusions about literary elements, themes, and central ideas
  - Sample: 9-10.RL.2.2: *Analyze in detail the development of two or more themes or central ideas over the course of a work of literature, including how they emerge and are shaped and refined by specific details.*
- RL.3 – Build comprehension and appreciation of literature, using knowledge of literary structure and point of view
  - Sample: 11-12.RL.3.2: *Analyze a work of literature in which the reader must distinguish between what is directly stated and what is intended (e.g., satire, sarcasm, irony, or understatement) in order to understand the point of view.*
- RL.4 – Build comprehension and appreciation of literature by connecting various literary works and analyzing how medium and interpretation impact meaning

### READING - NONFICTION

- RN.2 – Extract and construct meaning from nonfiction texts using a range of comprehension skills
  - Sample: 8.RN.2.3: *Analyze how a text makes connections and distinctions among individuals, events, and ideas.*

### READING - VOCABULARY

- RV.3 – Build comprehension and appreciation of literature and nonfiction texts by determining or clarifying figurative, connotative, and technical meanings
  - Sample: 9-10.RV.3.3: *Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.*

## JUROR SELECTION

The following resource is excerpted from the United States Courts. Further information can be found at <https://www.uscourts.gov/services-forms/jury-service/learn-about-jury-service>

Each district court randomly selects citizens' names from lists of registered voters and people with driver's licenses who live in that district. The people randomly selected complete a questionnaire to help determine if they are qualified to serve on a jury. Those qualified are randomly chosen to be summoned to appear for jury duty. This selection process helps to make sure that jurors represent a cross section of the community, without regard to race, gender, national origin, age, or political affiliation.

## JURY POOL TO JURY BOX

Being summoned for jury service does not guarantee that a person will actually serve on a jury. When a jury is needed for a trial, the group of qualified jurors is taken to the courtroom where the trial will take place. The judge and the attorneys then ask the potential jurors questions to determine their suitability to serve on the jury, a process called voir dire (French: literally, to see, to speak). The purpose of voir dire is to exclude from the jury people who may not be able to decide the case fairly. Members of the panel who know any person involved in the case, who have information about the case, or who may have strong prejudices about the people or issues involved in the case, typically will be excused by the judge. The attorneys also may exclude a certain number of jurors without giving a reason.



*Artist's depiction of a jury hearing a trial.*

## TYPES OF CASES HEARD BY JURIES

There are two types of judicial proceedings in the federal courts that use juries.

**CRIMINAL TRIAL:** An individual is accused of committing a crime that is considered against society as a whole. Twelve people, and alternates, make up a criminal jury. A unanimous decision must be reached before a defendant is found “guilty.” The government must prove the crime was committed “beyond a reasonable doubt.” (Guilty pleas and plea negotiations reduce the need for juries in criminal cases.)

**CIVIL TRIAL:** Litigants seek remedies for private wrongs that don't necessarily have a broader social impact. At least six people make up a civil jury. The jury must come to a unanimous decision unless specified otherwise. The standard of proof is a “preponderance of the evidence,” or “more true than not.” (Settlement negotiations reduce the need for juries in civil cases.)

## WORKING TOGETHER: JUDGE & JURY

The judge determines the appropriate law that should be applied to the case, and the jury finds the facts in the case based on what is presented to them during the proceedings. At the end of a trial, the judge instructs the jury on the applicable law. While the jury must obey the judge's instructions as to the law, the jury alone is responsible for determining the facts of the case.



## DISCUSSION QUESTIONS

### BEFORE SEEING THE PLAY

What is a bias? How is it formed? How has history been affected by personal biases?

How do rumors spread? How credible are they? Why is it important to question the truth behind a rumor?

Who makes up a jury? What is the purpose of a jury in court? What makes up a fair trial? How does the jury affect the “fairness” of the trial?

### AFTER SEEING THE PLAY

How well do the jurors listen to each other? How can listening to other people lower tension in debate? What is the most effective way to move debate forward towards a consensus?

How do the jurors’ personal insights affect how they understand the case? What are some key moments where one person’s insight confirmed or refuted allegations made by another person? How do the different abilities and experiences of each juror bring different insights to the group at large?

Twelve Angry Men was originally written in 1954. What does the play say about racism, fairness, and justice in the 1950s? How does this 65-year-old play relate to today’s world?

How does the process of this particular group of jurors serve as a rebuttal to or an affirmation of the effectiveness of the American jury system?

Do you think the jury comes to the right final decision? Why or why not? How does the concept of “reasonable doubt” factor into your conclusion?

What are some of the ways that prejudice is shown by characters in the play? How are these individual prejudices either helpful or harmful to the process of a fair trial? How effectively does the concept of a jury of peers work to temper the effects of prejudice?

What is justice? How does the concept of justice relate to both the individual and the community at large?



*From the 1957 film of Twelve Angry Men.*

## WRITING PROMPTS

Imagine that you have been chosen to be the foreman of a trial jury. It is your job to make sure that the appropriate discussion takes place after the trial, and that a verdict is reached that everyone agrees on. Write a speech that you would give at the beginning of the discussion, one that encourages everyone to listen to each other and consider every detail of the case. Make sure your own opinion about the case stays out of it, and you instead focus on fostering a positive conversation.

*Twelve Angry Men* is sometimes presented under the title *Twelve Angry People* or *Twelve Angry Jurors*, thus allowing the casting of women in the play. In recent years the play has sometimes been produced with a more modern setting and a cast that reflects the racial diversity of a contemporary courtroom. The IRT has chosen to present the play as originally produced, set in the 1950s with a jury of twelve white men. Without changing the text, what different messages might the play send if it were presented with a cast that included women? With a racially diverse cast? Which choice do you think would be better for today's audiences? Choose a specific viewpoint on this subject and write a critique of the play explaining why you think your choice would make the most effective presentation of the play's themes.

Write a review of the play. A well-rounded review includes your opinion of the theatrical aspects—scenery, lights, costumes, sound, direction, acting— as well as your impressions of the script and the impact of the story and/or themes and the overall production. What moments made an impression? How do the elements of scenery, costumes, lighting, and sound work with the actors' performance of the text to tell the story? What ideas or themes did the play make you think about? How did it make you feel? Did you notice the reactions of the audience as a whole? Would you recommend this play to others? Why or why not? To share your reviews with others, send to: [education.irt@gmail.com](mailto:education.irt@gmail.com)



*Artist's depiction of a jury hearing a trial.*

## CONDUCTING A MOCK TRIAL

In this activity, students will learn the key components of the U.S. court system while engaging with your core texts through the mock trial process. This cross-curricular activity will combine students' knowledge of U.S. government and apply this to their language arts unit.

Begin the activity by leading the class in an initial discussion of the key components of a courtroom:

- What are the stages of a trial?
- Who are the key players in courtroom proceedings?
- Is there legal jargon you know? Are you able to define them?

Inform your students that they will be conducting a mock trial. The trial can be based on the literary work you are studying, or a trial based on the story *Twelve Angry Men*. Discuss with your students the value of informed questioning and how this can give a different perspective on characters in a story.

Have the students divide into different groups or work individually and assign them various roles within a court proceeding: prosecutor, defense, defendant, witnesses, and jury. Based on the literary text you decide on, have the students research their argument to be able to present to the class. The core text should be heavily used and students should be encouraged to pull quotes and facts to gather further insights.

Once their research has been compiled, have the students conduct a mock trial. You may want to assume the role as the judge to keep the trial going. Students should make opening arguments, call witness to the stand, cross-examine, and make closing statements. After this, the jury should have time to reach a verdict on your case.

Afterwards, debrief with the students about the process:

- What evidence was convincing? What was weak?
- Did the presentation of the information impact the facts?
- Did anyone gain a new perspective on characters?
- Did anyone gain insights on the legal process?



*The Supreme Court of Indiana meets in the Indiana Statehouse.*

For more information about mock trials and how to implement them in your classroom:

NY Times - <https://static01.nyt.com/images/blogs/learning/pdf/2010/20101004mocktrial.pdf>

TeachingCivics.org - <https://teachingcivics.org/wordpress/wp-content/uploads/2013/06/Mini-Mock-Trial-Manual-Instructions-2014.pdf>

American Bar Association - [http://ocle.org/aws/OCLRE/asset\\_manager/get\\_file/131894](http://ocle.org/aws/OCLRE/asset_manager/get_file/131894)

## UNDERSTANDING TRIAL BY JURY

The following resource is excerpted from the Judicial Learning Center. Further information is available at <https://judiciallearningcenter.org/> and the unit plan can be found in full at this link:

<https://judiciallearningcenter.org/wp-content/uploads/2013/02/Lesson-Plan-Trial-By-Jury.pdf>

### OVERVIEW

In this unit for grades 6 – 12, students explore resources and participate in discussions about the American jury. Starting with open discussions, the unit focuses on students gaining an understanding of American jury duty and the history of juries in U.S. history. Students will use online and print resources to further learn about their constitutional rights.

The lesson includes reference texts, online sites, and extension activities that allow teachers to customize the lesson to fit their classroom.

### STUDENT OBJECTIVES

Students will

- Have a deeper understanding of jury duty as a right and responsibility of American citizenship
- Be able to identify the mention of jury in founding documents
- Compare and contrast the different types of jurors and court cases
- Evaluate how a fair and impartial jury is selected from the pool of potential jurors

In Part 1 of this lesson, students will learn about the American jury through discussion and investigation of the founding documents. Teachers will ask students about the right to trial by jury, different juries that are used, and the rights and responsibilities of citizens to serve on a jury. Students will then review the Bill of Rights and U.S. Constitution to further their understanding of this concept, leading into discussion about juries throughout world history.

Part 2 of this lesson builds upon student's understanding of American juries from Part 1. Teachers will ask students to imagine that they have been called for jury duty. Using your court's website, students will research information about jury selection to answer a Jury Duty Worksheet included in the lesson. This will lead into discussions with students about the process of giving citizens the right to a fair trial.

### FEATURED RESOURCES

- [U.S. Constitution](#): Students will use the U.S. Constitution research the role of the judicial branch of government.
- [Court Shorts](#): An online video courts and the Constitution that will include installments on the rule of law, judicial independence, and other pillars of our democracy.



## DISCUSSION PROMPT – STATIONED CONVERSATION

In the play *Twelve Angry Men*, the person on trial is judged by his peers to reach a verdict. To further enhance your student's experience, discussions can be offered in a peer-to-peer experience.

Have your students form two circles, one inside circle and one outside circle. Each student on the inside is paired with a student on the outside facing each other. Pose a question to the whole group and have the pairs discuss their responses with each other. After some time, have the students rotate so that they are talking to someone new. Once everyone is seated, another question can be offered, or you can continue with the same question.

Possible discussion questions for the play are below:

At the end of the play, the audience cannot be completely sure that the boy was not guilty. Why do you think the boy's guilt or innocence was left uncertain? How would you have voted?

In *Twelve Angry Men*, the jury renders a verdict of "not guilty". We know this does not assure that the defendant did not commit the crime with which he was charged. However, the jurors are ultimately unanimous that reasonable doubt prevents them from convicting the defendant. What is reasonable doubt? What would the consequences be if this standard of reasonable doubt were removed? How does reasonable doubt differ from being reasonably sure?

In the play, the jury goes through a remarkable transformation. Initially, eleven out of twelve jurors immediately proclaim the defendant's guilt. By the end, there is an acquittal by (required) unanimous vote. Several jurors at times seem to feel pressured by others to change their votes. Other jurors are responsible for applying such pressure. What factors influence the group decision-making process? Can fairness be maintained in the face of pressure? If not, what can be done to ensure fairness? What methods do different jurors use to try to reach a unanimous verdict?



*The Indiana Theatre, built in 1927, is home to the Indiana Repertory Theatre.*

## GLOSSARY

### 8 Woolworth building

The Woolworth Building is an early skyscraper located at 233 Broadway in Manhattan. Designed by architect Cass Gilbert with a height of 792 feet, it was the tallest building in the world from 1913 to 1930. It was the headquarters of the Woolworth five-and-ten-cent-store company until 1998.

### 9 Yankees

The New York Yankees were the team to beat in the 1950s, winning eight of ten American League pennants from 1949 to 1958, and winning the world series in 1949, 50, 51, 52, 53, 56, and 58.

### 9 Cleveland

For the Cleveland Indians, the 1950s was a decade of near misses. They finished 1954 with a record of 111–43, a percentage of .721 that is still an American League record. That was the only year in the decade when they won the pennant, although they finished second to the Yankees five times. Despite being heavily favored, they lost the 1954 World Series to the New York Giants in a 4-0 sweep.

### 9 Modjelewski

fictional

### 10 Milwaukee

The Milwaukee Braves were quite successful during this era. The 1956 Braves finished second, only one game behind the Brooklyn Dodgers. In 1957, the Braves won the pennant, led by MVP Hank Aaron, who led the National League in both home runs and RBI.

### 10 who they got besides great groundskeepers?

The Boston Braves moved to Milwaukee and its brand new stadium in 1953. From 1953 to 1958 Milwaukee had the top attendance of all Major League baseball stadiums.

### 14 Rice Pops

fictional

### 18 Harlem Hospital

Harlem Hospital was founded in 1897. Although it was among the rare hospitals that accepted black patients, until the 1930s it was staffed with only white physicians.

### 29 twenty-seven thousand

\$244,000 today

### 37 *Amazing Detective Monthly*

*Amazing Detective Monthly* lasted only a year in the early 1930s but there were literally hundreds of such magazines with similar titles that offered cheap detective fiction on newsstands everywhere.

**42 the Dempsey-Firpo fight**

Jack Dempsey fought Luis Ángel Firpo on September 14, 1923. It was the first time that a Latin American fighter challenged for the world Heavyweight title. Firpo dropped Dempsey early in the first round, but Dempsey quickly recovered, dropping Firpo seven times within the next minute and a half. But only 30 seconds later, Firpo knocked Dempsey backwards out of the ring. Dempsey returned to the ring within the regulation twenty seconds and went on to knock out Firpo during the second round. The Dempsey-Firpo fight is considered one of the biggest boxing matches of the 20th century.

**44 three dollars**

\$27 today

**50 Khrushchev**

Nikita Khrushchev (1894–1971) led the Soviet Union during part of the Cold War as the First Secretary from 1953 to 1964, and as Premier from 1958 to 1964. Khrushchev was responsible for the de-Stalinization of the Soviet Union, for backing the progress of the early Soviet space program, and for several relatively liberal reforms in areas of domestic policy.

**53 Andrew J. McCorkle High School**

fictional

**57 *The Scarlet Circle***

fictional

**57 *The Amazing Mrs. Bainbridge***

fictional

**57 Barbara—Long . . . Lang—Lane**

Barbara Lang (1928-1982) was a B-movie actress with a few obscure movie and TV roles.

**68 J. Walter Thompson**

James Walter Thompson (1847–1928) was the founder of the J. Walter Thompson advertising agency and a pioneer of many advertising techniques. He formed the first known creative department in an advertising agency and developed the concept of brand management.

**70 Clarence Darrow**

Clarence Darrow (1857–1938) was a lawyer and a leading member of the American Civil Liberties Union. He defended high-profile clients in many famous trials of the early 20th century, including teenage thrill killers Leopold and Loeb (1924), and teacher John T. Scopes in the Scopes “Monkey” Trial (1925).

## ADDITIONAL RESOURCES

### BOOKS

*To Kill a Mockingbird* by Harper Lee

*Carolina Skeletons* by David Stout

*The Fifties* by David Halbertsam (1993)

*Ultimate Punishment* by Scott Turow (2004)

*The Art of Persuading Judges* by Antonin Scalia & Bryan A. Garner (2008)

*Street Law: A Course in Practical Law* by McGraw-Hill (2009)

*Disrobed: An Inside Look at the Life and Work of a Federal Trial Judge* by Frederic Block (2012)

*The 50s: The Story of a Decade* by the New Yorker Magazine (2015)

*You Have the Right to Remain Innocent* by James Duane (2016)

*The Color of Law: A Forgotten History of How Our Government Segregated America* by Richard Rothstein (2017)

*Tough Cases* by Russell F. Canan (2018)

### MOVIES

*12 Angry Men* (1957)

*Anatomy of a Murder* (1959)

*Inherit the Wind* (1960)

*To Kill a Mockingbird* (1962)

*... And Justice for All*. (1979)

*The Verdict* (1982)

*A Few Good Men* (1992)

*Philadelphia* (1993)

### WEBSITES

<https://www.icivics.org/teachers>

<https://www.uscourts.gov/services-forms/jury-service/learn-about-jury-service>

[https://www.ducksters.com/history/us\\_government.php](https://www.ducksters.com/history/us_government.php)

<https://www.in.gov/judiciary/2627.htm>

