

ABSTRACT

A Duty to Participate: A Dramaturg's Approach to *Twelve Angry Jurors*

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In 1954 the teleplay by Reginald Rose *Twelve Angry Men* premiered on CBS's Studio One anthology series. It was an immediate stand-out in the works of the already boundary breaking Rose. The story about the power of one person to stand up against seeming insurmountable odds to seek mercy for a stranger struck a chord with audiences that would carry it to a permanent place in popular culture. Like the rest of Rose's work, it used the legal system as a device to examine the responsibilities we have to each other. Multiple stage versions were developed to bring the story to live audiences in the decades since. This thesis examines the production process surrounding the October 2022 Baylor Theatre production of *Twelve Angry Jurors*. It explores the playwright's life and work, and the history of the development of the script from which we worked. It then details my role as the dramaturg in this process while explaining theory of dramaturgical practice.

A Duty to Participate: A Dramaturg's Approach to *Twelve Angry Jurors*

by

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A Thesis

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Since my high school theatre teacher first taught me the word “dramaturgy” it has been my goal to fill that role in a production like this. This would not have been possible without the encouragement of my family, the support of my partner, and the tutelage of my mentors.

CHAPTER ONE

Dramaturgical Background

Introduction

As my master's thesis project, I served as the production dramaturg for Baylor University Theatre's Fall 2022 production of *Twelve Angry Jurors*. In this role I performed extensive research into the history and issues of the script itself. I used this information to assist the production team in various areas; in particular I worked closely with the director to help make decisions regarding changes to the script that supported the concept for this production. In pre-production I was available to the artistic team to supplement their own research for their designs. During rehearsals, I presented a packet of information to the cast, and provided additional information as questions arose. As part of the transition from rehearsals to performance I created a lobby display and digital guide for the audience.

The first chapter will thoroughly explore the history of the play and the perspective of the playwright placed in historical context. This is followed by an analysis of the unique implications of staging this play in the context of legal performance theory, and finally an acknowledgment of the influence of the culturally significant film adaptations on the production. The second chapter covers my involvement in the pre-production and rehearsal processes, including editing the performance script, preparing dramaturgical materials for the cast, and observing staging rehearsals. Chapter Three details the process of creating the dramaturgical materials for the benefit of the audience.

The audience-focused dramaturgy consisted of a digital guide and lobby display posters, as well as a post-performance talk back. Chapter Four is a reflection on the ways in which my role in the production resulted in my growth as a dramaturg and the significant lessons I learned during the process. Appendix A contains the pages from the performance script that reflect the major language changes made for the production concept. Appendix B is the aforementioned dramaturgical material made for the actors before the rehearsal. Appendix C is a copy of the digital audience guide that was available to patrons through QR codes found in the program and in the lobby. Appendix D contains the informational posters that were hung in the lobby for the run of the production.

Reginald Rose's 1954 teleplay *Twelve Angry Men* is nothing short of a cultural touchstone. That status was solidified by the film adaptation released in 1957 starring Henry Fonda and directed by Sidney Lumet. However, the longevity of Rose's work in the public consciousness has been most strongly maintained by the countless productions of the various stage adaptations that have been performed in the decades since it was first written. It is considered a timeless and universal story, but the historical and cultural context in which it was first written and produced greatly informs the complete impact of the text, in addition to the role in American pop culture it occupies. Contemporary stage productions necessarily engage with that pop cultural history in presenting themselves to an audience.

I believe that *Twelve Angry Men* is best understood within the context of Reginald Rose's entire body of work. Tracing the development of certain themes and concepts over the course of his career helps to better illuminate how they are used in

Twelve Angry Men. Rose as a writer was primarily interested in ideas of justice, especially within the trappings of the legal system. Almost all of Rose's major works intersect with the American legal system in some way, usually to explore ideas of crime, guilt, and false accusations. These ideas significantly tie to Rose's interest in countering Red Scare narratives that were prevalent at the time he was writing for television. Assumptions of guilt and the appearance of justice are constantly challenged in his works, a quality which keeps them relevant to audiences to this day.

My role as a dramaturg is to serve the production with information relevant both to the text itself and to the specific perspective of the director. In the case of *Twelve Angry Jurors* there is a multitude of material I have utilized in order to contextualize this work historically and culturally. While a small amount of those materials were about *Twelve Angry Jurors* specifically, I largely drew on the existing body of literature on playwriting of the 1950s, how the Red Scare informed art of this period, and research in the field of legal studies, particularly how it overlaps with performance studies.

The Career of Reginald Rose

Reginald Rose first worked in television as an advertising copywriter following his military service in World War II. With the number of households owning televisions growing significantly throughout the late 1940s and early 1950s, new programs and material were in high demand.¹ Because of the relative novelty of television, the medium

¹ TV History. "Number of TV Households in America: 1950-1978." Accessed November 15, 2014. http://www.tvhistory.tv/Annual_TV_Households_50-78.JPG, "Number of TV Households in America 1950-1978," The American Century, accessed July 2, 2022, <https://www.americancentury.omeka.wlu.edu/items/show/136>.

was in need of, and was attractive to a large number of young writers. In the early years, the majority of opportunities for new television writers were adapting existing works into hour-long television specials. However, as these writers increasingly branched out into original works their status in the industry changed as well:

Between 1950 and 1955, the television industry institutionalized writers' labor by having them revise their original scripts, consult with producers and directors on the production set, license their scripts to purchasers for a period of 52 weeks, and receive a minimum pay of \$1,100 per script.²

Reginald Rose, having had ambitions of being a writer since young adulthood, was among them. He was 30 years old when he submitted his first teleplay, titled "The Bus to Nowhere", to the CBS anthology series *Studio One*, which went on to air in late 1951.³ From that first produced script Rose was able to springboard into providing a steady stream of scripts, including half-hour original stories and adaptations, for *Studio One* and the anthology series *Danger*. After this period of proving himself to the network, Rose was encouraged to develop original hour-long dramas.⁴ It would be this expansion of his platform that would allow Rose to find an audience for his more ideologically driven narratives.

The first two original dramas Reginald Rose wrote for CBS's *Studio One* would set the tone for the kind of social issues and ideas he was interested in exploring, and

² Kraszewski, Jon. "Television Anthology Writers and Authorship: The Work and Identity of Rod Serling, Reginald Rose, and Paddy Chayefsky in 1950s and 1960s Media Industries." Order No. 3152813, Indiana University, 2004. <http://ezproxy.baylor.edu/login?url=https://www.proquest.com/dissertations-theses/television-anthology-writers-authorship-work/docview/305195663/se-2>.

³ Rosenzweig, Phil. *Reginald Rose and the Journey of Twelve Angry Men*, 1st ed., 46–54. Fordham University Press, 2021. <https://doi.org/10.2307/j.ctv1trhsfb.7>.

⁴ Reginald Rose, *Six Television Plays*. New York: Simon and Schuster, 1956, 55.

would eventually manifest in *Twelve Angry Men*. He began with a particular vision for this assignment, saying later that, “I sat down to write this script with an intense personal feeling of indignation at mankind’s sometimes terrifying irresponsibility and disregard for the basic needs and rights of people.”⁵

This vision would be evident in his first successful original television drama titled *The Remarkable Incident at Carson Corners*. This story features a group of school children who have gathered their parents together for a trial following the death of one of their classmates. The children initially accuse the school’s janitor of pushing the boy as his body was found in the school basement. The janitor looks to be guilty before a series of testimonials and flashbacks reveal the fact that the responsibility for the boy’s death is shared amongst several of the adults present. First the school’s principal who discovered the boy and potentially exacerbated his injuries by moving him, the town doctor who did not respond to the urgent call because he was on his lunch break, the president who deprioritized paying for repairs at the school, and the building inspector who did not report faulty railing years prior. Finally, it is the dead boy’s father, who had actually been the contractor who installed the railing in the first place and did an inadequate job doing so, who becomes implicated in his own son’s accidental death.⁶ *The Remarkable Incident at Carson Corners* would air in January 1954.

From the plot of this script, many common elements between “Carson Corners” and *Twelve Angry Men* can be seen. Rose’s interest in the setting of a trial as a space to explore ideas of justice, responsibility, and judgment is evident. There are similar

⁵ Rose, *Six Television Plays*, 55.

⁶ Rosenzweig, Phil.

narrative beats in both stories, including the certainty of the accused's guilt early on, which is then gradually shifted through the introduction of further information and nuance. "Carson Corners" is however more allegorical in technique, and wider in scope than *Twelve Angry Men*. By having the trial put on by school children, there is the implication that they represent the children of our society generally, and are pleading to the group of adults for their necessary protection. By emphasizing the multiple failures of both individuals and systems in the events leading to the death of a young boy, Rose highlighted the larger, often invisible, societal context of not merely the tragedy in his play, but of those in the real world.

The balance between specificity and allegory would also play a role in his next original drama, *Thunder on Sycamore Street*. Originally Rose had intended to write a story explicitly about racism in suburban America. He had strong feelings regarding racial justice, especially after learning of the race riot that occurred in Cicero, Illinois in 1951 in which white residents violently attacked a Black family who had moved into an apartment there. He described his feelings at the time saying, "the inhuman, medieval attitude of these free, white Americans had so disturbed me that I had decided to do a play about them in an attempt to explore the causes behind their mass sickness."⁷

Witnessing moments like this inspired Rose to tackle the topic in fiction, exploring in particular how white Americans attempt to maintain the status quo. He wrote an outline of a script about a Black family who moves into a white neighborhood; however, it was

⁷ Rose, *Six Television Plays*, 105.

rejected by the network for further production because the premise was considered to be too controversial.

The story was then reworked several times before Rose landed on a version that instead featured an ex-convict moving into a house after his release from prison. A group of people already established in the neighborhood plan a confrontation with the new arrival, named Joseph Blake, during which a rock is thrown through his window and his new neighbors demand that he leave. Joseph then stands his ground and asserts his right to live in his house. He declares that if these residents wish to remove him, they will have to do so through force. The mob's response comes as the throwing of a second rock, this time directly at Joseph, drawing blood. This escalation causes one of the men in the crowd to break away and stand next to Joseph; he demands that any more force should be lobbied against him instead. The mob, realizing what they have done, begins to disperse.⁸

Thunder on Sycamore Street aired two months after *The Remarkable Incident at Carson Corners*. Although Rose had feared compromising on his original concept of the story that focused explicitly on racism, the finished product landed well with audiences.⁹ On the reception of the program Rose later wrote, "[it] was extremely gratifying to me and made me feel that perhaps '*Thunder on Sycamore Street*' had more value in its various interpretations than it would have had had it simply presented the Negro problem."¹⁰ Considering the program's focus and impact on social justice, the

⁸ Rose, Reginald, and Kristin Sergel. *Thunder on Sycamore Street: A Play in Three Acts*. Woodstock, Ill.: Dramatic Pub. Co., 1986.

⁹ Rosenzweig, 54.

¹⁰ Rose, *Six Television Plays*, 108.

connections to *Twelve Angry Men* are evident. Both texts feature an individual man choosing to stand up against a, in “Sycamore Street”’s case literal, mob mentality, and an emotional climax as the tide turns towards justice. Rose’s interest in confrontations between a conformist, majority opinion and righteous resistance would only sharpen with *Twelve Angry Men*.

The direct inspiration for *Twelve Angry Men* reportedly came from Rose himself serving on a jury in early 1954. He later wrote of this experience, “I doubt whether I have ever been so impressed in my life with a role I had to play, and I suddenly became so earnest that...I probably was unbearable to the eleven other jurors.”¹¹ That sense of responsibility resulted in a script that would prove to be widely impactful. He began work on the script shortly after the conclusion of his jury duty, and in just under two weeks was finished.

The broadcast was recorded by kinescope, a pre-videotape recording technique, for rebroadcast on the West Coast. This kinescope of the original television broadcast was considered lost until it was discovered by the Museum of Television & Radio, now the Paley Center for Media in 2003.¹² In order to facilitate the live screening from the small jury room set, “every shot was selected in advance, so that as one camera broadcast the live performance, the other was moved to its next position.”¹³ The broadcast received a highly positive response from critics and audiences and went on to win three Emmy

¹¹ Rose, 156.

¹² Littleton, Cynthia. “TV Museum Finds 'Angry Men,' Lindbergh Tape.” Backstage, March 25, 2013. <https://www.backstage.com/magazine/article/tv-museum-finds-angry-men-lindbergh-tape-40929/>.

¹³ Rosenzweig.

awards; for Best Direction, Best Written Dramatic Material, and Best Actor in a Single Performance.

The Stage Play

The link to the theatre industry was present from the inception of the television medium. Artists from both industries regularly crossed over into the other art form throughout the 1950s. This symbiotic relationship between the two extended to even the scheduling of programming, with one of NBC's first drama anthologies specifically on Sunday evenings, as that was the one night a week New York theatres were closed. That program, the Theatre Guild Television Theatre, was sponsored and produced by The Theatre Guild, a Broadway company. In response to declining theatre attendance, the Theatre Guild branched into television production in the hopes of reaching larger audiences. This relationship flowed the other direction as well, with writers who primarily worked in television would later relicense their work for theatre productions. Because the original contracts only covered the initial television broadcast, adaptations to other media, including film or theatre, needed to be negotiated separately.¹⁴

The success of the *Twelve Angry Men* broadcast resulted in strong interest from theatre groups in purchasing stage production rights to the script.¹⁵ Rose's agency, Ashley-Steiner, originally sold the rights to The Dramatic Publishing Company in 1955 as they had done with Rose's previous original dramas. Dramatic Publishing was owned and founded by the Sergel family, who employed writers to adapt popular texts for the

¹⁴ Kraszewski, Jon.

¹⁵ Rosensweig, 196.

stage. One of the company's writers, Kristen Sergel, had written the adaptations of Rose's prior hour-long dramas, and her son, Sherman Sergel, was tasked with adapting *Twelve Angry Men* for the stage. The Dramatic Publishing version of the script is similarly structured to the teleplay but is expanded in several places, and certain details are changed. In particular, Sergel changed the third act significantly; Phil Rozenweig, author of *Reginald Rose and the Journey of Twelve Angry Men*, summarizes these changes:

With the vote deadlocked at six to six, Juror 3 proposes that they are a hung jury, leading to debate—and eventually a vote—about whether they should quit deliberations. Moments later, Juror 4 conducts a reenactment of the crime which suggests that the killer must have taken longer to run out of the apartment and down the stairs, and therefore could have been identified by the man downstairs even if he had moved only slowly to his door. Juror 2 and Juror 5 are persuaded to change their vote back to guilty, although they later shift back.¹⁶

Sherman Sergel's adaptation was and remains popular with amateur theatre groups, and is the most widely performed version of *Twelve Angry Men* in the United States.

However, productions outside of the US were not required to license the performance rights through Dramatic Publishing. Because of this, in 1964 British actor Leo Genn approached Reginald Rose for his permission to produce a stage version of *Twelve Angry Men* in London with an alternative script. Rose took this opportunity to write the new stage adaptation himself, with the script more closely resembling that of the 1957 film version. This script would then be licensed by Samuel French Ltd. The production for which the script was commissioned was directed by Margaret Webster and

¹⁶ Rosensweig, 197.

ran from July 9th to October 10th, with a transfer from the Queen's Theatre to the Lyric Theatre in August.¹⁷

After the 1964 London production, the Dramatic Publishing and Samuel French versions were the only two official stage scripts. That was, until 1983, when Dramatic Publishing released a new version of the play for an all-female cast titled *Twelve Angry Women*. This version deviated only slightly from the original Sergel adaptation, primarily adjusting the pronouns to reflect the change of cast. These two versions opened the door for productions to cast both men and women using a blended version of both scripts, calling it *Twelve Angry Jurors*. Dramatic Publishing notes in the script that for theatres intending to use a mixed cast that in regards to casting, Jurors 3 and 8, "These should probably be played by men, if you have them available--though any combination of men and women you have available will work."¹⁸ Currently the three variations of the script owned by Dramatic Publishing (*Twelve Angry Men/Women/Jurors*) are available for licensing to amateur and professional productions, while the Samuel French version is available to professional companies.

In 1995 the founder and artistic director of The American Century Theater (TACT), Jack Marshall, sought to produce *Twelve Angry Men* as part of the company's inaugural season. Marshall was dissatisfied with the Dramatic Publishing version of the script as compared to the film screenplay and intended to stage the latter. Marshall

¹⁷ "Twelve Angry Men by Reginald Rose on Stage in London - Thisistheatre.Com." Accessed June 28, 2022. <https://www.thisistheatre.com/londonshows/twelveangrymen.html>.

¹⁸ Rose, Reginald, and Sherman Sergel. *Twelve Angry Men*. 1955. The Dramatic Publishing Company, n.d., 8.

described the company's process to plan their first production, saying they, "paid the licensing fee for the three-act monstrosity, and performed Rose's one-act script instead. Before TACT's first production, we spoke to Rose, who endorsed this approach even though he received nothing in the bargain."¹⁹ The TACT production opened in July 1995 to positive reviews and established the foundation for the company to continue producing works by American playwrights of the 20th century until they closed operations in 2015. TACT remounted *Twelve Angry Men* in summer of 2015 as part of their closing season, a choice Marshall made because he felt that "*12 Angry Men* was the show that made TACT..."²⁰

The first and only Broadway production of *Twelve Angry Men* premiered in 2004, produced by Roundabout Theatre Company. The director Scott Ellis corresponded with Reginald Rose's widow, Ellen, regarding which adaptation would be the best fit for Roundabout's production.²¹ Ultimately he decided that an updated script or mixed gender cast was of less interest than producing the show as a historical artifact, "it's a period piece. I find pieces in period are interesting to see how they still relate to today."²² Due to a repurchasing of the professional stage rights by the Rose estate in the late 1990s,

¹⁹ Marshall, Jack. "*Twelve Angry Men* Audience Guide." The American Century Theater, 2015. http://www.americancentury.org/ag_men.pdf.

²⁰ Markowitz, Joel. "The American Century Theater's Jack Marshall on 'Broadway Hit Parade' and '12 Angry Men' and Reflections." DC Theater Arts, March 19, 2015. <https://dctheaterarts.org/2015/03/19/tacts-jack-marshall-on-broadway-hit-parade-and-12-angry-men-and-reflections/>.

²¹ Ellis, Scott. Character Witness: Upstage Gets the Facts from Director, Scott Ellis. Playgoer Guide, 2004.

²² Ellis.

Roundabout was able to license the more screenplay-adjacent Samuel French version of the script with an option to tour.²³ This production ran from October 28th, 2004 to May 15th, 2005 in the American Airlines Theatre. It then launched a national tour which ran from September 19th, 2006 to June 15th, 2008.²⁴

In June 2022 Theater Latté Da in Minneapolis produced the world premiere of a new musical adaptation of *Twelve Angry Men* with music and lyrics by Michael Holland and book by David Simpatico. Holland and Simpatico were initially commissioned by a producer with a relationship to the Reginald Rose estate who was interested in creating a musical adaptation of the property. It was first workshopped with Theater Latté Da in 2019 with plans to premiere in 2020 which were postponed until 2022. The musical ran for seven weeks, including one extension, to highly positive reviews.²⁵

Rose and Anti-McCarthyism

During the early 1950s the cultural influence of the second Red Scare was intense and far reaching. The immediate postwar period triggered a national moral panic concerned with the idea that communist party members or sympathizers were infiltrating areas of American government and media. On a government level this manifested in the form of the House Committee on Un-American Activities (HUAC), which investigated public figures suspected of spreading communist influence, most famously under Senator

²³Correspondence with Roundabout Theatre Company archivist Tiffany Nixon.

²⁴ “IBDB.com,” IBDB, 2006, <https://www.ibdb.com/tour-production/twelve-angry-men-507034>.

²⁵ Theater Latté Da. “*Twelve Angry Men: A New Musical*.” Accessed January 17, 2023. <https://www.latteda.org/twelve-angry-men-2022>.

Joseph McCarthy. The resulting Hollywood blacklist had a chilling effect on the entire entertainment industry. Artists were expected to uphold pro-American, pro-capitalist values in their work, and that expectation was transferred to American citizens generally.

The initial years of the Cold War and the Red Scare caused a shift in the political culture as it related to American identity. Theatre history scholar Bruce McConachie writes in his book *American Theater in the Culture of the Cold War*:

With the onset of the Cold War, however, liberalism had to do double duty. Its abstractions of individual liberty, rationality, and freedom had not only to justify the depredations of Big Business within the nation but also to legitimate the struggle of the United States against international communism everywhere in the world — to separate a virtuous “us” from an evil “them” without ambiguity.²⁶

This lack of ambiguity in the categories of “virtuous” and “evil” also manifested in the self-conceptualized American identities of the period: upright, godly, capitalist America, and the godless, depraved Soviet state. These nested categories make up what McConachie describes as the theory of containment. The term containment originates in the foreign policy approach favored by the United States during the Cold War, the goal of which was to “contain” the influence of Communism as much as possible. More than a political philosophy however, containment was a significant cultural narrative that extended into numerous areas of American life, including, “corporate production and biological reproduction...televised hearings, and filmed teleplays, the cult of domestic

²⁶ McConachie, Bruce. *American Theater in the Culture of the Cold War: Producing and Contesting Containment, 1947-1962*. University of Iowa Press, 2003. <http://www.jstor.org/stable/j.ctt20q2069>.

security...the disparate acts performed in the name of these practices joined the legible agenda of American history as aspects of containment culture.”²⁷

Containment is the mentality that both creates a series of categories, and also reinforces the borders of said categories. The reassertion and redefining of American identity during the Cold War as the opposite of the Soviet Union encouraged the enforcement of conformity in order to maintain the strict integrity of that identity. According to McConachie it was precisely because of the high uncertainty that came with the Cold War that there was an increased drive to define and police a national character, “during these ‘ages of anxiety’, ... many Americans struggled over either/or definitions of law and order, the family, religion, sexuality, and gender roles.”²⁸

This being the cultural climate in which Rose was writing his original dramas, there was a stark contrast between social expectations and the themes of his work. Rose himself said later in life that “in a way, almost everything I wrote in the fifties was about McCarthy.”²⁹ Despite having been canonized as great works of American drama in the decades since then, Rose’s scripts were distinctly countercultural when they first premiered. Each of the scripts being discussed here contain elements of rejection of conformity; they begin with a base assumption by a majority, either of guilt or unworthiness, that are challenged over the course of the plot.

²⁷ Nadel, Alan. *Containment Culture: American Narrative, Postmodernism, and the Atomic Age*. New Americanists. Durham, NC: Duke University Press, 1995.

²⁸ McConachie, 18.

²⁹ Rosenzweig, 6.

Rose's plots reject notions of clear-cut categories. Rather than celebrating an American status quo, *The Remarkable Incident at Carson Corners* puts large intersecting structures on trial. *Thunder on Sycamore Street* demonstrated the problem with labeling people based on assumptions of their morality. *Twelve Angry Men*, on the other hand, exists as a counterpoint to prove how systems can be a force for good if allowed to work for justice.

Although Rose's television dramas did not tackle McCarthyism directly, his scripts encouraged a critical engagement with societal norms that would challenge ideas of American exceptionalism, and encourage a level of ambiguity and nuance that was often considered subversive.

Twelve Angry Men is a play which appears to comment on two moral panics simultaneously: the second Red Scare, and concerns over increases in urban violence. While not specific to the mid-1950s, the latter had been an ongoing panic for several decades among upper and upper-middle class Americans, the target audience of Rose's dramas, and one that he engaged with repeatedly in his works. The former informs the initial group dynamic among the jurors, the desire to condemn and ostracize an individual accused of destructive behavior without closely considering the evidence. In this way *Twelve Angry Men* finds common ground with Arthur Miller's *The Crucible*, which premiered only one year before, and is widely understood to be an allegory for McCarthyism. Rose's script emphasizes the ease with which a potentially innocent party could be sentenced to death by an ordinary jury, and challenges the conflation that was common of Red Scare investigations of seeming guilt and actual guilt. The oppositional force represented by Juror 8 recognizes the weight of these circumstances, saying, "it's

not so easy for me to raise my hand and send a boy off to die without talking about it first.”³⁰ Such recognition of stakes was actively discouraged by the strict American containment categories.

Although Reginald Rose was never investigated under suspicion of communist leanings like some of his contemporaries, his work portrays a strong resistance to Red Scare politics, which did not go entirely unnoticed by audiences. Rose recalls an incident later in November 1954, in which he answered one of the studio phones after another of his politically driven dramas aired and was met with the shouts of a viewer saying “Why don’t you Studio One Commies go back to Russia?”³¹ In particular, *Twelve Angry Men* struck a chord with audiences that would propel it into pop culture history as a testament to the power held by ordinary citizens to question their preconceived notions, and demand that justice be carried out - and of the moral imperative to do such questioning and demanding.

Spectatorship, Genre, and Staging Trials

The proceedings of a courtroom trial are inherently theatrical, and both the realms of theatre and legal studies have taken notice. The latter has incorporated the practices of performance to craft and analyze legal arguments.³² The former has developed an entire genre based on the conventions of criminal trials. The legal drama genre utilizes the

³⁰ Rose, Reginald, and Sherman Sergel, 15.

³¹ Rose, *Six Television Plays*, 205.

³² Peters, Julie Stone. “Legal Performance Good and Bad.” *Law, Culture and the Humanities* 4, no. 2 (June 2008): 179–200. <https://doi.org/10.1177/1743872108091473>.

structure and dramaturgy of courtroom trials in order to explore ideas of justice, and just as often, injustice.

Central to the proceedings of public trials is the presence of spectators, the purpose of which is to maintain the public's faith in the institution of the court and to encourage engagement with legal systems. Spectators are especially important to the process, "not only for them to observe that justice is being carried out, but to be co-opted into participating in a performance of legal authority."³³ The relationship between a court and its observers is one of accountability, where the observers endorse the continued function of the court through their attendance and the court offers a level of transparency in return. The performance of the trial to an audience, with familiar archetypes and tropes, mirrors a theatrical performance, which is also reliant on spectators. In his article *Enacting Law: The Dramaturgy of the Courtroom on the Contemporary Stage*, performance scholar Steff Nellis states, "both law and theatre require the external eye of an onlooker to existentially become the cultural system they ought to be."³⁴ Legal dramas therefore layer the gaze of a theatre audience on top of the gaze of the trial spectator and engage with both ideas simultaneously.

Much of Reginald Rose's body of work relates to this genre, with the majority of his scripts from the 1950s and 60s intersecting with the criminal justice system in some

³³ Crawley, Karen, and Kieran Tranter. "A Maelstrom of Bodies and Emotions and Things: Spectatorial Encounters with the Trial." *International Journal for the Semiotics of Law - Revue Internationale de Sémiotique Juridique* 32, no. 3 (September 2019): 621–40. <https://doi.org/10.1007/s11196-019-09618-3>.

³⁴ Nellis, Steff. "Enacting Law: The Dramaturgy of the Courtroom on the Contemporary Stage." *Lateral* 10, no. 1 (June 2021). <https://doi.org/10.25158/L10.1.5>.

way. From the child-led tribunal in *The Remarkable Incident at Carson Corners*, to the struggle of an ex-convict in *Thunder on Sycamore Street*, and of course the jury deliberations of *Twelve Angry Men*. Rose's follow-up project following his work on Studio One was creating the episodic legal drama *The Defenders*. Rose's fixation on this subject during this period was likely a reflection of the ways in which ideas of justice and morality that were being navigated via the series of highly publicized trials following the second world war.

Minou Arjomand, author of *Staged: Show Trials, Political Theater, and the Aesthetics of Judgment* describes how public trials influence wider culture:

The history of early twentieth- century Europe and America is characterized by highly publicized and debated public trials and hearings, among them...the Nuremberg trials, the House Un- American Activities Committee (HUAC) hearings, the Emmett Till trial, and the Eichmann trial. In each of these trials, the stakes were greater than the individual defendants. Each trial corresponded to political efforts to define national belonging as well as the rule of law.³⁵

She goes on to explain how the issues involved in these show trials were then reflected in trial plays, including Erwin Piscator's *The Burning Bush*. One of the purposes of trial plays, according to Arjomand, is to allow audiences to participate in the act of judging a case beyond its original context while also being able to critique the process itself, or, "teach judgment as a continual process."³⁶

³⁵ Arjomand, Minou. *Staged: Show Trials, Political Theater, and the Aesthetics of Judgment*. Columbia University Press, 2018.
<http://www.jstor.org/stable/10.7312/arjo18488>.

³⁶ Arjomand, 6.

In his review of the 1957 film version Roger Ebert remarked, “in form, *12 Angry Men* is a courtroom drama.”³⁷ However, even though the story shares a similar context to the courtroom drama, the specificity of the jury room strongly distinguishes Rose’s play from other works in the genre. In dealing with the issue of spectatorship and performance in the jury room, Rose brings transparency to the element of a trial that is usually kept most private. Rose himself said of the idea, “it occurred to me during the trial that no one anywhere ever knows what goes on inside a jury room but the jurors... a play taking place entirely within a jury room might be an exciting and possibly moving experience for an audience.”³⁸

Unlike in the typical courtroom drama, none of the characters are conscious of their performance - this is a conversation between laymen, most of whom just want to finish up and go home. There are echoes of the kinds of performative demonstrations that would usually be seen within the courtroom, the reenactment of the time it would have taken for the old man to be in place to witness the perpetrator fleeing the scene, for example, which requires the participation of every juror and is done only for their benefit, without the consideration of legal spectators.

The influence of legal practice on theatre, down to documentary plays of specific trials is well documented.³⁹ The inverse is usually considered more broad, with lawyers

³⁷ Ebert, Roger. “12 Angry Men Movie Review & Film Summary (1957) | Roger Ebert.” <https://www.rogerebert.com/>, September 29, 2002.
<https://www.rogerebert.com/reviews/great-movie-12-angry-men-1957>.

³⁸ Rose, *Six Television Dramas*, 156.

³⁹ Arjomand discusses this at length.

incorporating general performance and persuasion techniques in their arguments. *Twelve Angry Men* however, holds a unique influence on trial law. As one of the most well-known legal dramas, it is many viewers' first exposure to any aspect of how juries function. In 1955, only one year after the program originally aired, one of the first attempts at studying jury deliberations through recordings was shut down with a censure by the Attorney General of the United States.⁴⁰ Legal scholar Phoebe C. Ellsworth writes:

Certainly in the mid-fifties, no one knew much about what happened during jury deliberations. Critics accused juries of flipping coins or basing their decisions on prejudice or sympathy, defenders argued that the jury basically gets it right despite their lack of sophistication in the law, but no one actually knew anything.⁴¹

Since then there has been more formal research into jury behavior, but *Twelve Angry Men* remains a common model for actual jury members to this day. Rose depicts what is widely considered the ideal jury, not in that every member is uniquely well suited for this duty, with such a thing being impossible to guarantee when selecting from the general population but in that they are able to have a complete and thorough deliberation. Ellsworth theorizes that *Twelve Angry Men*, “has very likely influenced the way people approach their task when they are called for jury duty.”⁴² This influence has continued to be felt because of the long-lasting popularity of Rose's story.

⁴⁰ Ellsworth, Phoebe C. *One Inspiring Jury, Review of Twelve Angry Men by Reginald Rose*. Michigan Law Review 101, no. 6 (2003): 1387–1407. <https://doi.org/10.2307/3595316>.

⁴¹ Ellsworth, 1389.

⁴² Ellsworth, 1389.

1997 Film Adaptation

Due to the long-term lack of access to the initial television broadcast of *Twelve Angry Men*, the Dramatic Publishing script serves as a widely accessible relic of Rose's original teleplay. The script was reworked significantly for the 1957 film version, and this version has held the largest influence on the legacy of *Twelve Angry Men* in the popular culture. As discussed previously, other stage adaptations are largely based on the 1957 film script. Although our production is utilizing the Dramatic Publishing script, the director expressed an interest in infusing cinematic elements, particularly from the updated 1997 TV movie adaptation, into the production.

The second major screen adaptation, *Twelve Angry Men* (1997) is distinguished by its updated setting to the time of its production. This updated version was pitched by director William Friedkin to the Showtime network. Friedkin was originally inspired to revisit the story following the controversial O.J. Simpson murder trial verdict in 1995. He speculated on how the jurors came to that particular verdict and that led him to consider the potential similarities to the classic film, "...fascinated how each of the jurors held fast to their own prejudices until a set of contrary facts began to prevail. I hadn't seen the film for many years, and I was struck not only by its timelessness but by the brilliance of Reginald Rose's screenplay."⁴³ He then approached a then seventy-seven-year-old Rose to request he rework his script once more, an opportunity that Rose took. The director of our production was interested in exploring this adaptation because it reflects how Rose himself updated the script for a more contemporary setting.

⁴³ Friedkin, William. *The Friedkin Connection: A Memoir*. First Edition. New York: Harper, 2013.

While the cast of the film remained all men, the revised story included a racially diversified group of jurors, with Jurors 2, 5, 10, and the foreman being portrayed by African American actors, and Juror 11 played by a Latino actor. The majority of the screenplay was untouched from the 1957 version, there are multiple added interactions which explicitly acknowledge race. Although the Dramatic Publishing script could and would not be altered to this extent, through consciously diverse casting and generally modernized language our production aims at engagement with similar topics pioneered by the 1997 version.

Beyond the casting and text, the influence of the previous adaptations extended into the design elements of the production. Both film versions, but especially the 1997 film, utilize an added bathroom as a space for the jurors to momentarily escape from the main deliberation space. This element was added part way into blocking rehearsals to allow for a similar flexibility and variety of movement for the cast throughout the play.

Another late-stage design addition was the incorporation of a thunderstorm sound cue also calls back to the cinematic versions of *Twelve Angry Men*. In the films a rainstorm begins around the midpoint of the story and continues until the end. The director requested that a sound cue indicating the beginnings of a thunderstorm be placed toward the end of the play, just as Jurors 3 and 8 are left alone. Through the integration of these cinematic elements into the first theatrical script, the Baylor Theatre production is a unique amalgamation of qualities pulled from the full cultural history of Rose's work.

Conclusion

The preliminary research done on the background of a play is potentially the most important portion of the duties of a dramaturg. The information gathered in this process becomes the foundation on which all of the subsequent materials are based. Facts regarding the life and body of work of the playwright, the sociohistorical context in which the play was written, and a history of major productions are all indispensable to the familiarity necessary to successful and effective dramaturgy.

The insight I gained into the work of Reginald Rose as a highly political writer, who attempted to make confrontational art in the midst of the Red Scare brought much needed clarity to the potential intent behind *Twelve Angry Men*. It brought my attention to the aspects of the script that could be cultural commentary, which could be useful to our updated production concept. Because our production concept would have political undertones, it was my job to ground it to the history of the text and to the text itself in order to bolster the show. A concept applied to a script without establishing that connective tissue will be weaker overall. Understanding the evolution of Rose's story from live television program, to multiple stage versions, to multiple film versions allowed me to track the elements that were changed and maintained over its history. Our production process was then informed by that evolution, by blending the strongest elements of each.

CHAPTER TWO

Pre-Production & Rehearsals

Introduction

This chapter recounts my involvement as the production dramaturg in the rehearsal process of *Twelve Angry Jurors*. For this production there were many adaptational changes that were necessary to make both before and during rehearsals with the cast. It was my responsibility to the production that these changes served both the director's intended vision for an updated version of the play and that of the original playwright. Most importantly I was there to advocate for a continuity between the two. The guiding principle of my involvement is best summarized by Theresa Lang from her book *Essential Dramaturgy*, "the dramaturg has his own role, questions are his currency, and they come from a perspective that has a close, knowledgeable, and invested relationship with the material."¹ My collaboration with the director and assistant director helped immensely in building our rapport and therefore making us feel like a team in creating this production. This chapter will explore the ways in which the script, and the production as a whole, evolved over the course of the rehearsal process through a dramaturgical lens.

¹ Lang, Theresa. *Essential Dramaturgy: The Mindset and Skillset*. New York; London: Routledge, Taylor & Francis Group, 2017.

Pre-Rehearsal Script Changes

Around six weeks before rehearsals began, I met with the director and the assistant director to discuss changes to the script. Coming into this meeting I was focused on the fact that my role as the dramaturg on this production was to ensure that any changes to the script serve both the director's concept and the themes of the original work. Before this meeting I had received a version of the script that had been annotated by director with his intended edits, most of which were necessary adjustments to pronouns and references to the group as "gentleman" to reflect the gender make-up of the cast, however, due to an incompatibility with our pdf viewing softwares I was unable to see the exact nature of the edits, only on what lines cuts and substitutions had been made. While this was not ideal, it did allow me to form my own opinion on what the substitutions should be before being able to compare directly with the director. For example, all three of us agreed that the original script's references to "reform school" would not read correctly for a contemporary audience. Before the meeting I had mentally substituted the term "boot school" because in my experience that term referred to an alternative school institution for minors with serious behavioral issues. Once we were able to discuss it in person, we decided that the severity of the infraction being described did not match with that level of punishment, and that the term "juvie" would make more sense in context and be a better point of reference for our audience. A similar discussion was had over the transformation of references to "slums" to "projects", briefly to "section 8 housing" to finally locking in a decision on substituting these references to "the hood" as the most natural choice for our updated setting.

There were a small number of missed pronoun changes I had caught during my read-through of the edits. I also suggested that some of the lines referring to the entire group of jurors as “gentlemen”, which had at this point been either cut or replaced with “everybody”, could instead be replaced in a couple instances with “y’all.” I believed this would helpfully act as a gender-neutral collective pronoun in place of gentleman, and would be more specific to our local angle for this production. One instance of “y’all” was retained in the final version of the script used in performances. After this meeting the director updated the actual text of the script, in a format I could access, which resulted in the script version we would be going into rehearsal with. Selected pages of the completed script with the changes described in this section and the section on tablework can be found in Appendix A.

The Actor Packet

The week following the script editing meeting I began work on the actor packet. This packet of information would serve to supplement the actors’ process with information I had researched regarding the play. The full actor packet can be found in Appendix B. The process of organizing and presenting this information to the cast was guided by practicality. *In the Process of Dramaturgy*, the authors; Scott Ireland, Anne Fletcher, and Julie Felise Dubiner, describe this approach as, “the production dramaturg should always emphasize information that will be of most use to performers as each goes about preparing to build their characters.”² With this in mind I focused the contents of

² Ireland, Scott R., et al. *The Process of Dramaturgy A Handbook*. Hackett Publishing Company, Incorporated, 2010.

the actor packet primarily on information that the characters would have at this point that the actors would not necessarily have access to from the script alone.

I decided that having first-hand knowledge of the legal system would be a significant help in this task. For this I reached out to a professor from the Baylor Law School who had previously been a criminal prosecutor for the US government. I emailed her a series of questions on different aspects of the trial process and presented her responses in the packet with small edits for clarity. She provided invaluable insight into my areas of interest for the actor packet. In all areas discussed in the packet I attempted to keep information as specific to Texas as possible. One area of information I had previously discussed with the director was the requirements and restrictions placed on who can be selected for jury duty. It was our belief that this information would help the cast form a clearer idea of their character's identity through a sort of process of elimination. If they know what sort of qualities their characters cannot have, or must suppress, in order to be on the jury in the play they can make deliberate choices regarding character on that basis.

Another area where I felt that supplemental information was necessary was on the timeline of events leading up to when the play takes place. The characters remark on their exhaustion and short tempers several times but there is not a strong sense of how much the characters have actually been through before this point. I wanted to emphasize that there are several phases to serving jury duty that last varying amounts of time. The length of the trial is mentioned to be one week in the original script but this stood out to me as perhaps an outdated detail from when it was first written. This had been changed to one month in our script by this point as an estimate that turned out to be accurate and so it

was kept in the final version. The law professor I spoke with was able to helpfully clear this up by breaking down each phase of the process and how long they typically last for a first-degree murder case like the one in the play. It was my intent that this information would better convey the circumstances under which the characters enter the story.

Following the timeline section of the actor packet, I included a section on jury instructions. I believed this was important to include because, similar to the length of the trial process, the details included within the script are extremely limited. The speech from the beginning of the play serves to set up the stakes, a first-degree murder case where the death penalty is on the table, but does not reflect the full scope of duties and restrictions placed on a real jury. In my research I found multiple examples of full jury instructions distributed in a recent trial in Texas. I observed that not only were they consistent between each other but that several points of instruction were repeated within the individual documents. Rather than potentially overwhelm the cast by copying a set of these jury instructions in full I chose to present them chronologically in the order they would have been received by the jury, using only the significant points that are repeated for emphasis in the original documents, and any special instructions that are specific to each of the phases. I did also include full page scans of the original jury instructions so that the cast could know what the instructions distributed to actual jurors look like.

After the section on jury instructions, I provided a glossary of terms related to the play. Creating this list of definitions, sometimes called “glossing” the script, is often one of the first things a dramaturg does when working on a production. *The Process of Dramaturgy* section on glossary writing states that, “what is most important is that anyone who picks up the glossary, especially director and performers, be able to quickly

and easily find the term or concept within the play text.”³ I chose to include it after the aforementioned sections because the terms that needed to be defined were fairly large concepts that required more than a simple definition (ex: reasonable doubt, the fifth amendment). I felt that these concepts were best contextualized by both the script and the prior sections in the packet, and I wanted the cast to have those in mind before getting more information on them.

The final section of the packet was one that gave a primer on a handful of issues that were relevant to our production of *Twelve Angry Jurors*. The first was juror pool diversity, because reflecting the makeup of a present-day jury was one of the primary goals of this production. I found that demographic data on individuals who are recruited for jury duty in Texas is not available to the public. Instead, I drew on census data to illustrate the size of populations who are eligible to be called for jury duty. I also highlighted research on class and race disparity in jury makeup, attributed to how jury duty is selected through voter registration and notified through traditional mail. The director was also interested in the influence of the vastly different technology and media landscape would have on an updated *Twelve Angry Jurors*. To support this idea, I researched the concept of trial publicity bias and found that media coverage of a case before a trial begins can influence jurors’ perception of the facts. The law professor I consulted indicated that lawyers commonly try to avoid this issue by screening out jurors with exposure to media coverage, or potentially requesting a change of location for the trial. Connected to this idea was the ability of jurors to do their own research online outside the trial, despite that behavior being strictly prohibited. I found that mistrials had

³ Irelan, Scott R., et al., 7.

been declared in cases where it had come out that a juror had done independent research. Again, the law professor stressed that jurors should be shielded from outside information as much as possible, but that it has become increasingly difficult as technology and media have become more pervasive.

After constructing the actor packet my dramaturgy mentor helped me edit the material and add images to make the information easier to digest. I was worried that the packet would go unread if it appeared as a large amount of unbroken text, or that it may only be read with the attitude that it is an assignment. These changes contributed significantly to the overall polish of the packet and I believe did have a large impact on how it was received by the cast. I could tell the cast were parsing the information section-by-section as the topics of the questions and additional thoughts that were brought to me followed the same order as the packet.

Tablework Rehearsals

The first week of rehearsals, comprising six total rehearsal periods, was dedicated to tablework. The term “tablework” refers to the portion of the production process in which “a cycle of reading, discussing, and otherwise exploring the text”⁴ takes place with the full cast, directors, and dramaturg. It gives us the opportunity to have important conversations on theme and character while dealing only with the text without being concerned about staging. This was a real blessing for me as a dramaturg because this is significantly more facetime with the cast working only with the text than I have had in my experience. At the first rehearsal the director gave an opening statement to the cast

⁴ Irelan, Scott R., et al., 70.

about his philosophy for this production. His reflections on how societal change is achieved through individuals and groups seeking to help others stood out to me. I believe this idea is strongly reflected in Reginald Rose's work. Although his plays do engage with structural critique, the stories themselves are about the power of compassionate individuals to influence change. I was also interested in the director's approach to casting this production. He described intentionally considering the contradictions between the actors and the characters they would be playing when he selected the cast.

After this introduction, I distributed the actor packet to the cast and gave an overview of its contents. I stressed that I did not want it to feel like homework, but that I only wanted it to be a resource to help their processes. The cast looked over the packet individually for a few minutes before we took our break. The entire cast immediately took interest in the jury instructions because of the multiple rules that are broken by the characters in the play, namely those regarding outside research. This added interesting complexities to how the group viewed Juror 8. Other cast members also questioned how their characters made their way onto this jury based on the rules regarding bias by jury members. I discussed with them some possible scenarios that could have this result. These included a less thorough voir dire questioning on behalf of the defense counsel, the defense running out of peremptory strikes, or that their character effectively masked their bias during questioning.

We proceeded to do a full read-through of the script. While doing so I kept notes on remaining issues in the script. I listened actively for anything which sounded awkward or out of place, especially in relation to the edits to the script that had been made at this point. Some were discrepancies between changes we had previously discussed and what

was still in the printed script (ex: remaining references to “el tracks”, use of the word “crooks” instead of “criminals”, missed pronoun changes), while others were places in which the changes now appeared to drastic or were in conflict with the overall story.

Regarding this latter issue, there was concern raised by a cast member regarding a couple of the choices to update and localize the script. She expressed that in her opinion, the script changes which made references that were unique to Waco felt out of place in the context of the full play, that they may come across as obviously pandering to our audience. After all of the cast had left, we (myself, director, AD, SM) discussed more natural substitutions for these moments. I suggested that the reference to Live Oak school that the director had originally included as being visible from the crime scene was too hyper specific for the purposes of the script, and we decided to restore the original version of the line. However, we elected to keep the line from Juror 8 saying she bought the identical knife “around the corner from Magnolia” because it was both vague and plausible enough to work for the script. In this context it referred to the Magnolia Market shopping complex in downtown Waco, which are a recognizable landmark to anyone who has been to Waco since they opened in 2015.

I brought up the use of the word “tenement” in the script, and that it could potentially seem dated or awkward in the context of the changes already made. Upon further reading, I noticed the word was only used by Juror 11 and Juror 4. I reasoned that as an immigrant, likely with English as a second language, Juror 11 may be more likely to say “tenement” than a native English speaker like Juror 4. We chose to keep 11’s use of it and change 4’s to “cheap apartment.”

I also pointed out that one additional insertion of modernized language that was out of place. The theory that Juror 9 states that the elderly male witness may have lied for recognition, for “his name all over the internet”. I suggested that a 75-year-old man, even in the present day, may not specifically desire internet notoriety, but a more general idea of significance. I proposed a change to “in the news,” to which everyone agreed. At the end of rehearsal, we had compiled a list of these changes which was then sent out to the cast from the SM.

At the second rehearsal we had fewer significant adjustments to make, but rather as we read, we encountered multiple places in the script that required further discussion with the whole group. While it had been previously established that all references to the “el train” would be changed to just “train” or “cargo train.” However, there were some remaining references left in the script to seeing through the “windows of the train”. Because cargo trains do not have windows, we had to consider what would be the most natural change in these instances. We decided on “seeing through the train” or “seeing through the cars of a moving train.”

There was a great discussion around Juror 3’s desire to “put a guilty man *into the chair*.” At first, we were hung up on the literal truth of execution methods as they exist in Texas today. We found that despite the reputation of Texas and “Old Sparky”, the electric chair had not been used in an execution since 1964. Instead, Texas has been consistently utilizing lethal injection for over 50 years. Because of this fact, later lines said by Juror 8 which originally referred to “pulling the switch” had at this point already been changed to “inject the needle”. The line from Juror 3 though seemed to be motivated differently. Cast members suggested potential substitutions such as “onto the table” and “on the chopping

block.” I argued that the original line was an effective euphemism for the death penalty that is still used today, without literally referring to the actual method of execution, and we ultimately elected to keep the line as written.

One other line was restored to the original Sergel version through collective discussion. When Juror 8 describes the fact that people make casual allusions to wanting to kill someone quite often without meaning it, she says “come on Rocky, kill him!” When the script was originally written in 1954, Rose was certainly referring to famous boxer Rocky Marciano.⁵ Before rehearsals began, the director had updated this reference to Tyson, as a much more recent pop culture icon tied to boxing. However, as we read the scene, the director checked in with the cast to see if they did, in fact, recognize the reference. We found that much of the cast did not immediately consider only the last name Tyson in this context to be referring to boxer Mike Tyson. Rather, their instant association with the name was Tyson chicken products. When the director and I informed them that the original line instead mentioned “Rocky”, the cast’s first association was to the fictional boxer Rocky Balboa as portrayed by Sylvester Stallone.⁶ Until this point it had not been considered that the original line could have somehow updated itself simply through changing pop culture associations. These first two nights of table work resulted in the most significant discoveries about and changes to the text.

⁵ Rocky Marciano (1923-1969) was a heavy-weight champion boxer active from 1947 to 1955, ending his career undefeated. He is widely considered to be greatest boxers of all time.

⁶ Rocky is a sports drama film franchise encompassing six films chronicling the life and career of the eponymous character created and portrayed by Sylvester Stallone. The first film was released in 1976, with the subsequent films released throughout the following decades.

Before the third night of rehearsal, we had solidified our final version of the script that we would be using in production. From the third night of rehearsal on we were working with a set script. In the following few days of table work I helped facilitate conversations on character and their relationships with the legal system and to the circumstances of the play. For example, at one read-through the assistant director raised a concern to me regarding the gendered dynamics of how Juror 3 threatens Juror 8, and that perhaps the group's reaction as written is too passive for our version in which Juror 3 is a man and Juror 8 a woman. I remarked that this moment was something that should definitely be revisited during blocking, but that it should also be noted that Juror 6, who speaks very sparingly throughout the play, speaks up at this point against Juror 3. This already is significant for characterization, but that with our casting, Juror 6 as a woman, the gendered element is more pronounced.

Throughout this portion of the process, it was important to me to be an available resource in the room. What a dramaturg offers in rehearsal is the perspective of someone who is already deeply familiar with the text who is able to respond to the questions of the cast in the moment, even if it regards something the dramaturg has not previously thought of. When performing this function, the guidelines set in *The Process of Dramaturgy*: “Be approachable; be concrete, not theoretical or clever; Be able to respond in human terms that performers can play in a scene; Be able to openly admit ‘I do not know’ and try to find the answer quickly,”⁷ are invaluable to doing so well. These guidelines also provide a list of areas in which I can approve my practice as a production dramaturg.

⁷ Irell, et al., 70.

Blocking Rehearsals

After the tablework rehearsals were over and the production began blocking in the performance space, I transitioned into a less involved role in the day-to-day development of the show. Theresa Lang describes the dramaturg's role in observing run-throughs, "the dramaturg is watching and listening, bringing in materials in support of the questions raised and ideas explored, and offering the director a holistic point of view on the work at each phase of the process."⁸ I came to rehearsals once a week to check in with how the things we had discovered in tablework transferred now that the actors were on their feet interacting with the space.

The first time I visited one of these early blocking rehearsals I noticed that it felt much more naturalistic and the characters movements more motivated. The transition from sitting around a table to being able to move around the performance space created a feeling of significance to the interactions between the characters. Some conversations now felt more private than others, and the dynamics between each of them were becoming fleshed out. For example, the moment when Juror 3 attempts to apologize to Juror 5 now felt more realistic with it staged off to the side of the space.

I suggested to the director that there should be a moment in the play in which the action focuses in and more directly shifts the audience's attention toward the plot. He agreed and we discussed the need for this beat to be one where the momentum of the story shifts as well. It must also be late enough in the play that the action does not then become static for a noticeable majority of the performance. We landed on the moment when Juror 8 throws away Juror 3 and 12's hangman game because it escalates the

⁸ Lang, 53.

tension between the characters and explicitly acknowledges the stakes. After this the jurors' table would be the main focal point for the remainder of the play. This change in blocking resulted in much better clarity of action.

In subsequent blocking rehearsals I acted as a stand-in for the audience where I could raise issues of visibility, audibility, and general comprehensibility. I made a point to sit in different areas of the audience to see the performance from multiple perspectives. In one instance I raised concern that one actor's choice to repeatedly tear pieces of paper as part of his blocking could be distracting especially to audience members on the same side of the stage.

Mock Trial

About three weeks into rehearsals, it was arranged for the cast to participate in a mock trial put on by the Baylor Law School. The director had expressed a desire for the cast to take part in an exercise of this type from the beginning of the production process and indicated that he had connections in the law school that he would be contacting to set something up. Through one of the cast members, whose father is a professor in the Baylor Law School, the entire cast was invited to observe and participate as a jury for a practice trial being put on during our normal rehearsal period as an exercise for a group of law students.

We gathered in the lobby of the law school before being led upstairs to the practice courtrooms by the professor who had arranged the opportunity for us. At this point we were briefed on the rules for jurors and then the cast were directed into the courtroom to the row of chairs set up for the jury. I was able to observe from the other side of the room as the cast took on the role of the jury. Some of them were noticeably in-

character, while others appeared to be taking in the information of the case as themselves. This mock trial was all new information for the cast, conveyed to them by the law students in the roles of the defense and the prosecution. Despite this case being specific to this mock trial I noticed strong similarities between the case being tried here and the plot of *Twelve Angry Jurors*. The prosecution's case in both instances relied on a long-term conflict between the victim and the defendant, a statement by the defendant interpreted to be a threat against the victim, and the defendant having a weak alibi claiming he was at the movies. For each of these points I noticed glimmers of recognition from the cast, some physically perked up regardless of whether they had previously been in-character or not.

Following the closing statements by both sides the cast were instructed on the procedure for deliberations and were ushered into another practice courtroom to decide on a verdict. At this point it seemed that the cast had decided to drop character and deliberate as themselves. Some of the actors found themselves behaving very differently from their characters, for example the actor who played Juror 2 was much more assertive during this discussion than his character. However, more of the cast found that they naturally fell in line with what their characters would do. The actors playing Jurors 8, 3, and 4 dominated most of the conversation with the others popping in to contribute more sporadically. Due to time constraints, we were unable to come to a unanimous verdict or finish the trial with the jury returning the verdict to the judge in the courtroom. Instead, the actors were released from their rehearsal time and we informally discussed with the law school participants what the verdict was likely to be had we been able to finish.

Overall, I believe this was a highly valuable exercise. It provided the cast a realistic glimpse of what it would be like to sit in the courtroom and take in information for multiple hours a day for several weeks before being able to discuss the case with each other. The concerns I had regarding an accurate sense of the timeline their characters had been through were certainly helped by this experience. I also heard some time later from multiple cast members how the mock trial had helped them understand their characters better. The actor playing Juror 6 specifically mentioned that she had previously had a hard time understanding how her character stayed quiet for long stretches during the deliberation but that actually debating a case with her castmates resulted in her taking a backseat so as not to be talked over. It is my belief that the mock trial also helped the cast connect the material from the actor packet to their performances in a more concrete way because they actually had to apply the rules to their own behavior.

Conclusion

The role of a dramaturg during pre-production and rehearsal process involves forming a deep familiarity with the play text, and using that to aid the overall goals of the production. Through working closely with the director, I was able to contribute to shaping the script in a way that served both the original intent of the play, and the new perspective of our production. My familiarity with the play also influenced the direction of the information provided to the cast. Because I was knowledgeable with what all that was in the script, I was also very aware of what was not in the script. That perspective took the form of a packet that aimed to fill in the gaps of background information on the circumstances of the play. After the text was set and the cast had been equipped with research information, my role shifted to that of an audience surrogate to advocate for

clarity and continuity in the performance. These elements combined represent the first of the two main phases of the work done by a production dramaturg.

CHAPTER THREE

Audience-Facing Dramaturgy

Introduction

In *Essential Dramaturgy*, the verb “to dramaturg” is defined as “to curate an experience for an audience.”¹ This chapter will chronicle the assembly of the audience-facing dramaturgical materials I created for *Twelve Angry Jurors*. These materials consisted of the audience guide and lobby display. I also participated in a talk-back with the audience following a performance. This portion of the process was focused on communicating the ideas of the production to the theatre patrons effectively without over explaining them. The research I gathered before work on the production began combined with the insights gained during design meetings and rehearsals to form the body of dramaturgical material presented to our audiences.

The Audience Guide

The defining idea behind my approach to working on *Twelve Angry Jurors* was the play’s continued relevance. The director’s production concept of not only updating the time setting to the present day but also the location setting to Waco, Texas is based on this same idea. My role as dramaturg was to supplement this core idea with research that would not only convince the audience of its value but also provoke further thought outside of the theatre. One of the avenues through which to do this is the digital audience

¹ Lang, 7.

guide. A full copy of the guide can be found in Appendix C. To construct the guide, I first needed to separate the core idea, relevance, into multiple branching topics that covered the multiple facets of the play. I then narrowed these topics to a smaller selection that could be explored thoroughly but concisely in the guide.

The first of these was the background on Reginald Rose that was discussed in Chapter One. The authors of *The Process of Dramaturgy* strongly emphasize the importance of knowing the playwright's background when analyzing a text because, "being acquainted with what a playwright embraces or rejects can lead a production dramaturg to keys to unlocking metaphors, themes and motifs within a given text."² The book *Reginald Rose and the Journey of Twelve Angry Men* by Phil Rosenzweig, published in 2021 provided the bulk of the information used in this section. I felt that Rose's history as a highly politically engaged writer was essential to understanding the story of *Twelve Angry Jurors* not as a heroic triumph of justice, but as a more nuanced exploration of the strengths and weaknesses of the jury system. I chose to cover the cultural influence of the 1950s Red Scare and that Rose was explicitly against the tactics of McCarthyism before describing the intersections of the legal system in his body of work. I hoped to make clear that Rose used the legal drama genre as a tool with which to critique systems and culture of his time, without explicitly leading readers to that conclusion.

The second topic, the reasonable doubt standard, was also an original point of interest from my research. It is the central issue of the plot and I found that the concept was the subject of serious debate outside of the play as well. This made it a rich vein for

² Irelan, Scott R., et al., 13.

exploring the history and application of the standard. Because the reasonable doubt standard is taken for granted by most people, I thought this would be a prime opportunity to dive deeper into how we got where we are now. This took the form of a timeline highlighting dates in which there were significant developments in the legal application of the standard; starting with its origins in English Common Law and continuing with its usage in the United States specifically. The points on this timeline were synthesized from two main sources: *The Origins of Reasonable Doubt: Theological Roots of the Criminal Trial* by James Q. Whitman published in 2008, and *Reasonable Doubt: To Define, or Not to Define* by Henry A. Diamond from 1990. I then went further into the debate around defining reasonable doubt for juries, especially as it relates to the play. On this slide I was able to reuse a quote from the law professor I originally consulted for the actor packet stating her opinion in favor of providing a definition of reasonable doubt for juries.

In order to expand the guide beyond the text, and incorporate other elements of the production, I reached out to the student costume designer to ask her a few questions about her process. The fact that this production was set in the current day presented a unique challenge to the designer, and the designs she created demonstrate how the relevance of the play was conveyed visually. For example, I asked, “What are the perks and challenges of designing costumes entirely out of existing pieces?” Her answer included “One of the biggest perks...is that they are right in front of you as you go through and curate looks. On the flipside...you often are not going to get exactly what you originally wanted.” I wanted audiences to be informed that although the actors were dressed in contemporary, mostly casual clothing there was a great deal of artistry involved in designing the looks worn by the characters. The designer provided thorough

and thoughtful responses to each of my questions which provided important insight into the process of creating the look of this production.

The final section of the guide was the most directly based on the idea of the play's relevance. This would be demonstrated by highlighting sections directly from the text that stand out for their meaning to a contemporary audience. For each read-through, I took note of any lines which I considered to hold especially relevant meaning to our contemporary setting. Any lines which reminded me of recent news stories, public figures, or even pop culture moments were of interest to me. From the first read-through I underlined the statement from Juror 2, "you do hear stories about innocent people who have gone to jail – or death sometimes – then years later things turn up." This line made me think of the Innocence Project, the nonprofit legal organization that is committed to using DNA evidence to exonerate individuals who have been wrongly convicted.

During the rehearsal process I had recently learned that roughly 97% of criminal cases do not go to trial at all, but are rather settled by plea bargain. By the fourth night of tablework, I had connected this idea to Juror 10's line, "We don't owe the kid a thing. He got a fair trial, didn't he? You know what that trial cost? He's lucky he got it." strongly stood out to me on this read. For once, 10 is exactly right about something, the defendant is very lucky to have received a trial. This coupled with the statistic speaks to the stakes of the play with its new setting.

The following week while browsing Twitter I saw the news that Adnan Syed, the murder suspect and subject of the popular podcast Serial, had been released from prison

and cleared of all charges.³ In the replies to this news story I saw other users discussing a key piece of evidence in his case had been a note written by Syed saying “I’m going to kill” before his ex-girlfriend was found murdered, and how that did or did not indicate his guilt. This discussion was striking for its resemblance to the debate in the play around the defendant yelling “I’m going to kill you.” I screenshotted the posts thinking I may wish to show them to the cast or director later.

Something similar occurred as the trial of Parkland school shooting suspect Nikolas Cruz was ongoing during our production.⁴ While I was following along the headlines, I noticed that it had emerged that there was significant conflict between deliberating jurors that was reported to the judge in that case. Because I was already on the lookout for stories from the media that contained parallels to *Jurors*, I saved multiple articles reporting on this aspect of the trial for later reference.

For all but the last of these instances I gathered additional sources to connect to the lines in the script. These included headlines, article excerpts, website headers, and online posts. I arranged the relevant line from the script, above the selected additional sources in order to draw the comparison between the moment in the play and the real-life event. It was my intent to provoke further thought on the current relevance of the play in a way that would directly land with audiences without hand-holding them to a specific

³ Syed had been convicted of the 1999 murder of his ex-girlfriend, 18-year-old Hae Min Lee. He was originally sentenced to life in prison plus 30 years. This conviction was first vacated in 2016, but that decision was overturned by an appeals court in 2019. It was vacated again in September 2022 following a new investigation into the case.

⁴ Cruz perpetrated the deadly shooting at Marjory Stoneman Douglas High School in Parkland, Florida on February 14, 2018. In October, 2022 a jury decided Cruz was eligible for the death penalty but deadlocked on its implementation, resulting in Cruz being sentenced to life in prison without parole.

conclusion. This principle is best described in *Essential Dramaturgy*, “while outreach materials should not be explaining the production, they can be additional points of reference for connecting the audience to the play, inside and outside of the theatre.”⁵ It was my belief that though the goal of the production was clear, the connections made in this section would encourage audiences to consider issues connected to the message of the play that could not be commented on within the production itself.

The Lobby Display

This principle carried over to the lobby display as well, where the content I created had to work in tandem with other design elements. Miriam Weisfeld writes in *The Routledge Companion to Dramaturgy*, “most commonly a lobby display is meant to educate audiences about aspects of a play they may be unfamiliar with: the history of the playwright, the environment in which the story takes place, or significant previous productions of the play.”⁶ Early in production meetings, the director pitched the idea of a semi-immersive lobby experience leading into the theatre. He wanted to simulate the experience of reporting to jury duty for the audience in order to encourage a heightened level of engagement in the deliberations of the play. During these meetings I took note of the language being used by the director and designers as well as tracking how the idea developed.

⁵ Lang, 32.

⁶ Weisfeld, Miriam. “Framing the theatrical experience Lobby displays” Romanska, Magda, ed. *The Routledge Companion to Dramaturgy*. London; New York: Routledge, 2015. 472.

This idea would evolve to include the sound design, front of house, scenic, and props teams to set up the lobby with video screens and a non-functioning metal detector. All of this was in service of making the audience aware of the stakes and circumstances being dealt with by the characters in our production. Any dramaturgical material that I would provide would need to complement these immersive elements. In a meeting with my mentor, we discussed what information outside of the digital audience guide that I felt was essential for audiences to have before seeing the performance, and how it could be translated in a way that worked with the rest of the lobby. The previous Baylor Theatre production had experimented with large printed sticker posters for its lobby display which was rather successful, so we decided to take the same approach for *Jurors*. Photos of the lobby posters can be found in Appendix D.

Here also, the core idea of the relevance of the play was front of mind. We decided that the lobby should include an extension of the concept of how Reginald Rose used the legal drama genre to comment on culture more broadly, but this time directly stating how the genre continues to be capable of that purpose. We discussed with the box office manager that a “documentary” tone would be most appropriate to present this portion of the display. With that set, I wrote the text portion of the poster and selected some photos of significant public trials from both the era *Twelve Angry Men* was originally written and more recent examples. In order to contribute dramaturgical materials while also adding to the semi-immersive lobby experience I suggested a more official appearing list of the rules for jurors I compiled in earlier stages of the process. Because of the effect seeing the rules had on how the cast saw the story, I believed they could have a similar effect on audiences. I drafted rough versions of both of these posters

and sent them to my mentor. The final versions were printed a few days prior to the opening performance. In keeping with the design of the rest of the lobby I had the poster covering the legal drama genre positioned close to the front entrance of the theatre, and the jury rules poster was placed closer to the performance space with the other immersive elements.

Program Note

One week before the opening performance I was asked to provide a dramaturg's note for the program. The text of the note is included below:

When the play begins, the characters are at the end of a long process, and they are bringing in their fatigue and frustration into the deliberation room. As part of our rehearsal process, the cast participated as a jury in a mock trial put on by the Baylor Law School. This experience proved to be valuable for everyone, as we saw just how reflective Rose's script is of reality. By connecting our production to the actual experience of sitting in a courtroom, we were able to have a fuller understanding of the characters as we see them in the play - their exhaustion, their personal reactions, the strangeness of talking to each other for the first time. It is my hope that providing the information that jurors in Texas receive, to both the cast and the audience, will encourage a closer look at what *Twelve Angry Jurors* can tell us about how people intersect with the legal system.

The purpose of a program note is to address the audience directly and "to tell the story of the process."⁷ My mentor suggested to me that I should describe the experience of the mock trial in the program note because it was a unique dramaturgical exercise for this production that the audience would not otherwise know about. I did this and connected it to the extended timeline of the play; the experience allowed the cast to live through the circumstances of the characters before the play begins because I consider that this aspect adds significantly to understanding why the play proceeds in the way that it does.

⁷ Lang, 142.

Because the program may be read at point before, during, or after the performance, if it is read at all, I wrote the dramaturg's note to contain information and commentary that I considered complementary to the production but not essential to understanding it.

Audience Talk-Back

In later production meetings, the idea of hosting an audience talk-back, with myself and the assistant director, was brought up by the director. In a separate meeting with my mentor, we established how the talk-back would be handled. It was to take place following the closing performance and would be moderated by another faculty member who would introduce the present production team and ask the first questions to set the tone for the rest of the conversation.

Immediately after the performance concluded, one patron approached the director to ask him "why did you change the classic play?", meaning, presumably why was this not a production of *Twelve Angry Men* set in the 1950s? He politely responded that the play was updated to reflect what juries look like and act now. That did not seem to be a satisfactory answer for this patron but it did serve as a useful jumping off point for our discussion with the rest of the audience. We allowed for about ten minutes following bows before the director, assistant director, moderating faculty, and I took our seats on the set. Theresa Lang writes on the subject, "as with the other tasks of dramaturgy, the talkback is defined by a simple question: what is its purpose and for whom?"⁸ For *Jurors*, it became evident that the interaction between the audience and cast would be the most beneficial. The director opened by explaining why he wanted to direct *Twelve Angry*

⁸ Lang, 144.

Jurors, highlighting its exceptional quality and continued relevance. I followed up on this statement by describing that part of my role was to update the script in a way that felt natural for our updated setting, but that did not undermine the story and characters as they were originally written. This would end up being my only contribution to the talk back, as after this point most of the cast had changed out of costume and joined us on the set to take questions from the audience. The remaining questions were all directed toward the cast regarding whether or not they had seen the film adaptation, how they got into character, and what they learned about the legal system while doing this play. The audience seemed most interested in how a cast of young adults felt working on a historically significant script. Although I believe I would have benefitted from more experience taking a more active role in an audience talkback, in this instance because of the interests of the audience it felt appropriate to take a backseat to the cast.

Conclusion

The contributions of a dramaturg intended for the audience are the most recognizable products of their role. The research provided to the director and cast are typically very practical in nature, serving the specific purpose to fill in information that supports the production. The audience-focused portion of the process is more open-ended in scope and intent. In the case of *Twelve Angry Jurors*, the focus on relevance guided my work. The timeless and universal qualities of the play strengthen the production, while my dramaturgical materials aimed to add specificity to the intent of the production concept.

It was my hope that the experience of encountering the lobby posters, followed by the program note and audience guide, and concluding with the talk back for one audience,

could be one that greatly enhanced the reception of the production as a whole. My work as dramaturg engaged thoroughly with both the performance text and the production concept, with the goal of strengthening the experience of the audience from start to finish. Ideally the performance in cooperation with the additional components created an impact that continued long after the final bows.

CHAPTER FOUR

Reflection and Conclusion

Introduction

The experience of working on *Twelve Angry Jurors* was invaluable to my growth as a dramaturg. This production was the third time I had served as the production dramaturg for a Baylor Theatre show. Each taught me a great deal about how to apply the skills of a dramaturg in practice. However, *Jurors* provided me the opportunity to work with greater depth than I ever had before. Because I had worked with the director on a previous production, I was comfortable bouncing ideas off of him as I pursued my research. The challenge of staging a complex script with such a large cast necessitated an extended period of tablework, which in turn, allowed me to better establish myself as a resource, and as a fellow collaborator to the cast. Theresa Lang states in *Essential Dramaturgy*, “it is important as a dramaturg to not underestimate the value of being in the room.”¹ This holds true in that I always feel the most useful when contributing in the rehearsal room.

Challenges

I believe I still have a long way to go as far as asserting myself as a valuable member of a production team. Dramaturgs are an under-utilized and under-recognized role. Unlike a scenic designer or choreographer, people are far less familiar with the

¹ Lang, 123.

responsibilities of a dramaturg. Even when a production team makes room for a dramaturg, they are still often placed in a position to explain and justify their role while having to actually perform their duties at the same time. During the time we were working on *Jurors*, there were two major instances that I felt this issue was most pronounced.

The first was regarding the mock trial that took place part way through the rehearsal process. Soon after rehearsals began it came to our attention that one of the cast member's father was a professor in the law school and would ensure an invitation for the cast to a mock trial. I admit that I should have, at this point, made direct contact with this cast member and asked that I be looped into any developments on planning this exercise. I, instead, assumed that this would happen automatically because I thought it was a given that everyone involved understood that this activity would be dramaturgical in nature.

I found out, with a couple days' notice via the weekly rehearsal call sent out by the stage manager, that the mock trial involving the cast would be taking place at the law school during the usual rehearsal period. I found out later that this was a short notice development for everyone involved, but I did initially feel blindsided by the fact that it was scheduled without any contact with me and confused that there was no follow up to ask if I would be present. Especially with this production being my thesis project, the lack of individual communication on this matter was distressing considering the possibility I could have easily missed a major dramaturgical exercise. Luckily this was not the case because I had earlier requested to be sent all daily calls and rehearsal reports. With all of that being said I was eager to see how the mock trial would affect the cast and our production.

The second took place after I believed my material contributions to the production had been finished. Two days before the opening performance I was contacted by the box office manager regarding content for the “juror facts wall”, something I had never heard about before this point, informing me that it was going up that day and if I could send another copy of the actor packet to pull information from. This was a confusing development, as this would be a lobby display element, using information I gathered, that I was not made aware of until it was going up. I am not aware who’s idea the “juror facts wall” was, nor their intended vision for it. I did feel that lobby displays fell under my purview as production dramaturg and that I would not have included this feature in the overall display. However, it seemed this had already been put into motion without my input. In retrospect I wish I had felt more empowered to question this decision from a dramaturgical perspective. It came across as though what I had planned for the lobby was considered by someone to be insufficient. I believed the addition of this element sacrificed the clarity and intentional conciseness of the overall dramaturgical components of the lobby.

These instances, while they were discouraging at the time, ultimately have equipped me with an awareness of how to avoid situations like them in the future. Questions are a dramaturg’s greatest asset, and I should have used them in these circumstances, by asking follow up questions about our cast member’s law school connection before the mock trial was scheduled, or asking who requested the “juror facts wall” and if it was necessary. Crucial clarity could have been gained simply through actively asking questions. The tools that are necessary to do acts of dramaturgy for the production are also essential to effectively advocating for oneself as a dramaturg.

Successes

Aside from these setbacks, there were just as many successes that were educational as well. One that stands out is when the props master reached out to me to ask whether, in reality, jurors' notepads are typically provided by the court or brought from home, as this would influence whether the props should be uniform or specifically selected for each character using them. I was able to find a handbook for law students that indicated that notepads for juries are typically provided by the courthouse and locked away when the court is not in session. The props master expressed that this was helpful information for her. Thus far in my experience the possibility of assisting the design team as a dramaturg had only been theoretical. This exchange affirmed to me that my skills could be of use to those who shape the look of the show, because I was recognized by a fellow member of the creative team for what I could bring to the table.

According to the limited analytics provided by the site that hosted the audience guide, it gained 136 total views from 83 viewers. While these figures are relatively low compared to the overall attendance of the production, I am pleased my work reached even that many people. I do believe that if there were a printed version of the guide available to patrons in addition to the digital version, it would be seen by an even greater portion of the audience. I am also aware however, of the resources and additional coordination that would be required to produce this. Of the pieces of dramaturgical material I produced for this show I am most proud of the audience guide. This is because the guide represented the most polished culmination of the research done for the production. I also feel that my unique perspective and approach is best demonstrated by the guide.

The actor packet was also successful. Shaping the information contained within the packet around what would be known by the characters but is not included in the script itself was a useful approach to structuring the material that I believe connected with the actors. I intend to continue to use this method going forward. Most literature on the practice of dramaturgy emphasizes that material created for the audience should not attempt to spell out concepts or themes, at the risk of condescending to the audience's intelligence. Much less often do I see this philosophy applied to information supplied to the cast. I strongly believe that actors also do not need dots connected for them and present my work to them accordingly.

Conclusion

Overall, I feel that I have learned a great deal from the experience of being the production dramaturg for *Twelve Angry Jurors*, thanks in large part to the support I received from the Baylor Theatre faculty who encouraged my interest in dramaturgy.

Andrew Ian Carlson writes in *The Routledge Companion to Dramaturgy*:

Ultimately, successful production dramaturgy is not defined by text packets, contextual knowledge, or rehearsal presentations, but by moments of collaborative communication. It exists in the minds of the actors, designers, directors, playwrights, and audience members who make use of information to deepen the artistic journey.²

The collaborative communication I was able to take part in as part of this production process was the most valuable aspect of the experience. It has inspired me to continue to demonstrate the immense value of works like *Twelve Angry Jurors* to audiences as I continue to grow as a dramaturg.

² Carlson, Andrew Ian. "Thinking Like an Actor A Guide for the Production Dramaturg" Romanska, Magda, ed. *The Routledge Companion to Dramaturgy*. London; New York: Routledge, 2015. 320.

APPENDICES

APPENDIX A

Select Script Pages

The following script pages are representative of the major adjustments made to the script in order to update the language for the director's production concept that were discussed in Chapter Two.

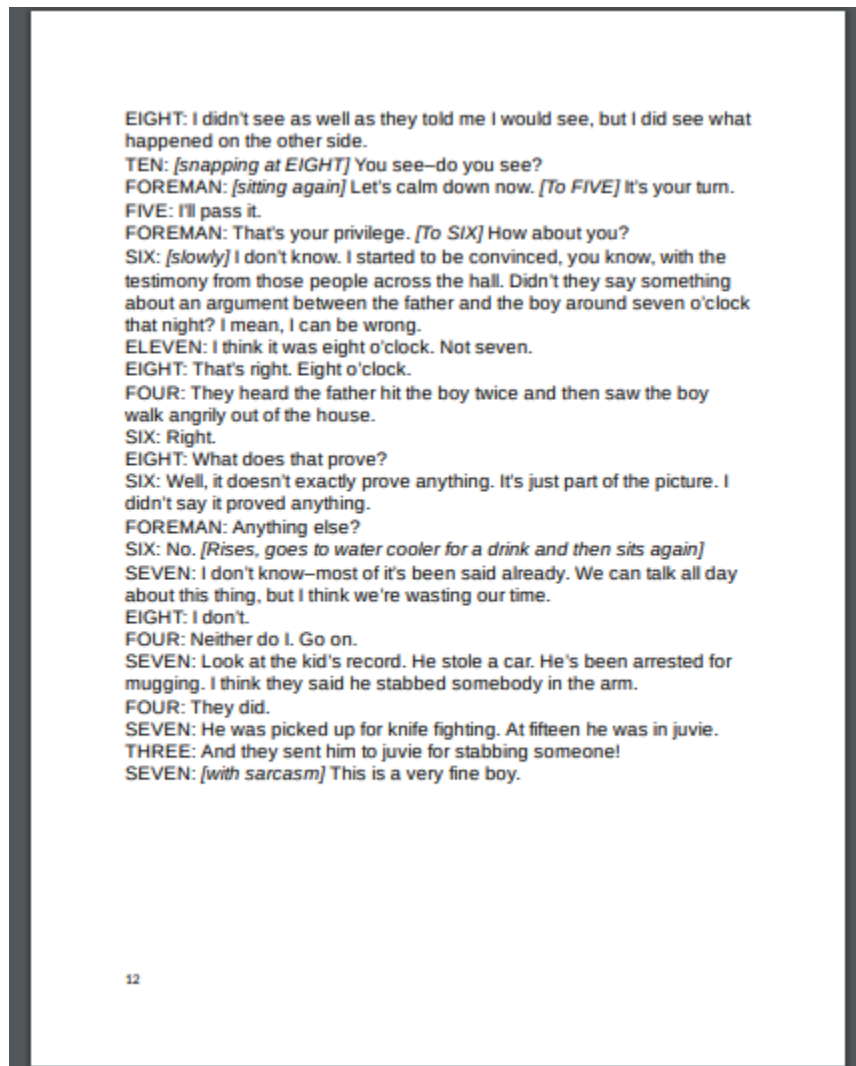


Figure A.1 Original “reform school;” changed to “juvie”

EIGHT: Ever since he was five years old his father beat him up regularly. He used his fists.

SEVEN: So would !! On a kid like that.

THREE: You're right. It's the kids. Th way they are--you know? They don't listen. *[Bitterly]* I've got a kid. When he was eight years old he ran away from a fight. I saw him. I was so ashamed. I told him right out, "I'm gonna make a man out of you or I'm gonna bust you up into little pieces trying." When he was fifteen he hit me in the face. He's big, you know? I haven't seen him in three years. Rotten kid! I hate tough kids! You work your heart out... *[Pauses]* All right. Let's get on with it... *[Gets up and goes to the window, very embarrassed]*

FOUR: We're missing the point here. This boy--let's say he's a product of a poor neighborhood and a broken home. We can't help that. We're not here to go into the reasons why **the hood** is a breeding ground for criminals; it is. I know it. So do you. The children who come out of those backgrounds are potential menaces to society.

TEN: You said it there. I don't want any part of them, believe me. *[There is a dead silence for a moment and then FIVE speaks haltingly]*

FIVE: I've lived in the hood all my life...

TEN: Now wait a second!

FIVE: I used to play in a backyard that was filled with garbage. Maybe it still smells on me.

FOREMAN: Now, let's be reasonable. There's nothing personal--

FIVE: *[rising, slamming his hand on the table]* There is something personal! *[Then he catches himself, and, seeing EVERYONE looking at him, sits down, fists clenched]*

THREE: *[turning from window]* Come on, now. He didn't mean you, man. Let's not be so sensitive. *[There is a long pause]*

EIGHT: *[breaking silence]* Who did he mean?

ELEVEN: I can understand this sensitivity.

FOREMAN: Now let's stop the bickering.

Figure A.2 Original "slums;" changed to "the hood"

EIGHT: Please-have some compassion.
 FOREMAN: Please, *ya'll*, we have our job and our duty here.
 FOUR: I think they've covered it.
 EIGHT: I hope we have.
 FOREMAN: *[to EIGHT]* All right. Is there anything else? *[TWO holds up a box of cough drops and speaks to FOREMAN]*
 TWO: Altoid?
 FOREMAN: *[waving it aside]* No, thank you.
 TWO: *[hesitantly]* Anybody-want an Altoid? *[Offers box around]*
 FOREMAN: *[sharply]* Come on. Let's get on with it.
 EIGHT: I'll take one. *[TWO hands him box]* Thank you. *[Takes one and returns box]* Now-there's something else I'd like to point out here. I think we proved that the old man couldn't have heard the boy say, "I'm going to kill you."
 THREE: Well, I disagree.
 FOUR: *[to THREE]* Let's hear her through, anyway.
 EIGHT: But supposing the old man really did hear the boy say "I'm going to kill you." This phrase-how many times has each of you used it? Probably hundreds. "If you do that once more, I'm going to murder you." "Come on, Rocky, kill him!" We say it every day. This doesn't mean that we're really going to kill someone.
 FOUR: Don't the circumstances alter that somewhat?
 TWELVE: The old man was murdered.
 THREE: One thing more. The phrase was "I'm going to kill you." And the kid screamed it out at the top of his lungs.
 FOUR: That's the way I understand it.
 THREE: Now don't try and tell me he didn't mean it. Anybody says a thing like that the way he said it-they mean it.
 TEN: And how they mean it!
 EIGHT: Well, let me ask you this. Do you really think the boy would shout out a thing like that so the whole neighborhood would hear it? I don't think so. He's much too bright for that.

Figure A.3 Original “gentlemen;” changed to “y’all”

that knife. It's a very strange knife. I've never seen one like it before in my life. Neither had the cashier who sold it to him *[EIGHT reaches casually into his pocket and withdraws an object. No one notices him. He stands up]* Aren't you trying to make us accept a pretty incredible coincidence?

EIGHT: *[Moving toward FOUR]* I'm not trying to make anyone accept it. I'm just saying it's possible.

THREE: *[rising, shouting]* And I'm saying it's not possible! *[EIGHT swiftly flicks open blade of a switch knife, jams it into wall next to first knife and steps back. They are exactly alike. There are several gasps and EVERYONE stared at knife. There is a long silence. THREE continues, slowly, amazed]* What are you trying to do?

TEN: *[loudly]* Yeah, what is this? Who do you think you are? *[a flow of ad lib conversation bursts forth]*

FIVE: Look at it! It's the same knife!

FOREMAN: Quiet! Let's be quiet. *[JURORS quiet down, THREE sits again]*

FOUR: Where did you get it?

EIGHT: I got it in a little junk shop around the corner from **Magnolia**. It cost twenty dollars.

THREE: Now listen to me!

EIGHT: *[turning to him]* I'm listening.

THREE: You pulled a real smart trick here, but you proved absolutely zero. Maybe there are ten knives like that, so what?

EIGHT: Maybe there are.

THREE: The boy lied and you know it.

EIGHT: *[crossing back to his seat, sitting]* And maybe he didn't lie. Maybe he did lose the knife and maybe he did go to the movies. Maybe the reason the scanner didn't see him was because he sneaked into the movies, and maybe he was ashamed to say so. *[Looks around]* Is there anybody here who didn't sneak into the movies once or twice when they were young? *[There is a long silence]*

ELEVEN: I didn't.

FOUR: Really, not even once?

ELEVEN: We didn't have movie theatres.

16

Figure A.4 Original “around the corner from the boy’s house. It costs two dollars.,” changed to “around the corner from Magnolia. It cost twenty dollars.”

boy? He did do it. Are you going to turn a murderer loose because one of the jurors gets angry when he thinks a murderer is being turned loose?

TWO: That's true.

FIVE: There is a doubt.

FOUR: I don't think so. The track is straight in front of the window. Let's take that point. So the train would have made a low rumbling noise. Trains screech when they go around curves. So the old man could have heard a scream, which is high-pitched. And it is a **cheap** apartment and they have thin walls.

THREE: Good. Good. That's it. That's it.

FOUR: And what if the old man was wrong about the time it took him to get to the door but right about whom he saw? Please remember that there weren't any fingerprints on the knife, and it was summer, so gloves seem unlikely.

THREE: [to EIGHT] Now I want you to listen to this woman. [Motions at FOUR] She's got the goods.

FOUR: And it might have taken a few seconds to wipe the fingerprints away.

EIGHT: This is a point.

THREE: Why don't we just time this one, to see?

FIVE: Just what are we timing?

EIGHT: Yes, let's be exact, please.

FOUR: I am saying that the old man downstairs might have been wrong about how long it took him to get to the door but that he was right about whom he saw running down the stairs. Now it may have taken the murderer about thirty-nine seconds to wipe away all the fingerprints and get down the stairs to the place where the old man saw him-the boy, that is.

THREE: This is right.

FOREMAN: We reconstructed the old man getting out of bed and going to the door, and we timed that; now let's reconstruct the actual crime.

NINE: As well as we can reconstruct it.

Figure A.5 Original “tenement;” changed to “cheap apartment”

under his arm. Did you notice that? He was a very old man with a torn jacket, and he carried two canes. *[Gets up, moves R and Jeans against wall]* I think I know him better than anyone here. This is a quiet, frightened, insignificant man who has been nothing all his life—who has never had recognition—his name in the **news**. Nobody knows him after seventy-five years. This is a very sad thing. A man like this needs to be recognized—to be questioned, and listened to, and quoted just once. This is very important....

TWELVE: And you're trying to tell us he lied about a thing like this just so he could be important?

NINE: No, he wouldn't really lie. But perhaps he'd make himself believe that he heard those words and recognized the boy's face.

THREE: Well- *[Loud and brassy]* -that's the most fantastic story I've ever heard. How can you make up a thing like that?

NINE: *[doggedly]* I'm not making it up.

THREE: You must be making it up. People don't lie about things like that.

NINE: He made himself believe he told the truth.

THREE: What do you know about it?

NINE: *[low but firm]*. I speak from experience.

SEVEN: What!

NINE: I am the same person.

FOUR: I think we all understand now. Thank you. *[NINE moves slowly back to table and sits]*

THREE: *[as NINE sits]*. If you want to admit you're a liar, it's all right by me.

EIGHT: Now, wait a minute!

THREE: She's a liar. She just told us so.

EIGHT: She did not say she was a liar; She was explaining.

THREE: *[to NINE]* Didn't you admit that you're a liar?

EIGHT: *[to THREE]* Please—she was explaining the circumstances so that we could understand why the old man might have lied. There is a difference.

THREE: A liar is a liar, that's all there is to it.

Figure A.6 Original “his name in the newspapers;” changed to “his name in the news.”

TEN: Look—what about the woman across the street? If her testimony don't prove it then nothing does.

TWELVE: That's right. She saw the killing, didn't she?

FOREMAN: *[rapping on table]* Let's go in order.

TEN: *[loudly]* Just a minute. Here's a woman who's lying in bed and can't sleep. It's hot, you know. *[Gets up and begins to walk around at L stage, blowing his nose and talking]* Anyway, she wakes up and she looks out the window, and right across the street she sees the kid stick the knife into his father.

EIGHT: How can she really be sure it was the kid when she saw it through the passing train?

TEN: *[pausing D L]* She's known the kid all his life. His window is right opposite of hers—across the tracks—and she swore she saw him do it.

EIGHT: I heard her swear to it.

TEN: Okay. And they proved it in court that you can look through passing cargo train at night, and see what's happening on the other side. They proved it.

EIGHT: Weren't you telling us just a minute or two ago that you can't trust *them*? That you can't believe *them*?

TEN: *[coldly]* So?

EIGHT: Then I'd like to ask you something. How come you believed her? She's one of *them*, too, isn't she? *[TEN crosses up to EIGHT]*

TEN: You're pretty smart, aren't you?

FOREMAN: *[rising]* Now take it easy. *[THREE gets up and goes to TEN]*

THREE: Come on. Sit down. *[Leads TEN back to his seat]* What're you letting her get you all upset for? Relax. *[TEN and THREE sit down]*

FOUR: Everybody, they did take us out to the woman's room and we looked through the passing train *[To EIGHT]*—didn't we?

EIGHT: Yes. *[nods]* We did.

FOUR: And weren't you able to see what happened on the other side?

Figure A.7 Original “el train;” changed to “cargo train.”

APPENDIX B

Actor Packet

The following collection of information was distributed to the cast during the first rehearsal.

12 Angry Jurors Actor Packet

Written by Hailey Scott

With Professor Rachel Kincaid

Edited by DeAnna Toten Beard

Hello, cast of *12 Angry Jurors*!

The story contained within the script is only a small snapshot at the very end of the total process the titular jurors have been through. Therefore, there is a great deal of information that is possessed by the characters, gained during the trial, that is only referenced during their

deliberations. The aim of this packet is to help fill in the gaps in information, and to provide resources that may contribute to



how you approach your performances. Throughout this guide there will also be input from law professor Rachel Kincaid from her direct experience.

Timeline

The process of serving on a jury begins with receiving a summons and questionnaire in the mail from the state government. You may have to send back the filled-out questionnaire or bring it with you to court on the date of your jury service.

Below are the qualifications required in order to be eligible to be called for jury

service in Texas:

- be at least 18 years of age;
- be a citizen of the United States;
- be a resident of this state and of the county in which you are to serve as a juror;
- be qualified under the Constitution and laws to vote in the county in which you are to serve as a juror (Note: You do not have to be registered to vote to be qualified to vote);
- be of sound mind and good moral character;
- be able to read and write;
- not have served as a juror for six days during the preceding three months in the county court or during the preceding six months in the district court; and
- not have been convicted of, or be under indictment or other legal accusation for, misdemeanor theft or a felony.



Even if you meet these qualifications and are summoned for jury service, you can put forward any of the following conditions in order to be excused:

- Are over 70 years of age (You may also request a permanent age 70 exemption.);
- Have legal custody of a child younger than 12 years of age and your service on the jury requires leaving the child without adequate supervision;
- Are a student of a public or private secondary school;
- Are a person enrolled and in actual attendance at an institution of higher education;

- Are an officer or an employee of the senate, house of representatives, or any department, commission, board, office, or other agency in the legislative branch of government;
- Are the primary caretaker of a person who is unable to care for himself or herself (This exemption does not apply to health care workers.);
- You are a member of the United States Military Forces serving on active duty and deployed to a location away from your home station and out of your county of residence.

In addition to these reasons, one can also ask the judge to be excused on the grounds of:

- a physical or mental impairment or with an inability to comprehend or communicate in the English language that makes it impossible or very difficult to serve on a jury.
- A prospective juror must be released entirely or rescheduled if the juror is required to appear in court on a religious holy day that is observed by the juror.
- A specific additional circumstance where jury duty would cause undue hardship for the individual who has been summoned

From Prof. Kincaid: [on the length of jury selection and voir dire] Several days; if it's a higher profile case it will be longer b/c the judge and parties will want to get rid of people with knowledge or preconceived notions about the crime

If it involves a potential death sentence that will also make voir dire longer because the attorneys will want to explore the opinions of potential jurors about the death penalty in general



From there, 12 jurors and at least 2 alternate jurors are sworn in and begin observation of the actual trial.

From Prof. Kincaid: [on the length of first-degree murder trials] That's incredibly fact-specific. It depends on the number of witnesses each side presents, but it could easily last weeks. If the crime is death penalty eligible, there will also be a penalty phase if the defendant is found guilty that could easily last weeks as well.

After closing arguments from both the defense and the prosecution, jurors are led into the deliberation phase.

From Prof. Kincaid: [on the length of jury deliberations] That also is incredibly fact-specific. If the evidence is incredibly compelling, it could only be a few hours. If there's a lot of evidence to sort through it could a week or longer

Jury Instructions

In the script the characters are instructed on their duty by the judge. In a real trial jurors receive multiple sets of verbal and written instructions throughout the



process. These are given before jury selection, before opening arguments, and before

deliberations begin. The text of these instructions comes from

documents filed in Texas civil court earlier this year.

Several points are repeated across

more than one set of instructions; these include:

- Turn off all phones and other electronic devices. While you are in the courtroom, do not communicate with anyone through any electronic device. Do not record or photograph any part of these court proceedings, because it is prohibited by law
- To avoid looking like you are friendly with one side of the case, do not mingle or talk with the lawyers, witnesses, parties, or anyone else involved in the case. You may exchange casual greetings like "hello" and "good morning."

- Do not accept any favors from the lawyers, witnesses, parties, or anyone else involved in the case, and do not do any favors for them. This includes favors such as giving rides and food.
- Do not discuss this case with anyone, even your spouse or a friend, either in person or by any other means...Do not allow anyone to discuss the case with you or in your hearing...We do not want you to be influenced by something other than the evidence admitted in court.

There are some special instructions given specifically before trial arguments begin:

- Do not investigate this case on your own. For example, do not:
 - a. try to get information about the case, lawyers, witnesses, or issues from outside this courtroom;
 - b. go to places mentioned in the case to inspect the places;
 - c. inspect items mentioned in this case unless they are presented as evidence in court;
 - d. look anything up in a law book, dictionary, or public record to try to learn more about the case;
 - e. look anything up on the Internet to try to learn more about the case; or
 - f. let anyone else do any of these things for you.



Special instructions given before jury deliberations include:

- Do not let bias, prejudice, or sympathy play any part in your decision.
- Base your answers only on the evidence admitted in court and on the law that is in these instructions and questions. Do not consider or discuss any evidence that was not admitted in the courtroom.
- All the questions and answers are important. No one should say that any question or answer is not important.
- Do not answer questions by drawing straws or by any method of chance.
- Do not trade your answers. For example, do not say, "I will answer this question your way if you answer another question my way."
- Jurors are given a physical copy of the deliberation instructions that includes a page where they are asked to write their verdict. See an example of the printed instructions below:

CAUSE NO. DC-18-03588

GREGORY GREEN, AND LORENZO REED,	§	IN THE DISTRICT COURT
Plaintiffs,	§	
	§	
v.	§	162nd JUDICIAL DISTRICT
	§	
FIDA HUSSAIN,	§	
Defendant.	§	DALLAS COUNTY, TEXAS

PLAINTIFFS' AMENDED PROPOSED JURY INSTRUCTIONS AND CHARGE OF THE COURT

MEMBERS OF THE JURY:

After closing arguments, you will go to the jury room to decide the case, answer the questions that are attached, and reach a verdict. You may discuss the case with others jurors only when you are all together in the jury room.

Remember my previous instructions: Do not discuss the case with anyone else, either in person or by any other means. Do not do any independent investigation about the case or conduct any research. Do not look up any words in dictionaries or on the Internet. Do not post information about the case on the Internet. Do not use you phone or any other electronic device during your deliberations for any reason.

Here are the instructions for answering the questions:

1. Do not let bias, prejudice, or sympathy play any part in your decision.
2. Base your answers only on the evidence admitted in court and on the law that is in these instructions and questions. Do not consider or discuss any evidence that was not admitted in the courtroom.
3. You are to make up your own minds about the facts. You are the sole judges of the credibility of the witnesses and the weight to give their testimony. But on matters of law, you must follow all on my instructions.
4. If my instructions use a word in a way that is different from its ordinary meaning, use the meaning I give you, which will be a proper legal definition.
5. All the questions and answers are important. No one should say that any question or answer is not important.

6. Answer "yes" or "no" to all questions unless you are told otherwise. A "yes" answer must be based on a preponderance of the evidence unless you are told otherwise. Whenever a question requires an answer other than "yes" or "no," your answer must be based on a preponderance of the evidence unless you are told otherwise.

The term "**preponderance of the evidence**" means the greater weight of credible evidence presented in this case. If you do not find that a preponderance of the evidence supports a "yes" answer, then answer "no." A preponderance of the evidence is not measured by the number of documents admitted in the evidence. For a fact to be proved by a preponderance of the evidence, you must find that the fact is more likely true than not true.

7. Do not decide who you think should win before you answer the questions and then just answer the questions to match your decision. Answer each question carefully without considering who will win. Do not discuss or consider the effect your answers will have.
8. Do not answer questions by drawing straws or by any method of chance.
9. Some questions might ask you for a dollar amount. Do not agree in advance to decide on a dollar amount by adding up each juror's amount and then figuring the average.
10. Do not trade your answers. For example, do not say, "I will answer this question your way if you answer another question my way."
11. Unless you are otherwise instructed, the answers to the questions must be based on the decision of at least 10 of the 12 jurors. The same 10 or more jurors must agree on every answer. Do not agree to be bound by a vote of anything less than 10 jurors.

As I have said before, if you do not follow these instructions, you will be guilty of juror misconduct, and I might have to order a new trial and start this process over again. This would waste your time and the parties' money, and would require the taxpayers of this county to pay for another trial. If a juror breaks any of these rules, tell that person to stop and report it to me immediately.

A fact may be established by direct evidence or by circumstantial evidence or both. A fact established by direct evidence when proved by documentary evidence or by witnesses who say the act done or heard the words spoken. A fact is established by circumstantial evidence when it may be fairly and reasonably inferred from other facts proved.

DEFINITIONS

"Negligence" means failure to use ordinary care that is, failing to do that which a person of ordinary prudence would have done under the same or similar circumstances or doing that which a person of ordinary prudence would not have done under the same or similar circumstances.

"Ordinary care" means that degree of care that would be used by a person of ordinary prudence under the same or similar circumstances.

"Proximate cause" means a cause that was a substantial factor in bringing about an event, and without which cause such event would not have occurred. In order to be a proximate cause, the act or omission complained of must be such that a person using ordinary care would have foreseen that the event, or some similar event, might reasonably result therefrom. There may be more than one proximate cause of an event.

"Occurrence in question" means the automobile collision of January 03, 2017 involving Gregory Green, Lorenzo Reed and Fida Hussain.

"Circumstantial evidence" means a fact may be established by direct evidence or by circumstantial evidence or both. A fact is established by direct evidence when proved by documentary evidence or by witnesses who saw the act done or heard the words spoken. A fact is established by circumstantial evidence when it may be fairly and reasonably inferred from other facts proved.

"INJURY" means damage or harm to the physical structure of the body and such diseases or infections as naturally result from such damage or harm. **"INJURY"** also includes any incitement, precipitation, acceleration, or aggravation of any disease, infirmity, or condition, previously existing, by reason of such damage or harm.

QUESTION NO. 1:

Did the negligence, if any, of those named below proximately cause the occurrence in question?

Answer "Yes" or "No" for each of the following:

Fida Hussain: _____

Definitions

There are several important legal concepts that come up throughout the play but that are not fully defined. This is a list of terms that the characters use that may require more information and context.

Reasonable Doubt - Perhaps the most central issue in the play, and the most difficult to define. In fact, it is often deliberately left undefined so that it is open to juror interpretation. In *United States v. Holland*, the Court stated that reasonable doubt should be described as “the kind of doubt that would make a person hesitate to act.”

Prof. Kincaid herself defines the beyond-a-reasonable-doubt standard thusly, “Proof beyond a reasonable doubt is proof that leaves you firmly convinced of the defendant’s guilt. There are very few things in this world that we know with absolute certainty, and in criminal cases the law does not require proof that overcomes every possible doubt. If, based on your consideration of the evidence, you are firmly convinced that the defendant is guilty of the crime charged, you must find him guilty. If on the other hand, you are not firmly convinced of his guilt, you must find him not guilty.”

Burden of proof - The legal duty of one party to produce evidence in favor of their argument and persuade those hearing the case that their argument is true.

Because criminal defendants are presumed innocent in the United States the burden of proof is always on the prosecution; it is their responsibility to convince the jury that the defendant is guilty based on evidence and testimony.

First Degree Murder - The charge being debated in the play. Murder charges are differentiated by degree, which describes the severity of the crime. Murder in the first degree refers to a murder involving premeditated intent to kill. In order to be convicted of first degree murder it must be determined that the defendant “had intent to kill and some willful deliberation (the defendant spent some time to reflect, deliberate, reason, or weigh their decision) to kill, rather than killing on a sudden impulse”(from [Cornell Law Center](#)). This charge is unique because it is the only crime against an individual for which one can be sentenced to death.

The Fifth Amendment - The amendment of the US Constitution that enumerates several rights related to trials and incrimination. These include the requirement to have a hearing by a grand jury before going to trial when charged with a felony.

One of the rights that is specifically mentioned in the script is the right against double jeopardy, which will be defined separately below.

The other fifth amendment right specifically named by one of the characters is the right against self-incrimination, which protects individuals from having to testify against themselves. The right against self-incrimination is what is being invoked by the phrase “I plead the fifth.”

The last fifth amendment right that is relevant to the play is due process. The due process clause states that one cannot be deprived of life, liberty, and the pursuit of happiness without first going through the process of the law.

Double jeopardy - The legal concept of being tried twice for the same charge.

The fifth amendment protects against taking someone to trial again after they have already been convicted or acquitted. Because state and federal courts are considered separate sovereignties, one can be charged in either court after already receiving judgment in the other.

Hung jury - The condition resulting from a jury being unable to come to a unanimous decision. Although agreement among a majority of jurors is enough

to pass judgment in civil trials, in criminal trials the verdict must be unanimous.

In death penalty cases in Texas a hung jury automatically results in the defendant receiving life in prison.

Voir Dire - The preliminary process of questioning to determine suitability of

prospective jurors to serve on a

particular trial. The phrase itself is

French for “to tell the truth.” Lawyers

for the defense and the prosecution are



able to ask the prospective jurors questions in order to find out if they have any

biases which would make them unfit to be on the jury for their case. Each side

gets a set number of prospective jurors they are able to excuse outright.

Special Issues

Jury Diversity

Unfortunately, we do not have direct data on the demographics of people who serve on juries in Texas, nor on those who are registered to vote. We can

estimate based on the eligible voting population, however. Based on 2020 census data here are the breakdowns based on race, sex, age, and education level who are potentially able to be called for jury duty:

- 75.6% White, 13.4% Black or African American, 3.9% Asian, 30.9% Hispanic or Latino, 0.6% Native American or Alaska Native, 0.1% Native Hawaiian or Pacific Islander, 2.2% two or more races
- 48.9% male, 51.1% female
- 23.5% 18-29 years old, 26.3% 30-44 years old, 31.6% 45-64 years old, 18.6% 65+ years old
- 3.9% less than high school education, 7.2% some high school (no diploma), 26.9% high school graduate or equivalency, 25.1% some college (no degree), 7.8% associate's degree, 19.5% bachelor's degree, 9.6% graduate or professional degree

Regardless of the demographics of a given area, lack of diversity on juries is a nation-wide issue. From the American Bar Association, “individuals with lower socioeconomic statuses tend to move more frequently, making them difficult to locate to deliver a juror summons...Furthermore, the costs associated with answering a summons or being called for jury duty are prohibitive for those who cannot afford to miss a day of work.”

Trial Publicity Bias

When a crime is covered by the media, that coverage can end up influencing the eventual trial. A 2006 study looked into whether pretrial

publicity (PTP) affects the memory of jurors during deliberations. The study found that jurors who read negative PTP, in deliberations often falsely believed the information from the PTP also came from the trial itself. It also caused them to consider the defendant to be less credible than did jurors who were not exposed to negative PTP.

According to Prof. Kincaid: The attorneys are likely to try to find jurors who have not been following the crime in the press. They may ask for a change of venue to a different location to make it more likely that jurors will not be aware of what has been covered in the press. That's less likely to be granted if the crime has garnered national press attention because it's unlikely jurors in any location won't have heard about what happened.

Googling Jurors

Jurors are strictly prohibited from searching for information regarding the trial outside of the courtroom. This is because the determination of a case is intended to be decided only by information submitted in court, because the judge is able to rule on what is admissible before it is shown to the jury. However,

with nearly infinite information available on the internet extremely easily, it is almost impossible to prevent jurors from seeking out or being exposed to additional information.

Attempts to control and prevent the influence of outside information have proven disruptive to the justice system. One example occurred in a Pennsylvania shaken baby murder case, in which a juror conducted an internet search for symptoms experienced by the victim, including the specific term “retinal detachment.” Afterwards, she offered to share her research with her fellow jurors. This resulted in a mistrial. A 2013 UK study found that 7% of jurors reported doing outside research.

From Prof. Kincaid: I think it’s inappropriate for juries to do outside research because the evidence they’re considering should be vetted by the lawyers and court. There’s lots of false information out there about many crimes and if juries are doing outside research there’s no way for the attorneys on the other side to prove that information is false... People are so inundated with the news because of technology now that it is difficult to ensure that you don’t accidentally see something relevant to a case that’s in the news.

APPENDIX C

Audience Guide

This audience guide was distributed digitally via QR codes posted in the lobby and in the program.

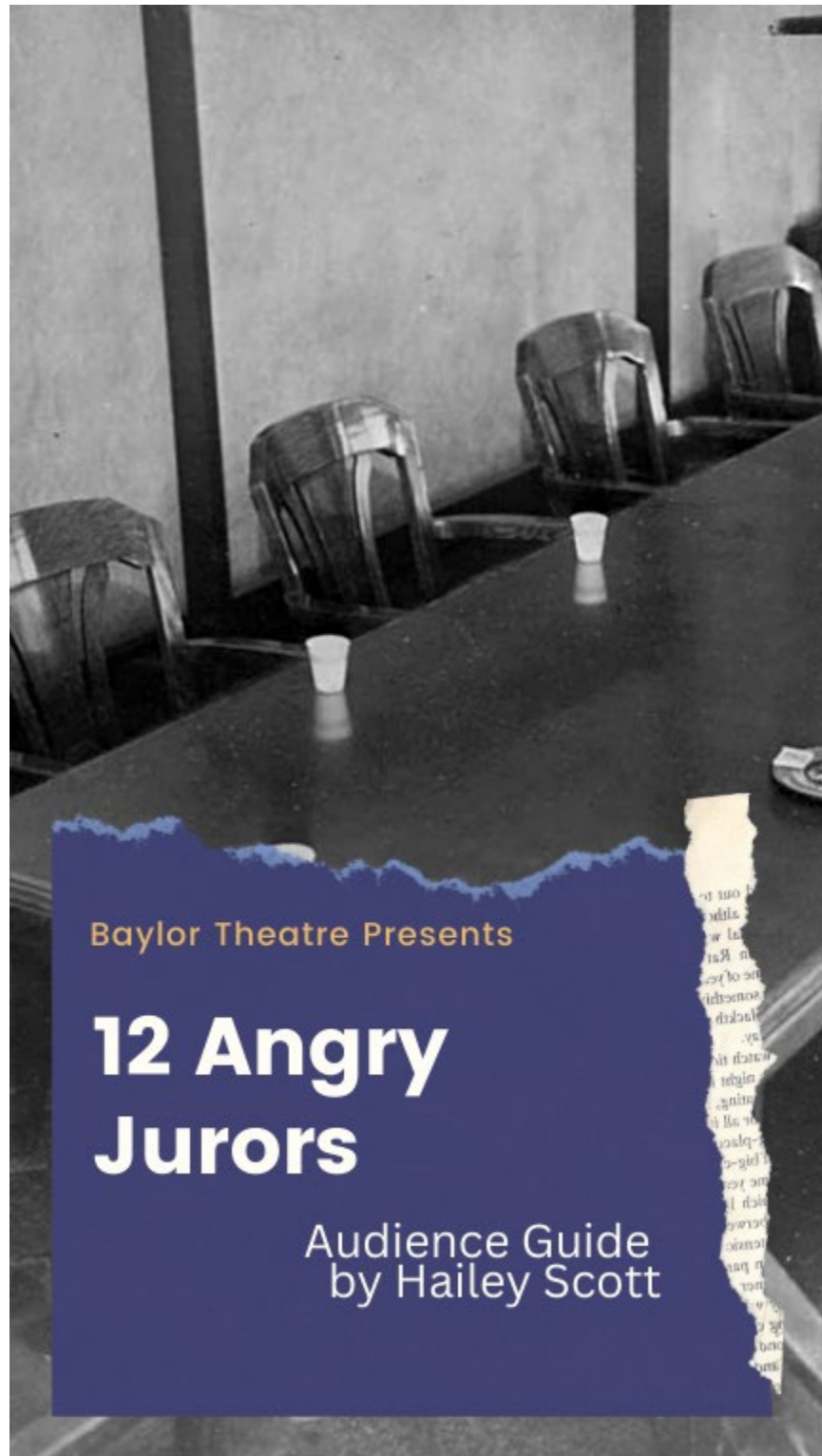


Figure C.1 Cover page for the audience guide.

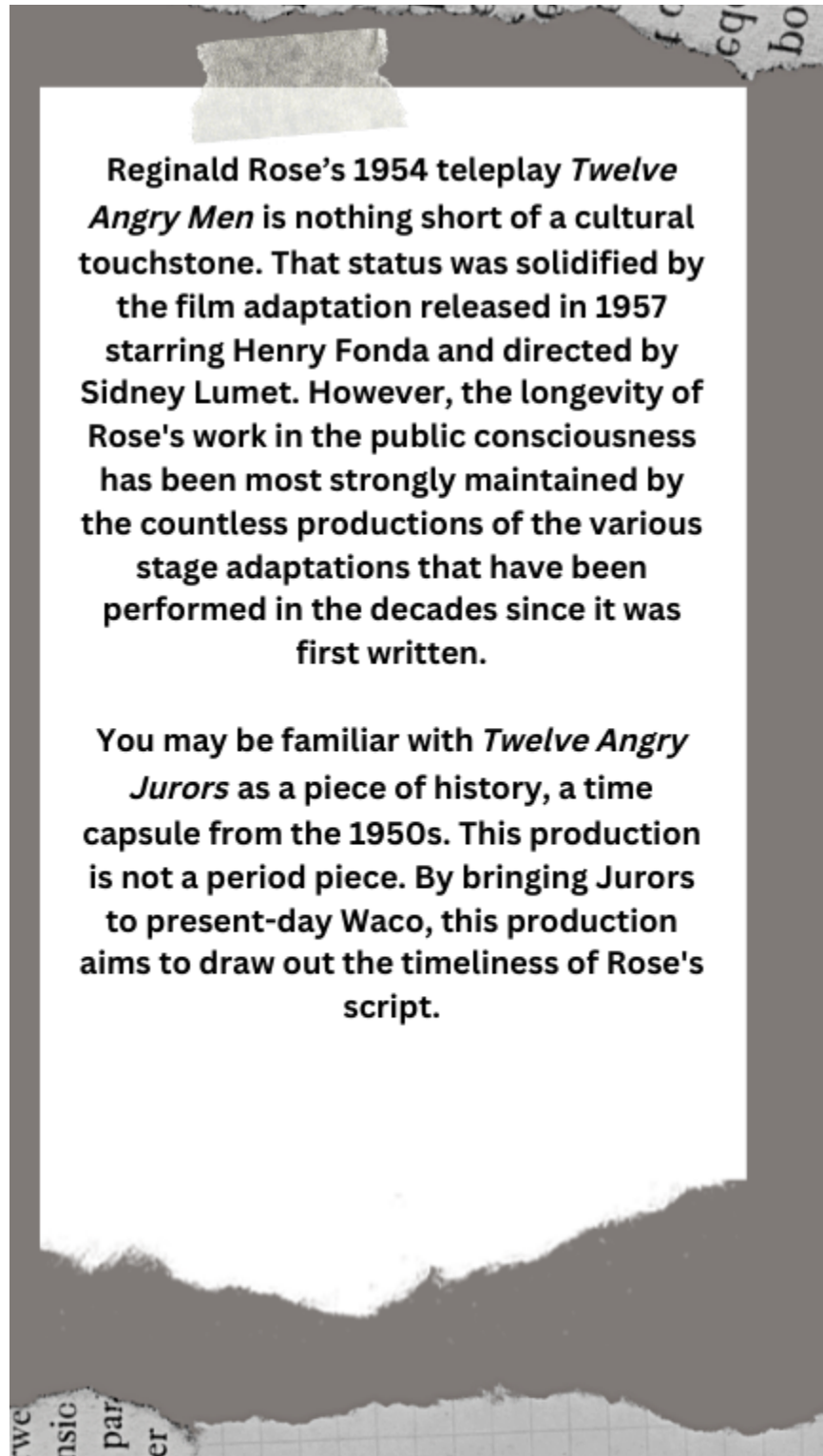


Figure C.2 Introduction to audience guide.



Reginald Rose, the Red Scare, & Legal Dramas

During the early 1950s the cultural influence of the second Red Scare was intense and far reaching. The immediate postwar period triggered a national moral panic concerned with the idea that communist party members or sympathizers were infiltrating areas of American government and media. On a government level this manifested in the form of the House Committee on Un-American Activities(HUAC), which investigated public figures suspected of spreading communist influence, most famously under Senator Joseph McCarthy. The political practices associated with the second Red Scare resulted in the loss of employment, loss of livelihood, and even imprisonment of individuals suspected of leftist sympathies. Although Rose's television dramas did not tackle McCarthyism directly, his scripts encouraged a critical engagement with societal norms that would challenge ideas of American exceptionalism, and encourage a level of ambiguity and nuance that was often considered subversive.

Figure C.3 Third page of audience guide.

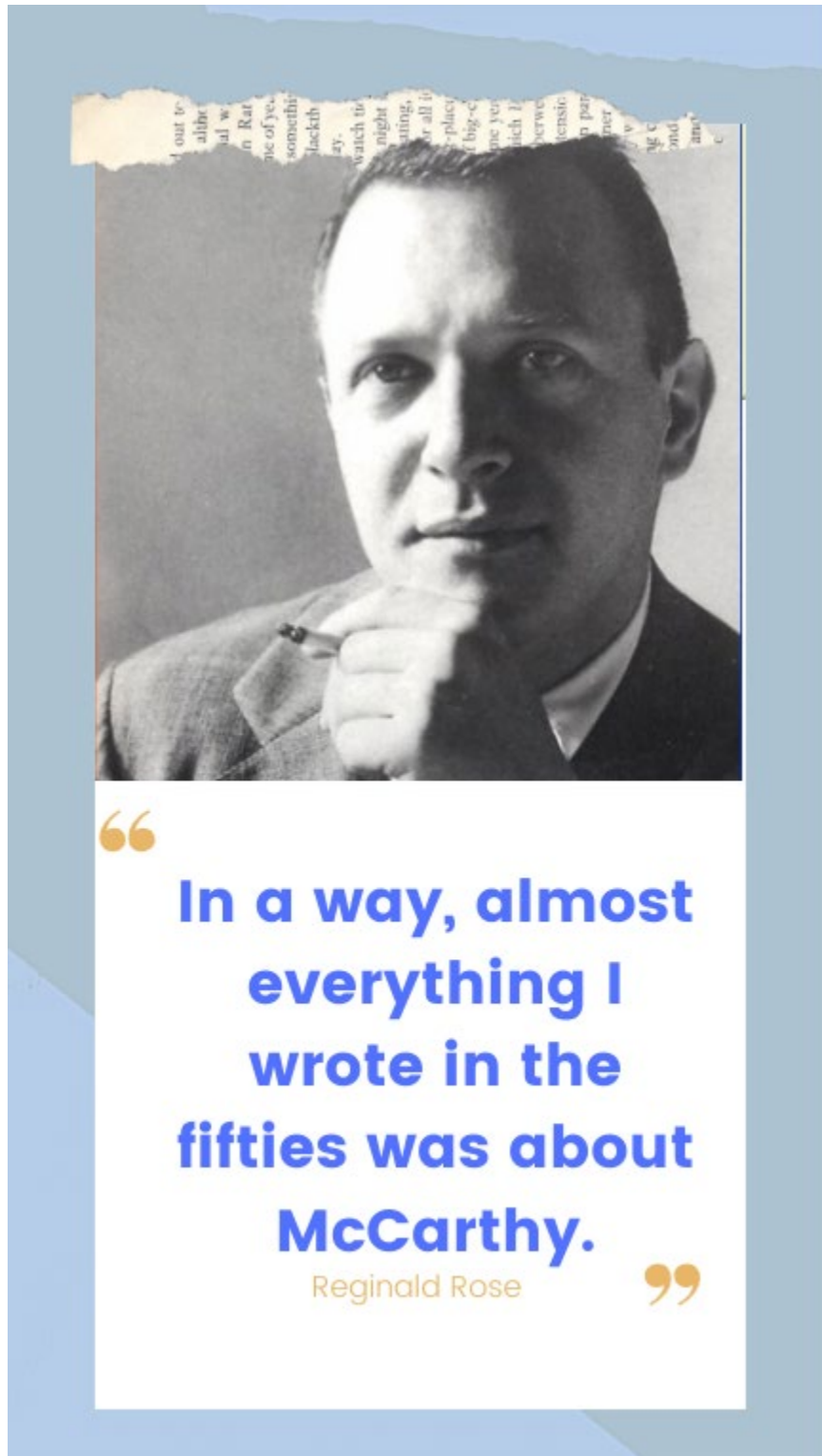
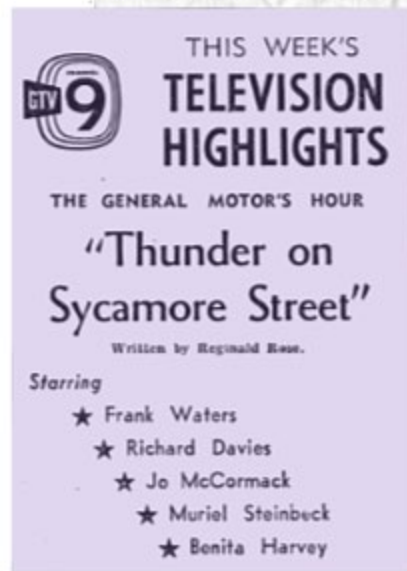


Figure C.4 Fourth page of audience guide.



Inspired by the abuse of the legal system seen during the McCarthy era, nearly every script Rose wrote for television engaged with legal processes in some way.

Prior to *Twelve Angry Men*, Rose had written *The Remarkable Incident at Carson Corners* and *Thunder on Sycamore Street*.

The Remarkable Incident at Carson Corners involves a courtroom trial put on by children in order to find justice for a slain friend. *Thunder on Sycamore Street* depicts the severe prejudice faced by former convicts.

Later, Rose was able to spin off one of his anthology scripts, *The Defenders*, into its own series. The series followed a father and son defense lawyer team whose cases engaged with complex issues; such as mental health, addiction, and divorce; from the defendant's perspective

Figure C.5 Fifth page of audience guide.

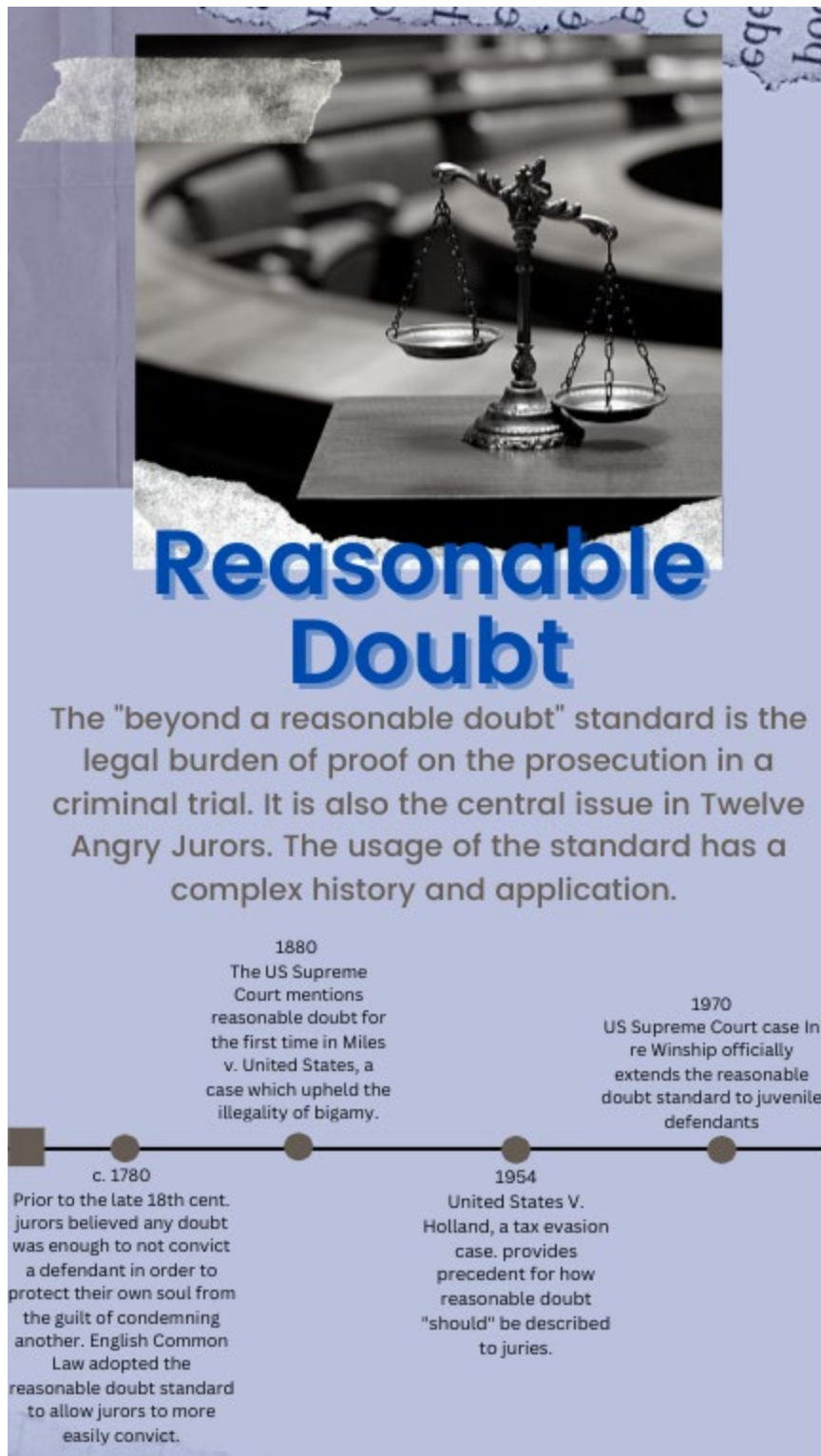


Figure C.6 Sixth page of audience guide.



Reasonable Doubt cont.

While the aforementioned *United States v. Holland* case acknowledges that reasonable doubt should be described in terms of "the kind of doubt that would make a person hesitate to act" ; the Court also concluded that attempts to define the concept do not actually make it clearer in the minds of the jury.

There has long been debate regarding the ethics and efficacy of defining the reasonable doubt standard for juries, and that persistent ambiguity is brought up several times throughout *Twelve Angry Jurors*.

Baylor Law School professor and former US Department of Justice prosecutor Professor Rachel Kincaid was consulted for this production. Regarding reasonable doubt instructions she said, "I tend to think that giving the jury more instruction is better. But there's great disagreement on whether to instruct on beyond a reasonable doubt. And great disagreement about whether anything you say to jurors really makes a difference or if they're just going to decide for themselves in a vague sense whether they think the defendant is deserving of punishment."

Figure C.7 Seventh page of audience guide.

A portrait of Madelyn Fritz, a young woman with dark, curly hair, smiling. The photo is placed on a light-colored background with a torn paper effect. To the left of the photo is a piece of brown paper, and below it is a piece of torn paper with some text visible.

An Interview with Costume Designer Madelyn Fritz

- What year of the program are you in? What is the focus of your studies?
 - I am currently a senior BFA Design and Technology major with an emphasis in Stage Management and Costume Technology.
- Do you have previous experience with costume design? What shows?
 - I do have previous costume design experience, mostly pre-college, some of these credits include *Much Ado About Nothing*, *Pygmalion*, and *Ronald Dahl's Willy Wonka*. After taking the costume design class as part of my studies here, I decided to pursue this path further and have since assistant designed *Moon Man Walk*, but this is my first solo costume design while here at Baylor.

A piece of torn paper with some text visible, including the words "I", "ic", "q", "q", "s", and "the".

C.8 Eighth page of audience guide.

A photograph of three white mannequins from the chest up, arranged in a row. Each mannequin has a blue or red band around its neck. The background is a light-colored wall.

Interview with Madelyn Fritz cont.

- How did you as a designer help create the characters of this play through the costumes?
 - **What we, as a production team, wanted to accomplish with this show was creating real people. Anyone who walks through the theatre doors should be able to relate to at least some aspect of a character on stage. This meant that the costumes took the form of everyday clothing. As we moved through the process, I wanted to incorporate the thoughts of our wonderful cast, as they know these characters the best, into the design. When they made discoveries throughout the rehearsal process, we discussed them, and sometimes the design shifted. It's been my favorite part of this process: the amount of collaboration when crafting this design and bringing these characters to life.**
- What are the perks and challenges of designing costumes entirely out of existing pieces?
 - **One of the biggest perks of designing using existing pieces is that they are right in front of you as you go through and curate looks. You can pull and see things side by side immediately. We also got to visit some sustainable resale sites around Waco and obtain pieces that way. On the flipside, one of the biggest challenges is that you often are not going to get exactly what you originally wanted. You can sometimes buy items that help you achieve your original vision, but what you have already greatly influences what ends up on stage. Although this can sometimes be frustrating, it can also lead to some amazing discoveries that you would never have planned on!**

Figure C.9 Ninth page of audience guide.

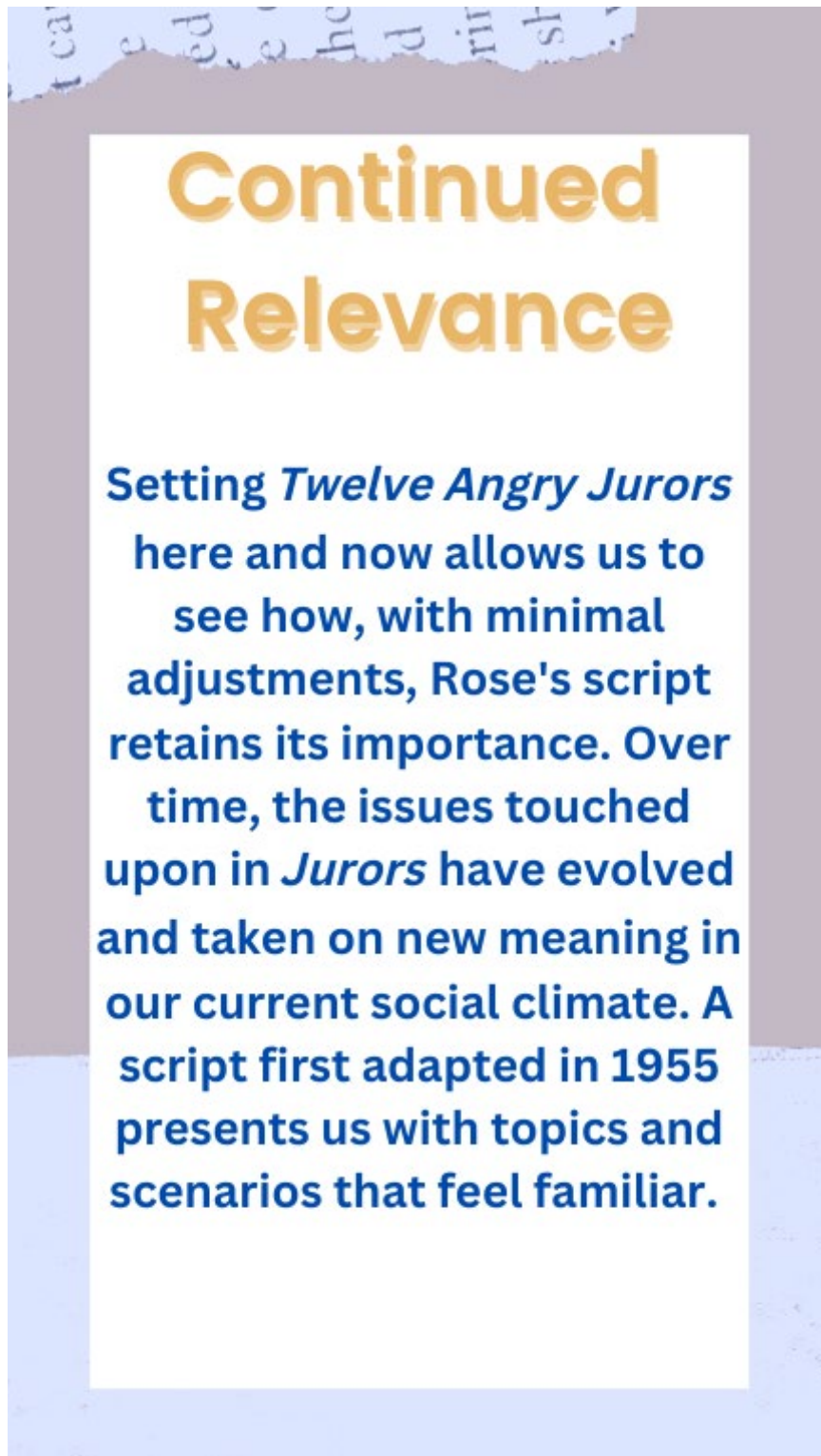


Figure C.10 Tenth page of audience guide.

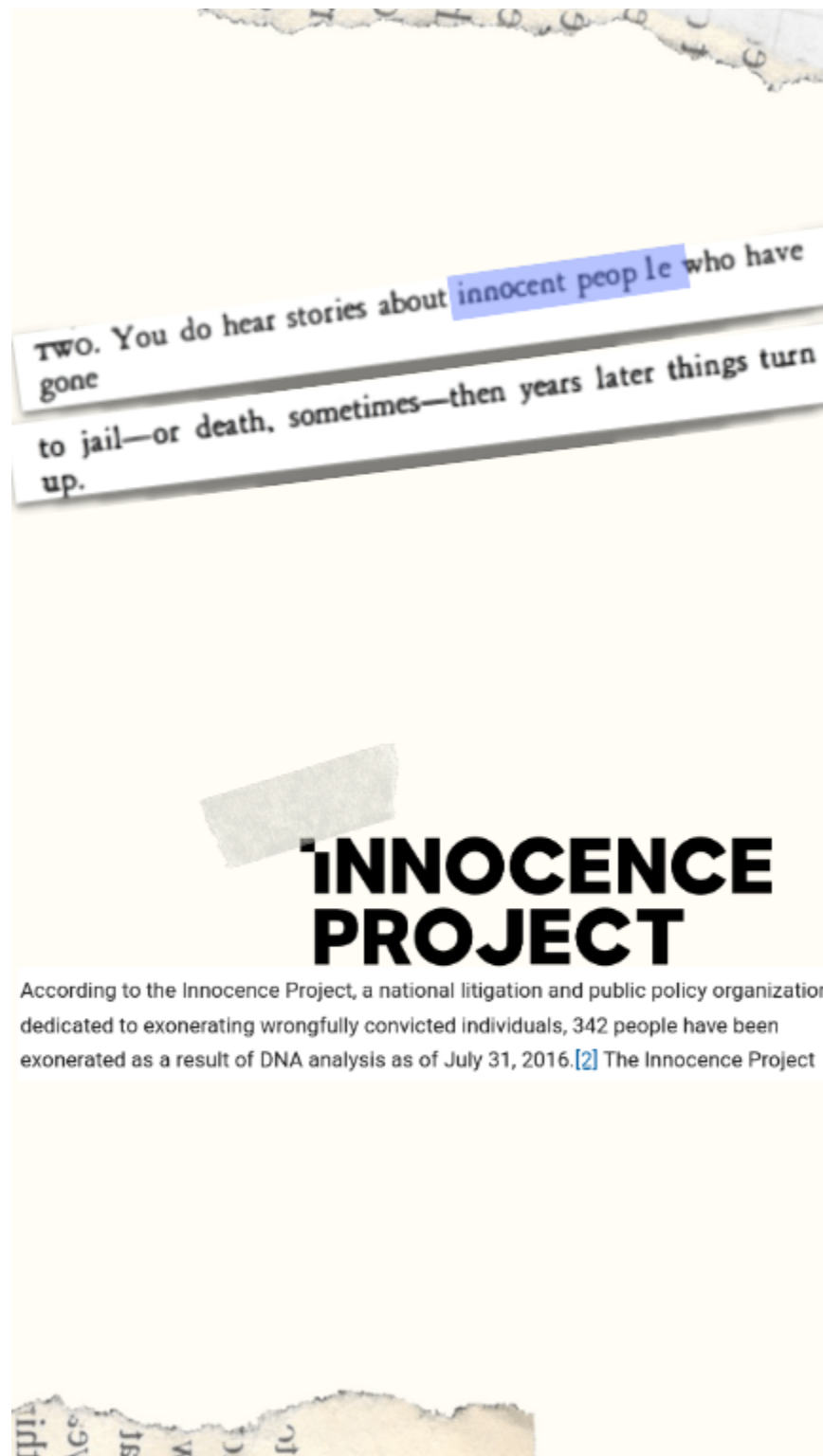


Figure C.11 Eleventh page of audience guide.

TEN [10 EIGHT]. I don't mind telling you this, ma'am. don't owe the kid a thing. He got a fair trial, didn't You know what that trial cost? He's lucky he got it. Lo



THINK

Opinion, Analysis, Essays

According to a recent study from the Pew Research Center, of the roughly 80,000 federal prosecutions initiated in 2018, just two percent went to trial. More than 97 percent of federal criminal convictions are obtained through plea bargains, and the states are not far behind at 94 percent. What

C.12 Twelfth page of audience guide.

EIGHT. This is a man's life.
THREE [*angrily*]. Who do you think you are?
SEVEN [*rising*]. All right, let's take it easy. [EIGHT *sits again*.]
THREE. I've got a good mind to walk around this table and
FOREMAN. Now, please. I don't want any fights in here. THREE

LOCAL NEWS >

Nikolas Cruz trial: Prosecutors seek interview of juror over alleged threat by another juror

8 CBS NEWS
MIAMI

BY CBS MIAMI TEAM

UPDATED ON: OCTOBER 14, 2022 / 12:00 AM / CBS MIAMI

FORT LAUERDALE -- Prosecutors have filed a motion with the Broward County court asking Judge Elizabeth Scherer to compel law enforcement officers to interview a juror who said they felt threatened by another juror during deliberations to decide the fate of Nikolas Cruz.

The filing comes on the heels of another handwritten letter from a juror who allegedly was a lone holdout and was accused of saying she would not support the death penalty for Cruz.

Figure C.14 Fourteenth page of audience guide.

APPENDIX D

Lobby Display

These poster designs were displayed in multiple locations in sequence leading to the performance space.



The poster design is a collage of eight numbered black and white photographs arranged around a central text block. The photographs are: 1) Julius and Ethel Rosenberg in court; 2) Adnan Syed in a courtroom; 3) Timothy McVeigh in court; 4) Members of the press covering the trial of Emmett Till; 5) Playwright Bertolt Brecht at a microphone; 6) Bill Cosby in court; 7) Cecelia Goetz at a podium; 8) Kyle Rittenhouse in court. The central text block reads: **12 ANGRY JURORS**
AUTHOR, REGINALD ROSE,
USED LEGAL STORYTELLING
AS A TOOL TO ENCOURAGE
CRITICAL THOUGHT

PROMINENT
PUBLIC TRIALS
HAVE SHAPED
& REFLECTED
AMERICAN
CULTURE FOR
DECADES

1) The espionage trial of Julius and Ethel Rosenberg; 2) Adnan Syed before being released from jail following his overturned guilty verdict; 3) the trial of Oklahoma City bomber Timothy McVeigh; 4) members of the press covering the trial of Emmett Till's murderers; 5) playwright Bertolt Brecht testifying at the House Un-American Activities Committee hearings; 6) Bill Cosby on trial for multiple accused sexual assaults; 7) Cecelia Goetz, an American lawyer and prosecutor at the Nuremberg trial; 8) Kyle Rittenhouse testifying in his trial for homicide charges related to the shooting of protestors

Figure D.1 First “documentary style” poster placed closest to the main theatre entrance.



- Do NOT discuss the case with anyone else, either in person or by other means.
- Do NOT do any independent investigation about the case or conduct any research.
- Do NOT go to places mentioned in the case to inspect the places or inspect items mentioned in this case unless they are presented as evidence in court.
- Do NOT post information about the case on the Internet.
- Do NOT share any special knowledge or experiences with the other jurors.
- Do NOT trade your answers. *For example, do not say, "I will answer this question your way if you answer another question my way."*

Figure D.2 Second poster displaying selected rules for jury duty displayed near the performance space entrance.

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