The racial argument is a powerful statement in the movie and Begley’s prejudice is shunned for an American culture that hangs on social disparities. Twelve Angry Men, an adaptation of Reginal Rose’s teleplay, is a weaving argument of social perceptions and how they can influence legal decisions under the social landscape. The movie starts with an 11 against 1 vote to sentence the boy to death and moves by criminalizing the 11 jurors for not investigating thoroughly. The movie heroifies Fonda as the rational juror who magnifies the intricacies in the case, yet some jurors (nos. 7 and 11) have fresh perspectives on the defendant’s life (Ref-s451092). To increase the tension among the characters and story development, Lumet applied lens plot changes to make the room more claustrophobic. It also teaches the teamwork among the individuals and the strategies that need to be adopted by the leader to defuse any escalation. Moreover, the first half movie has a perspective from below, as the room appears more accommodating, and the jurors are put on a pedestal. However, after the two-thirds, the perspective changed from the ceiling to the characters (Ref-s451092). The increasing tension in the movie is allocated from the ceiling closing in with the walls on the jurors as the viewer navigates the case with the jurors and manages to discern the story by the last wide concluding shot.