



Exploring Mr. Keating's Teaching Style on Students' Interest in Dead Poets Society Film

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INTRODUCTION

There are many different types of literature, including prose, novels, drama, and films. The film is one of many literary works that use imagination. The film is a combination of language (dialogue/script), visuals (shots and visual objects), and other components to fully deliver its messages to the audience.

Nowadays, a teacher can use film that contains educational information and values as a reference. Some of the educational films contain the practice of various teaching styles which could be implemented in real classes. The term "teaching style" refers to how each instructor approaches the teaching and learning process, despite the fact that they all have the same overall goal.

how they choose to teach. Different teaching styles have different effects on students, particularly on their interest in the learning process, and they significantly impact how well the learning process is taught.

Based on Grasha (2002), there are five different teaching styles; expert, formal authority, personal model, facilitator, and delegator. Expert teaching style highlights who have knowledge and expertise in the subject matter and uses the information to challenge students. This style aims to transmit information to students in order to prepare them for assignments, exams and further studies.

Interest is a situation when a person shows interest in anything they observe. Djamarah (2002, p.132) define interest as a connection between oneself and something external to oneself. The interest that grows increases with the strength or tightness of the relationship. Interest grows as a result of intense concentration on a subject because it inspires a need to learn, comprehend, and exhibit more. When it comes to

academic learning, interest is a motivating characteristic that is believed to be helpful in the learning process. According to Suzanne (2004, 94), a person's interest has an impact on three crucial characteristics of knowledge: attention, purpose, and learning level. The role of interest in teaching and learning is to increase focus, passion, and attention in an effort to inspire learners to appreciate the rush of their hearts (Saroh et al., 2019, 10). Interest may also boost learning capacity and help learners from forgetting what they have learned. Such intense learning may lead to a sense of fulfillment and joy.

Ainley (2002, 545-547) state that research on the connections between interest and learning has centered on the following three categories of interest; individual interest, situational interest, and topic interest. Individual interest is an individual's propensity to focus on particular stimuli, events, and objects is referred to as individual interest. An individual interest could also be interpreted as a relatively enduring predisposition to attend a certain object or event to engage in certain activities. A person with an individual interest will seek opportunities to engage in associated activities while also experiencing enjoyment and expanding his or her knowledge. Situational is triggered by certain environmental factors. These include structural elements like how tasks are ordered and presented, as well as content elements. However, Ainley (2002, 546) identifies two types of factors that contribute to situational interest. The first one is formal structural characteristics such as intensity, ambiguity and novelty. The second one consists of content features such as human experience or human action, intensity factors and life. The amount of interest that is sparked when a certain topic is discussed is known as topic interest. Topic interest appears to have both individual and situational aspects. This form of interest is particularly relevant for students since they commonly get a topic that is new for them when they learn in school.

There are several relevant studies that can be used to support this research such as, written by Asmi (2022) from the University of Muhammadiyah Makassar. The researchers aim to determine the effect of the teaching style used by the English teacher in improving the English learning achievement of students at SMA Negeri 19 Makassar by using Grasha's (2002) theory. The result of the study reveals that with the variations in teaching styles, students learning achievement in learning English can be improved. The next studies by Manurung (2018) from the University of Nusantara PGRI Kediri. This study uses student interest theory by Ainley (2002), that says a relationship between interest and learning focuses on three types of students' interests: individual, situational, and topic. As a result, it is inferred that different interests could affect or stimulate the student to learn. And the last previous written by Putri (2019) from the University of Muhammadiyah Malang with the title Analysis of Teaching Strategy Found in Poetry Class on The Movie Dead Poets Society, Directed by Peter Weir. The researchers aim to identify the kinds of teaching strategy that was performed by John Keating in the movie Dead Poets Society. The researchers find two teaching strategies which are used; visual literacy strategy and socio-cultural strategy. In summary, these studies align with the current research's focus on the impact of Mr. Keating's teaching style on students' interest, despite differing methods and contexts.

RESEARCH METHODS

The researcher considered that descriptive qualitative research design was relevant to be used in this study since the researcher collected, analyzed, and interpreted a comprehensive narrative and visual data that were related to Grasha's (2002) teaching style theory and Ainley's (2002) student interest theory to find out Mr. Keating's teaching style and his students' interest shown in the film entitled 'Dead Poets Society' by Peter Weir to answering the questions. The research data were gathered from the Dead Poets Society film, which was downloaded the film from Disney+Hotstar. The primary source of data were the ones obtained directly from the scene and script that consisted of dialogues, words, sentences and phrases used by Mr. Keating and the students during interaction in the Dead Poets Society film. The secondary source complements the primary data to make it more transparent and detailed. The researcher uses related resources to the film, such as literature reviews, books, articles, journals etc., to gain more knowledge or information related to the research questions. Based on the main point of the study, the researcher used note-taking to collect data and information.

In this research, the researcher used some methods by applying several steps in order to get validity, as follows:

1. The researchers categorized the selected scenes and script that consisted of dialogues, words, sentences and phrases which contained Mr. Keating's teaching style and the impact of his teaching style on students' interests by using Grasha's (2002) theory of teaching style and Ainley's (2002) theory of students' interests.
2. The researchers described and elaborated the words, sentences, phrases, which contained Mr. Keating's teaching style and the impact of his teaching style on students' interests by using Grasha's (2002) theory of teaching style and Ainley's (2002) theory of students' interests.
3. Last but not least, the researchers drew the research conclusion after categorizing, describing, and elaborating the words, sentences, phrases, which contained Mr. Keating's teaching style and the impact of his teaching style on students' interests by using Grasha's (2002) theory of teaching style and Ainley's (2002) theory of students' interests.

FINDINGS AND DISCUSSION

Teaching Style

The researcher found all five teaching styles that Mr. Keating used to teach English in his class. Those five teaching styles were expert teaching style, personal model teaching style, facilitator teaching style and delegator teaching style.

The only time where Mr. Keating used an expert teaching style is when he told the students that they would learn to write their own poetry and enjoy the word that they were going to use and not fully based on what was written in the book that they used in the class.

MCALLISTER : I'm sorry, I- I didn't know you were here.

KEATING : I am.

MCALLISTER : Ahh, so you are. Excuse me.

KEATING : Thank you, Mr. Dalton, Armies of academics going forward, measuring poetry. No, we will not have that here. **No more of Mr. J. Evans Pritchard. Now in my class, you will learn to think for**

yourself again. You will learn to save your words and language. No matter what anybody tells you, words and ideas can change the world. I see that look in Mr. Pitt's eye like nineteenth-century literature has nothing to do with going to business school or medical school. Right? Maybe. Mr. Hopkins, you may agree with him, thinking, "Yes, we should simply study our Mr. Pritchard and learn our rhyme and meter and go quietly about the business of achieving other ambitions." **I have a little secret for ya. Huddle up. Huddle up! We don't read and write poetry because it's cute. We read and write poetry because we are members of the human race. And the human race is filled with passion.** Medicine, law, business, engineering, these are all noble pursuits and necessary to sustain life. **But poetry, beauty, romance, love, these are what we stay alive for. To quote from Whitman: "O me, o life of the questions of these recurring, of the endless trains of the faithless, of cities filled with the foolish. What good amid these, o me, o life? Answer: that you are here. That life exists and identity. That the powerful play goes on, and you may contribute a verse. That the powerful play goes on, and you may contribute a verse.**

Based on the dialogues and scenes found in the film, Mr. Keating was very expert in teaching and explaining the material. An expert teaching style is where the teacher is concerned with giving correct information to students and the teacher is very knowledgeable in the field at hand. As a result, Mr. Keating succeeded to introduce poetry as something essential for life and filled his students with enthusiasm to learn poetry more these results matched the expert teaching style goals to transmit information to students in order to prepare them for further studies.

After expert teaching style the researcher found a dialogue and scene where Mr. Keating used a formal authority teaching style. He asserts his authority as the teacher and making a clear statement about what is and isn't acceptable in his classroom.

KEATING : We'll perforate it, put it on a roll. It's not the bible, you're not going to go to hell for this. Go on, make a clean tear, I want nothing left of it.

Keating goes over to his room. Cameron turns around to Neil.

CAMERON : We shouldn't be doing this.

NEIL : Rip, rip, rip!

Neil makes Cameron turn back around.

KEATING : Rip it out, rip!

From outside the classroom, Mr. McAllister hears all the noise and sees all the students ripping out the pages. He bursts into the room.

MCALLISTER : What the hell is going on here?

The boys all turn around in shock. Charlie stuffs a crumpled page into his mouth. Keating emerges from his room with a waste paper basket.

KEATING : I don't hear enough rips.

MCALLISTER : Mr. Keating.

KEATING : Mr. McAllister.

MCALLISTER : I'm sorry, I- I didn't know you were here.

KEATING : I am.

MCALLISTER : Ahh, so you are. Excuse me.

KEATING : Thank you, Mr. Dalton, **Armies of academics going forward, measuring poetry. No, we will not have that here. No more of Mr. J. Evans Pritchard. Now in my class, you will learn to think for yourselves again. You will learn to save your words and language. No matter what anybody tells you, words and ideas can change the world.** I see that look in Mr. Pitt's eye like nineteenth-century literature has nothing to do with going to business school or medical school. Right? Maybe. Mr. Hopkins, you may agree with him, thinking, "Yes, we should simply study our Mr. Pritchard and learn our rhyme and meter and go quietly about the business of achieving other ambitions.

The act of ripping out the pages is a physical demonstration of compliance with Mr. Keating's directive. It symbolizes his authority in the classroom and the expectation that students should follow his lead without questioning.

After formal authority teaching style, the researcher found a dialogue and scene where Mr. Keating used a personal model teaching style. He models a way of living and learning that encourages students to become independent thinkers, question authority, and pursue their passions.

KEATING : **Excrement. That's what I think of Mr. J. Evans Pritchard. We're not laying pipe; we're talking about poetry. I mean, how can you describe poetry like American Bandstand? I like Byron, I give him a 42, but I can't dance to it. Now I want you to rip out that page. Go on, rip out the entire page. You heard me, rip it out. Rip it out! Go on, rip it out.**

Charlie rips the page out and holds it up.

KEATING : **Thank you Mr. Dalton. Gentlemen, tell you what, don't just tear out that page, tear out the entire introduction. I want it gone, history. Leave nothing of it. Rip it out. Rip! Begone J. Evans Pritchard, Ph.D. Rip, shred, tear. Rip it out. I want to hear nothing but ripping of Mr. Pritchard.**

Meeks looks around reluctantly and then finally begins tearing out pages.

KEATING : We'll perforate it, put it on a roll. It's not the bible, you're not going to go to hell for this. Go on, make a clean tear, I want nothing left of it.

Keating goes over to his room. Cameron turns around to Neil.

CAMERON : We shouldn't be doing this.

NEIL : Rip, rip, rip!

Neil makes Cameron turn back around.

KEATING : Rip it out, rip!

Mr. Keating's actions align with the personal model teaching style, which prioritizes mentorship, individualized support, and the modeling of personal and intellectual growth. He not only teaches subject matter but also serves as a role model for his students, inspiring them to believe in themselves, question authority when necessary, and develop their unique voices and identities. This approach goes beyond traditional teaching methods to nurture students' personal and intellectual development, which is a central characteristic of the personal model style.

After personal model teaching style there are a dialogue and scene where Mr. Keating used a facilitator teaching style by conducting a question-and-answer session to make the class action.

KEATING : Thank you, Mr. Pitts. "**Gather ye rosebuds while ye may.**" **The Latin term for that sentiment is Carpe Diem. Now who knows what that means?**

Meeks immediately puts his hand up.

MEEKS : Carpe Diem. That's "seize the day."

KEATING : Very good, Mr.-

MEEKS : Meeks.

KEATING : Meeks. Another unusual name. Seize the day. **Gather ye rosebuds while ye may. Why does the writer use these lines?**

CHARLIE : Because he's in a hurry.

KEATING : **No, ding! Thank you for playing anyway. Because we are food for worms, lads. Because, believe it or not, each and every one of us in this room is one day going to stop breathing, turn cold, and die.**

From the data above, it could be seen that Mr. Keating used facilitator teaching style. A facilitator teaching style is where the teacher provides guidelines and gives direction by asking questions, exploring options, outlining potential courses of action, and encouraging students to develop a set of criteria to help them make decisions. The facilitator teaching style aims to make the students develop their critical thinking, outline potential courses of action, and encourage students to involve in their classroom setting and seek clarifications themselves.

The last teaching style Mr. Keating used is delegator teaching style when he picked his student one by one to present their poems in front of the class. Knox was the first person to go, and Hopkins was the second one.

KNOX : (quietly) "**To Chris.**"

Charlie looks up from his desk with a grin.

BOY 1 : Who's Chris?

BOY 2 : Mmm, Chris.

KNOX : **I see a sweetness in her smile. Blight light shines from her eyes. But life is complete; contentment is mine, just knowing that.... just knowing that she's alive.**

Several students begin to snicker. Knox crumples his poem and walks back to his desk.

KNOX : **Sorry, Captain. It's stupid.**

KEATING : **No, no. It's not stupid. It's a good effort. It touched on one of the major themes, love. A major theme is not only in poetry but life.** Mr. Hopkins, you were laughing. You're up.

Hopkins slowly walks to the front of the class and unfolds his piece of paper.

HOPKINS : "The cat sat on the mat."

KEATING : **Congratulations, Mr. Hopkins. Yours is the first poem to ever have a negative score on the Pritchard scale. We're not laughing at you; we're laughing near you. I don't mind that your poem had a simple theme. Sometimes the most beautiful poetry can be about simple things, like a cat, or a flower or rain. You see, poetry can come from anything with the stuff of revelation in it. Just don't let your poems be ordinary.**

Students' Interest

Based on an analysis of student interest under the theory of Ainley (2002), the researcher found all three student interests triggered and portrayed by the student after Mr. Keating implemented his teaching style.

In here, Neil and other students had an individual interest in a certain object or event where they sought opportunities to engage in associated activities while also experiencing enjoyment and expanding his or her knowledge. Curiosity was the driving force behind students' interest to learn more about the Dead Poets Society as the object and drew student attention to follow or even copy a certain event the do by a community called Dead Poets Society.

The first individual interest was found when the student showed Mr. Keating an old album photo and asked Mr. Keating "**what was Dead Poets Society**". Mr. Keating told them the secret of what was Dead Poets Society dedicated to and what Dead Poets Society did.

NEIL : **What was the Dead Poets Society?**

KEATING : I doubt the present administration would look too favorably upon that.

NEIL : **Why? What was it?**

KEATING : Gentlemen, can you keep a secret?

NEIL : Sure.

The other boys crouch down around Keating

KEATING : The Dead Poets were dedicated to sucking the marrow out of life. That's a phrase from Thoreau that we'd invoke at the beginning of each meeting. You see, we'd gather at the old Indian cave and take turns reading from Thoreau, Whitman, Shelley, and the biggies. Even some of our own verse. And in the enchantment of the moment, we'd let poetry work its magic.

KNOX : **You mean it was a bunch of guys sitting around reading poetry?**

KEATING : No, Mr. Overstreet, it wasn't just "guys"; we weren't a Greek organization; we were romantics. We didn't just read poetry; we

let it drip from our tongues like honey. Spirits soared, women swooned, and gods were created; gentlemen, not a bad way to spend an evening, eh? Thank you, Mr. Perry, for this trip down amnesia lane. Burn that, especially my picture.

Mr. Keating hands the annual back and walks away, whistling once again. Neil remains crouched.

NEIL : Dead Poets Society.

CAMERON : What?

The school bells begin ringing, and everyone heads back towards the school. Neil stands up.

NEIL : Dead Poets Society.

CAMERON : What?

NEIL : **I say we go tonight.**

CHARLIE : Tonight?

CAMERON : Wait a minute.

PITTS : **Where's this cave he's talking about?**

NEIL : **It's beyond the stream. I know where it is.**

The second students' interest that found in the film is situational interest. In here, the situational interest is triggered by certain environmental factors that include structural elements like characteristics of intensity, ambiguity, and novelty that shows by the students when Mr. Keating used his teaching style or even after he used his teaching. This also includes content features such as human experience or activity and life.

We could see in the dialogue and scene when some students have a different expression after attending Mr. Keating's class. Some students, like Pitts, were, thinking that the learning activity conducted by Mr. Keating was weird, and Neil thought it was different and interesting because it was different from other teachers, but on the other hand, Knox thought it was kind of spooky.

The boys emerge from the school, loaded down with numerous books.

PITTS : **That was weird.**

NEIL : **But different.**

KNOX : **Spooky if you ask me.**

CAMERON : **Think he'll test us on that stuff?**

CHARLIE : Come on, Cameron, don't you get anything?

CAMERON : Wat? What?

The last students' interest is topic interest. Here, the topic interest appears when a specific topic is presented in a different way. Topic interest could have both individual and situational aspects, this means that individual interest and situational interest could have a contribution to topic interest. This could happen when students get a topic that is new for them when they learn the material or the suitable material with their age, level, and league.

A topic interest is shown when Mr. Keating provided a specific topic to the students when he pointing at the picture of Uncle Walt and asked Todd to look at the picture. While Todd was looking at the picture of Uncle Walt, Mr. Keating asked Todds some questions, and Todds must answer them quickly without thinking too much to release his mind.

KEATING : **The picture of Uncle Walt up there. What does he remind you of? Don't think. Answer. Go on.**

Keating begins to circle around Todd.

TODD : **A m-m-madman.**

KEATING : What kind of madman? Don't think about it. Just answer again.

TODD : **A c-crazy madman.**

KEATING : No, you can do better than that. **Free up your mind. Use your imagination. Say the first thing that pops into your head, even if it's total gibberish.** Go on, go on.

TODD : **Uh, uh, a sweaty-toothed madman.**

KEATING : Good God, boy, there's a poet in you, after all. There, close your eyes. Close your eyes. Close 'em. Now, describe what you see.

Keating puts his hands over Todd's eyes, and they begin to slowly spin around.

TODD : **Uh, I-I close my eyes.**

KEATING : Yes?

TODD : **Uh, and this image floats beside me.**

KEATING : A sweaty-toothed madman?

TODD : **A sweaty-toothed madman with a stare that pounds my brain.**

KEATING : Oh, that's excellent. **Now, give him action. Make him do something.**

TODD : **H-His hands reach out and choke me.**

KEATING : That's it. Wonderful. Wonderful.

Keating removes his hands from Todd, but Todd keeps his eyes closed.

TODD : **And, all the time, he's mumbling.**

KEATING : What's he mumbling?

TODD : **M-Mumbling, "Truth is like, like a blanket that always leaves your feet cold.**

The students begin to laugh, and Todd opens his eyes. Keating quickly gestures for him to close them again.

KEATING : Forget them, forget them. Stay with the blanket. Tell me about that blanket.

TODD : **Y-Y-Y-You push it, stretch it, it'll never be enough. You kick at it, beat it; it'll never cover any of us. From the moment we enter crying to the moment we leave dying, it will just cover your face as you wail and cry and scream.**

KEATING : (whispering to Todd) Don't you forget this.

CONCLUSION

In conclusion, the researcher highlighted five type of teaching styles namely: expert teaching style, personal model teaching style, facilitator teaching style, and delegator teaching style. Mr. Keating utilized these teaching styles to trigger his students' interest in learning English literature. The impact of Mr. Keating's teaching style on his students' interest in learning English literature was profound. His approach evoked individual interest, situational interest, and topic interest in the students.

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