

AN ANALYSIS OF SPEECH ACTS IN THE *DEAD POETS SOCIETY*

A THESIS

Presented as a Partial Fulfillment of the Requirements for the Attainment of the
Sarjana Pendidikan Degree in English Language Education



BY:

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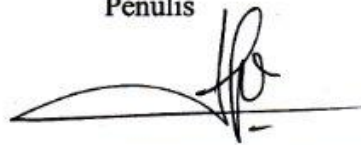
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Apabila ternyata terbukti bahwa pernyataan ini tidak benar, maka sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 30 Juni 2015

Penulis



Choerunnisa Rumaria

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MOTTOS

"Hai orang-orang yang beriman,
masuklah kalian ke dalam Islam secara *kaaffah*."
(Al Baqarah: 208)

This world is a prison for the believers and paradise for the
disbelievers.

{Prophet Muhammad (PBUH)}

DEDICATIONS

This thesis is dedicated to:

my beloved parents, mamah Maryam and bapak Prayit Rusianto,
for always caring, loving, and supporting me

I LOVE YOU

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All praise be to Allah, the Almighty and the Merciful. *Shalawat* and *Salam* are proposed to the Prophet Muhammad (PBUH), the messenger. I would like to deliver my sincere gratitude to:

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Yogyakarta, June 29th



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AN ANALYSIS OF SPEECH ACTS IN THE *DEAD POETS SOCIETY*

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Abstract

This research aims at identifying (1) the types of the illocutionary acts of Mr. Keating's utterances when teaching, (2) the types of the perlocutionary acts of Mr. Keating's utterances when teaching, and (3) what Mr. Keating commonly does as a good teacher when teaching which reflected from the speech acts he performed in the *Dead Poets Society*.

This research employed both qualitative and quantitative method. The data were in the form of utterances spoken by the main character when teaching in the *Dead Poets Society*. The researcher had the role of planning, collecting, analyzing, and reporting the research findings. The steps of collecting the data were watching the *Dead Poets Society* movie thoroughly, downloading the *Dead Poets Society*'s transcript, checking the accuracy of the transcript by watching the movie time after time, selecting the data, classifying the data, transferring the data into table, analysing and interpreting the data. The steps of analyzing the data were selecting the data that will be analyzed after watching the movies thoroughly, analyzing the pragmatic aspects of the data, investigating the most commonly occurred acts reflected from the analysed data, and drawing conclusion. The trustworthiness of the data was conducted through the triangulation by checking the data source, the method, and theories by the help of two linguistics students as triangulators.

The findings showed that as a good teacher in the *Dead Poets Society*, Mr. Keating often uses question form to deliver commands to the students which are a good teachers' classroom English. He also performs mostly directives as the illocutionary acts as he often asks the students to do some works as assignments and homework, to present, to read, to come to the front, and many more. He also inspires his students many times compared to other acts. Last, he hardly ever insults his students.

Key words: Mr. Keating, *Dead Poets Society*, illocutionary acts, perlocutionary acts, utterances, good teacher

CHAPTER I

INTRODUCTION

A. Background of the Study

Being a teacher does not mean only delivering materials to the students. Teachers are educators. Mudyahardjo (2001) states that education is what schools do as the efforts for children and adolescents studying there to gain knowledge and full awareness to social relations and duties. From this definition, we can draw a general conclusion that a school is supposed to enrich the students with any knowledge and it is not only academic knowledge. Students need also some knowledge for their social lives. In line with this statement, an example of a good way to teach which not only focuses on academic side can be seen in a movie entitled *Dead Poets Society*. This is the first thing that leads the researcher to the choice of this movie.

In the movie, Mr. Keating as the main character in *Dead Poets Society* movie tries hard to make the students understand what education is. Mr. Keating breaks down the orthodox rule of teaching which has been always textbook-based. This movie teaches us how a good teacher is like. Beidler (2002) states ten characteristics of a good teacher. They are having a desire to be a good teacher which means keeping trying to be better than before, taking risk, having a positive attitude, never having enough time because a good teacher loves what he does, considering teaching as parenting, giving confidence to students, keeping the students off balance,

motivating students, not trusting students' evaluation, and listening to students.

The *Dead Poets Society* movie shows that Mr. Keating has some of a good teacher's characteristics stated in the previous paragraph that make him different from other teachers. Mr. Keating often brings his students to study outside the class and even uses no books. Here is one of the differences between his teaching method and other teachers'. This method then fits the students. There are many more that Mr. Keating does as a good teacher. It is then expected that this movie can be one of references for teachers to teach and learn through this movie as movies somehow can be the representation of real life.

B. Focus of the research

The focus of the research is upon what Mr. Keating is like as a good teacher which reflected from the speech acts. Some questions formulated to investigate are as follows.

1. What are the illocutionary acts of Mr. Keating's utterances when teaching in the *Dead Poets Society*?
2. What are the perlocutionary acts of Mr. Keating's utterances when teaching in the *Dead Poets Society*?
3. What does Mr. Keating commonly do as a good teacher when teaching as reflected in the speech acts?

C. Limitation of the Problems

This study does not investigate all language aspects of the movie. The aspects investigated in the study are the pragmatic side in terms of speech acts in order to investigate what Mr. Keating is like as a good teacher in the *Dead Poets Society*.

D. Objectives of the Research

Based on the formulated problems and the limitation, the objectives of this research are as follows:

1. to identify the illocutionary acts of Mr. Keating's utterances when teaching in the *Dead Poets Society*
2. to identify the perlocutionary acts of Mr. Keating's utterances when teaching in the *Dead Poets Society*
3. to investigate what Mr. Keating commonly does as a good teacher when teaching as reflected in the speech acts

E. Significance of The Research

Theoretically, it is expected that the result of this research could enrich the knowledge in pragmatic analysis in term of speech acts.

Practically, there are some advantages to some parties as follows:

1. to English Department students, the result of this research is expected to facilitate them to gain better understanding related to speech acts

2. to other researchers, this research is expected to provide reference and evidences to guide them to conduct a further research which is related to pragmatic analysis especially in term of speech acts
3. to teachers and/ or teachers candidate, it is expected that the result of this research can be the reference to be more creative in teaching including the method, the activities, and the way to communicate to students.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

A. Literature Review

1. Pragmatics

a. Definition of Pragmatics

Pragmatics is the study which belief is what is communicated is more than what is said. It has consequently more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves (Yule, 1996: 3). Here, what Yule wants to emphasize is that meaning that the speakers have is more than the words they say. To understand speakers' meaning, we might also pay attention to the context. Thus, pragmatics also concerns with context. This is in line with Leech (1983: 6) who says that pragmatics is the study of meaning which is related to the speech situations. More clearly, Yule (1996) continues that pragmatics should also consider aspects of context such as who people are talking to, when, where, and under what circumstances that will determine the way they say and what they want to say.

We cannot simply judge the meaning through the words people say. Beyond those words, there are some aspects of context that we need to be aware of. In line with this, Richard and Schmidt (2002) echoes that pragmatics is the study of the use of language in communication related to sentences and the context and situations in which they are used.

b. Scope of Pragmatic

Under the umbrella of pragmatics, there are some issues. They are related to pragmatics so that pragmatics cannot be separated from these issues. They are as follows.

1) Implicature

Yule (1996: 35) states that implicature is an additional meaning that the speaker tries to convey by the utterances he produces. The term implicature here means something more than what the words say. More clearly, Grice (in Levinson, 1983: 31) defines implicature as what the speaker can imply, mean, or suggest more than the words he says. Yule (1996) continues that to make the implicature communicated, we need to take some basic cooperative principle into account. That principle is elaborated into four sub-principles which are called maxims.

a) Maxim of quantity

Maxim of quantity requires us to contribute as needed. We do not give information when it is not required.

Yule (1996) explains two points of maxim of quantity as follows:

- Make your contribution as informative as required (for the current purposes of the exchange)
- Do not make your contribution more informative than is required

b) Maxim of quality

If we are aware of maxim of quality, we will pay attention to what we say. We do not say what we do not have adequate information of.

c) Maxim of relation

In maxim of quantity, we say what is related to what is being discussed. Be relevant (Yule, 1996: 36).

d) Maxim of manner

There are five important points related to maxim of manner that Yule (1996) suggests. They are as follows:

- 1) Avoid obscurity of expression.
- 2) Avoid ambiguity
- 3) Be brief
- 4) Be orderly

2) Speech acts

When we produce utterances, we do not simply make statements or say something without any intention. Austin (in Tsui, 1994: 4) states that speech acts are acts that refer to the action performed by produced utterances. In line with this, Yule (1996: 47) states that speech acts is action which is performed via utterances. Stating the same idea, Birner (2013) also says that uttering something means doing something. Here, people can perform an action by saying something. The speakers do not need to do the action physically. The utterances said would be sufficient to perform an action. A boss, for example, does not need to close all the doors in the office to prevent his employee

from working there. The boss can simply say “you’re fired” to make the employee stop working there. By this utterance, the employee will understand that he is no longer an employee of the office he used to work in. Thus, he will not come to the office again to work as he did before.

In performing speech acts, there are three related acts as what Yule (1996) suggests. They are locutionary, illocutionary, and perlocutionary. Locutionary act is roughly equivalent to uttering certain utterance with certain sense and reference, which again is roughly equivalent to meaning in traditional sense (Austin, 1962: 108). In line with this, Cutting (2002: 16) states that locutionary is what is said. Clearly same idea is also proposed by Yule (1996) who states that locutionary act is the act of producing meaningful utterances. From those utterances, then, we might also have some purpose such as offering, inviting, requesting, and some other purposes. Those purposes are then the dimension of illocutionary. More clearly, Austin (1962: 108) states that utterances have certain conventional force which is called illocutionary act. Illocutionary act has five classification as Yule (1996) proposes. Those classifications are as follows.

a) Declarations

According to Yule (1996), declarations are the kinds of speech acts that change the world via words. Here,

by the utterances the speakers produce, they immediately change the world. Yule (1996) suggests the example of declaration as follows:

Priest : I now pronounce you husband and wife

b) Representatives

We sometimes state what we think and believe what is true. Representatives are those kinds of speech acts that state what the speaker believes to be the case or not (Yule, 1996: 53).

c) Expressives

When the speakers say something about what they feel, like “Nice!”, “I’m sorry”, “It’s amazing!”, they actually are performing expressive speech acts. According to Yule (1996), they may express pleasure, pain, likes, dislikes, joy, or sorrow.

d) Directives

Directives are those kinds of speech acts that speakers use to get someone else to do something (Yule, 1996: 54). This is the speech acts classification which can be used to perform a command, request, suggestion and so on.

e) Commissives

Commissives are those kinds of speech acts that can be used to commit what we have planned to do in future

time. Yule (1996) proposes some kinds of expressions of commissives like promises, threats, refusals, and pledges.

The perlocutionary, is then the effect of the utterances we produce.

Perlocutionary act is the effect of an utterance. It is what people bring about to achieve by saying something such as to get *h* to know, get *h* to do something, get *h* to expect something, show pleasant and unpleasant feeling, and praise (Austin, 1962: 108).

This is in line with Yule (1996) who says that we produce utterances with some intention to have some effect.

Austin (1962: 119) proposes some effects of the perlocutionary act as follows:

- a. To convince the hearer

Austin (1962) states that convincing the hearer is a condition when the speaker tries to make the hearer believe that what he says is the case and thus, the hearer feel sure about that through what the speaker says.

- b. To surprise the hearer

Surprising the hearer is a term when the speaker brings the hearer to the emotion aroused by something sudden or unexpected (Austin, 1962: 120).

- c. To bore the hearer

To bore the hearer is a condition when the speaker brings the hearer into the condition of boredom through the statement she/ he said (Austin, 1962: 120)

d. To annoy the hearer

Austin (1962: 120) states that annoying the hearer is a condition in which the speaker says something which cause some irritation to the hearer and thus the hearer feels annoyed.

e. To frighten the hearer

To frighten the hearer is a condition when the speaker influences the hearer by frightening him through his statements (Austin, 1962: 120).

f. To cause the hearer

To effect the hearer means that what the speaker says causes some effect to the hearer. Austin (1962: 120) states that when causing the hearer, the speaker expects some action or consequences at the hearer's state through his utterances.

g. To insult the hearer

In insulting the hearer through the sentence said, the speaker says some statements or acts something so as to offend his hearer (Austin, 1962: 121)

h. To alarm the hearer

According to Austin (1962: 121), alarming the hearer is when the speaker tries to tell the hearer about his fear which is caused by some danger and thus he expects the hearer to understand the situation.

i. To enlighten the hearer

When we enlighten someone, we give them some new information which enriches his knowledge. It is a condition when the speaker gives some spiritual or intellectual insight to the hearer (Austin, 1962: 121).

j. To inspire the hearer

To inspire the hearer is to make the hearer encouraged and motivated about something. This is in accordance to Austin (1962: 121) who states that when inspiring the hearer, the speaker produces utterances by which he encourages the hearer and gives some spirit.

k. To get the hearer to do something

To get hearer to do something means that we want someone to do something after hearing our statement. It is a condition when the speaker expects the hearer to do something through the statement said by the speaker (Austin 1962: 121).

l. To get hearer realize something

As Austin (1962: 121) suggests, this term defines how the speaker tries to make the hearer know or think deeper about the statement said by the speaker.

1. Performative Speech Acts

When we utter something, we sometimes do not find it agrees to the analysis in term of truth conditions. Birner (2013) states that some sentences that we utter are not necessarily uttered to state something related to the truth because we cannot even judge how true our utterances are. There is no way to do so. This is the problem that Austin (1962) observed.

Birner (2013) proposes some examples as follows:

“When did we hear from him last?”

“Ten days ago, Mr. Rearden.”

“All right. Thank you, Gwen. Keep trying to get his office.”

“Ten days ago” from the dialogue can be evaluated in term of its truth conditions. The character could later check whether it is really ten days ago or not. If so, the answer “ten days ago” is then true. However, an utterance like “Thank you, Gwen” is a different type. This utterance is not really about “true” or “false”. It is instead an act of thanking someone. Utterances which do not state the truth or cannot be evaluated its truth conditions is called performatives. This is in accordance to Birner (2013) who states that performatives are used in order to perform an act.

Meanwhile, the example “ten days ago” belongs to constantives. According to Birner (2013), constantives are declarative utterances which express some state of affairs.

2. Felicity Conditions

Speech acts cannot be separated from context. Since speech acts are inherently related to the context of their utterance, they are inherently pragmatic; thus the rules for their use have to do with contextual appropriateness (Birner, 2013). There are always specific requirements for any different situation or goal which is about to reach. This will determine whether the act itself is successful or not. If someone utters some words with some specific purpose in appropriate context, the act performed by uttering those words then succeeds. To make it clearer, Birner (2013) proposes examples as follows:

I now pronounce you husband and wife.

I apologize for stepping on your toe.

For “I now pronounce you husband and wife” to succeed, some contextual factors that must exist are:

“The two people in question must intend to get married, and they must want to do it at this moment, and the person doing the pronouncing must be qualified to do so and have been asked to do so for this particular occasion, and so forth.” (Birner, 2013)

For “I apologize for stepping on your toe”, the contextual factors required to make it really an apology, the speaker should somehow has a mistake, in this case, stepping on the hearer’s toe. If this situation is not fulfilled, the apology is then not the case. This is what we call *felicity conditions*, the conditions in which some utterances could work as it is supposed to and as the speakers intend to. If those conditions could not be fulfilled, it causes some acts could not work. For example, if “I now pronounce you husband and wife” is uttered by a child who suddenly shout, and moreover he does that without being asked and does not have any authority to do so, the man and the woman are not yet a husband and a wife to each other.

Searle in Renkema (2004: 14) proposes four formula of felicity conditions. They are as follows:

1) The Propositional Content

Yule (1996: 50) defines this as content conditions. Here, Yule (1996) states that for example, if one utters a promise or a warning, the content which is being uttered must be about future act. This is because a promise or a warning cannot be made for something which is technically has been done in the past. For example, when

someone says “I will clean the room this afternoon.” Here, the speaker makes a promise to clean a room this afternoon. When he says *this afternoon*, it means the time when he says that is not yet afternoon. It may be still in the morning. Also, the room which is being discussed is known by the hearer and both of the speaker and hearer must have a deal that the room will be cleaned by the speaker in the afternoon which does not come yet. Thus, the content of the utterance is related to future act, in this case, in the afternoon.

2) The Preparatory Conditions

Preparatory conditions are the conditions which occur depend on the illocution. For example, preparatory conditions for a promise are completely different from those for a warning. Yule (1996: 50) proposes some condition for a promise. They are (1) the event will not happen by itself and (2) the event will have a beneficial effect. Meanwhile, preparatory conditions for a warning are

“...it isn’t clear that the hearer knows the event will occur, the speaker does not think the event will occur, and the event will not have a beneficial effect.” (Yule, 1996: 50)

3) The Sincerity Conditions

Yule (1996) states that this condition is related to the preparatory conditions. For example, when one makes a promise, he should be willing to carry out the future action as what he promises. Also, for a warning, the speaker believes that the future event will not give any beneficial effect.

4) The Essential Condition

This is the condition in which by uttering some specific utterances, the state of the speaker will automatically change. Yule (1996) gives an example as when one is promising to do some specific future action, the speaker is then obliged to do as promised. The utterance of promising then changes the state of the speaker from non-obligation to obligation. This essential condition thus combines with a specification of what must be in the utterance content, the context, and the speaker's intentions, in order for specific speech act to be appropriately (felicitously) performed (Yule, 1996: 51).

3. Direct and Indirect Speech Acts

According to Yule (1996), direct and indirect speech acts concern with the way a speaker uses in order to perform speech acts. This term is related to three structural forms (declarative, interrogative, imperative) and three communicative functions (statement, question, command/ request).

a. Direct Speech Acts

Searle in Cutting (2002: 19) states that direct speech acts are used when the speaker intends to communicate what the words he said literally means. It means that beyond those words, there is no other meaning that he expects the hearer to know or understand. Thus, when the speaker wants to make a statement, he is supposed to use declarative forms. This is because declarative forms literally communicate a statement, not a question or a command/ request. For example, when a speaker says:

Do you like tea?

Here, the speaker utter that because he wants to know whether the hearer likes tea or not without any intention to offer a glass of tea to the hearer. The context can be a small talk about their favorite food and drinks. Thus, in this case the speaker uses direct speech acts.

In short, direct speech acts are when there is a direct relationship between the three structural form and the three communicative functions. It is when the speaker uses declarative to make a statement, interrogative to ask a question, and imperative to make a command/ request.

b. Indirect Speech Acts

Searle in Cutting (2002: 19) says that indirect speech acts used when the speaker wants to communicate more than what is communicate conventionally by the words he utters. It means there is something more than the literal meaning the words have. Thus, this will be the opposite of the direct speech acts. Indirect speech acts are when the three structural forms are not directly related to the three communicative functions. For example, when a speaker says:

Do you really need to sing aloud?

The form of the utterance above is interrogative. However, the speaker says that not because he really wants to know whether it is necessary or not for the hearer to sing aloud. The speaker wants to communicate something more than just a question.

Considering it has been a late night, the speaker feels disturbed by the hearer singing aloud. This may cause the speaker cannot go to sleep. Thus, by producing such utterance, the speaker actually communicates a request/ command, not simply a question.

3) Presupposition

A presupposition is something the speaker assumes to be the case prior to making an utterance (Yule, 1996: 25). Speakers have presuppositions. More clearly, Griffiths (2006) states that presupposition is the shared background assumptions that are taken for granted when we communicate. Thus, when someone says something, the background of his utterances must have been shared to the hearer or the ones the speaker is talking to. Yule (1996) proposes an example as follows:

Mary's dog is cute.

When the speaker says the sentence above, the ones he is talking to must have known that Mary has a dog.

People who have known each other very well may employ presupposition quite many times when they are having some talk. For this reason, that will be quite difficult for other people hearing that

conversation to get as good understanding as those, we can say, best friends understand together. This is because other people do not have the knowledge or information they share.

➤ Type of presupposition

Yule (1996) proposes six types of presupposition. They are existential, factive, non-factive, lexical, structural, and counterfactual. The clear explanation of those six types would be as follows.

1. Existential presupposition

The existential presupposition is not only assumed to be present in possessive constructions (for example, ‘your car’ >> ‘you have a car’), but more generally in any definite noun phrase (Yule, 1996: 27). He also proposes an example as:

*The King of Sweden, the cat, the
girl next door, the Counting Crows*

By saying such expression, Yule (1996) continues, the speaker is supposed to be committed to the existence of the entities named.

2. Factive presupposition

Yule (1996) explains that factive presupposition is when the utterances have verbs like ‘realize’, ‘regret’, ‘glad’, and so on. He also proposes some example as follows:

- a. She didn’t realize he was ill.
- b. We regret telling him.
- c. I’m glad that it’s over.

The sentence in [a] presupposes that he was ill, sentence [b] presupposes that we told him, and sentence [c] presupposes that it was over.

3. Non-factive presupposition

A non-factive presupposition is one that is assumed not to be true (Yule, 1996: 29). There are certain verbs which are usually used such as ‘dream’, ‘imagine’, and ‘pretend’. For example, when we say:

She always pretends that she doesn’t know him.

By saying such words, we actually are telling that what we say is not true. From the sentence above, it is not true that she does not know him. The truth is that she actually knows him but she pretends that she does not.

4. Lexical presupposition

There are also forms which are called lexical presuppositions. Generally speaking, in lexical presupposition, the use of one form with its asserted meaning is conventionally interpreted with the presupposition that another (non-asserted) meaning is understood (Yule, 1996: 28). For example, when we say:

You failed again.

When we say such expression, it presupposes that before this time, 'you', as the one we are talking to also failed before.

5. Structural presupposition

According to Yule (1996), structural presupposition is when we say some expression and by which we try to make the hearer believe that the presupposed information is true. For example, we can use wh question to make the presupposed information is assumed to be true by the hearer like the following example:

When did she meet him?

The utterance above presupposes that 'she' met 'him', and it forces the hearer to believe that 'she' really 'met' him and thus they now

go to the next information which is about the time 'she' met 'him'. This is because the information that 'she' met 'him' is already assumed to be true.

6. Counterfactual presupposition

Yule (1996) explains that counterfactual presupposition is not only not true, but also the opposite of what is assumed to be true. He proposes example as follows:

If you were my friend, you would have helped me.

The utterance above means that 'you' is not a friend of the speaker.

4) Context

Context is somehow one of the important parts in discourse and pragmatics. Holmes (2011: 8) states that context includes four components. They are as follows:

- a) The participant: who are speaking and whom they are speaking to
- b) The setting or social context of interaction and where they are speaking
- c) The topic: what is being talked about
- d) The function: why they are speaking

Meanwhile, according to Hymes, context consists of eight components. These components is generally called S-P-E-A-K-I-N-G. they are as follows:

- a) Setting and scene
The term setting refers to the time and place in which the interaction takes place. Meanwhile, scene refers to the participants' psychological understanding about what event that takes place.
- b) Participant
Participant refers to those involved in the interaction. This includes the speaker and the audience.
- c) Ends
The term ends refers to the outcomes and goals of the interaction. Outcomes here are the purpose assumed by the audience while goals are the purpose of each involved in the interaction.
- d) Act sequence
This term refers to the sequence of what the participants do in the interaction. For example, opening remarks, formal and less formal turn, and closing remarks. However, this sequence may only be appropriate in formal interaction. When it turns to an informal one, like arguments, the sequence may be quite random since there will be some interruption.
- e) Keys
Keys are what is determined by cues which indicate the tone of the interaction. For example, one may indicate that he is going to be aggressive, serious, and so on.
- f) Instrumentalities
The term instrumentalities refers to the forms and styles of speech that the participants use.
- g) Norms
The term norms refers to what is accepted to be said, when people can speak, and who they can say it to. It is important

for the participant involved in the interaction to share and understand the same norm. if they share different ones, it may cause some problem.

h) Genre

Genre refers to what sort of communication which is taking place.

5) Adjacency Pairs

Yule (1996) states that adjacency pairs are automatic sequences which always consist of a first part and a second part, produced by different speakers. He continues that the utterance of a first part immediately creates an expectation of the utterance of a second part of the same pair. Similarly, Richard and Schmidt (1983: 128) echoe the view that adjacency pairs are utterances produced by two successive speakers that the second utterance is identified as related to the first as an expected follow-up. More clearly, Widdowson (1996: 125) states that adjacency pairs are the term used in conversation analysis for a pair of utterances which the first constraints the occurrence of the second. In addition, Hudson (1996: 134) says that adjacency pairs is a type by one speaker which require a particular type of utterance by another. From the theories above, a general conclusion of the definition of adjacency pair refers to a term in which the second speaker of a conversation produced utterance which is determined by the first speaker's utterance. The examples of these pairs are some of what Levinson (1983) states as follows:

1. Question – answer
2. Assessment – agreement
3. Blame - acceptance
4. Request – acceptance
5. Offer – acceptance

According to Schegloff and Sacks (1973), adjacency pairs have five components. They are (1) Adjacency pairs consist of two utterances, a first part and a second part. (2) The two parts are spoken by different speakers. (3) The first and the second parts belong to specific types, for example question and answer or greeting and greeting. (4) The form and content of the second part depends on the type of the first part, and (5) Given that a speaker has produced a first part, the second part is relevant and acceptable as the next utterance.

A. Preference structure

The term preference in adjacency pairs refers to the type of the response to the first part.

“Adjacency pairs are not simply contentless noises in sequence. They represent social actions, and not all social actions are equal. Basically, a first part that contains a request or an offer is typically made in the expectation that the second part will be an acceptance. An acceptance is structurally more likely than a refusal. This structural likelihood is called preference.” (Yule : 1996).

There are two parts of preference structure of second turn in adjacency pairs. They are preferred second turn and dispreferred second turn. Levinson (1983) constructs them as in the following table:

Table 1: **Preference Structure**

| First Part | Second Part | |
|-------------------|--------------------|---------------------|
| | Preferred | Dispreferred |
| Request | acceptance | rejection |
| Offer | acceptance | refusal |
| Invitation | acceptance | refusal |
| Assessment | agreement | disagreement |
| Question | expected answer | unexpected answer |
| Blame | denial | admittance |

Doing the preferred second turn is what is always expected by the speaker performing the first turn. For that reason, doing preferred second turn does not need any deep consideration. However, doing the dispreferred one is not that simple. Levinson (1983) describes the dispreferred response as one that in the eyes of the community threatens the personhood of the conversation partner or endangers the bond that can be supposed to exist between the partner and the speaker. Because

of this, a speaker performing a second turn needs to be more aware to his manner when performing it. Yule (1996) presents the pattern of doing dispreferred second turn as in the following table:

Table 2: **Ways of doing dispreferred response**

| How to do a dispreferred response | Examples |
|--|--------------------------------|
| Delay/ hesitate | Er; em; ah |
| Preface | Well; oh |
| Express doubt | I am not sure; I don't know |
| Token yes | That's great; I'd love to |
| Apology | I'm sorry; what a pity |
| Mention obligation | I must do X; I'm expected in Y |
| Appeal for understanding | You see; you know |
| Make it non-personal | Everybody else; out there |
| Give an account | Too much work; no time left |
| Use mitigators | Really; mostly, sort of; kinda |
| Hedge the negative | I guess not; not possible |

6) Deixis and distance

Deixis is concerned with the way of how language encodes features of utterances' context and also with the way of interpreting those utterances (Levinson, 1983: 54). More clearly, Yule (1996) says that deixis means pointing via language. People can point things such as person, things, time, or place using language. It is like when we say *I, you, saya, anda, njenengan, there, here, di sana, ning kono, then, tomorrow, besok*, and so on. There are three types of deixis as Yule (1996) suggests. They are as follows:

1. Person deixis

According to Yule (1996), person deixis operates on a basic three-part division. They are the pronouns of the first person (I), second person (you), and third person (she, he, it).

In social live, we call people with high level differently. Expresions which indicate higher status are described as honorifics (Yule, 1996: 10). The examples of honorifics are your majesty, your highness, and so on.

2. Spatial deixis

Spatial deixis is used to point the distance. In this term, there will be two motions which are the basic discussion. Those two motions are motion away from and toward the

speaker. Yule (1996) says that those motions can be indicated by saying some verbs such as *come* and *go*.

In considering spatial deixis, however, it is important to remember that location from the speaker's perspective can be fixed mentally as well as physically (Yule, 1996: 12). He proposes the example as when the person is temporary away from his home, the person still uses the term 'here' to mean the location of his house as if he is now still in that location.

3. Temporal deixis

Temporal deixis, as Yule (1996) suggests, is used to indicate time. Some expression of time may be used as the temporal deixis such as *now*, *then*, *yesterday*, *two weeks ago*, and so on.

2. Classroom English

Students learn things from teachers including the language. Mani and Deepthi (2010) state that students may imitate the language they often hear from the teachers. The way teachers speak in the class influences the way students speak in their lives. Thus, it is important for the teachers to pay attention to the language they use when teaching. This is also because teachers are the model for the students.

We could imagine how the students use inappropriate language in their real life. Mani and Deepthi (2010) propose an example that when one wants to borrow a pen from a stranger and he uses he

construction such as give me your pen, that will be considered rude. In this case, the student may use that construction because that is what he often hears from his teachers in the class so he simply imitate it without knowing that it is inappropriate to be used in his situation. This may not happen if the teachers mostly use more polite construction to deliver requests or commands to the students.

For this reason, it is expected that teachers should be careful to use language. They are expected to use appropriate language in classroom in order to give model to the students. Therefore, Mani and Deepthi (2010) propose some example of appropriate construction in classroom as follows:

- Can you explain that term?
- Can you give me an example?
- Can you wait, Alok?
- Do you think her definition is right, Nadira?
- Can you show me where you got the answer from? Can you show me the line in the text?

3. Movies

Movie is moving pictures. In the movie, we can also see some parts of people's lives. Although not all parts of movie is the representation of real lives, we can somehow take it as lives that people have. This is in accordance to Rois (2012) who says that movie is a representation of real life.

a. Elements of movie

Movies have some parts that can be broken down to analyze further.

Pratista (2008: 29) proposes some elements of movie. They are classified into five as follows:

1) Scene

According to Pratista (2008), a section of a movie or film is usually made up of a number of shots which is unified by time, setting, character, etc.

2) Plot

Pratista (2008) suggests that plot is the unified structure of incidents in a movie or film.

3) Character

In a movie, people can see some people playing different roles as if they are really like what we see in the movie. Those people are called characters. This is in line with Pratista (2008) who says that character is an imaginary person in a movie or film.

4) Point of view

Pratista (2008) states that the angle of vision from which a story is narrated is called point of view.

5) Conflict

Movies usually present some story about many aspects of life with different problem that will be solved by some specific characters, usually the main character(s) at the end. This problem is called conflict. This is in accordance to Pratista (2008) who

states that conflict is a struggle between opposing force in a movie or film, usually resolved by the end of the story.

4. *Dead Poets Society* Movie

a. Review

The *Dead Poets Society* is one of the best international movies. This can be proven by the awards this movie has got. *Dead Poets Society* wins many categories. *They are Best Writing, Screenplay Written Directly for the Screen, Best Original Film Score, Top Box Office Films, Best Casting for Feature Film, Best Foreign Film, Golden Screen, Best International Actor, Best International Film*, and so on.

This movie even can change one's mind. The following is the review from Francisco (2001).

I saw the movie back when I was in High School. I had a teacher who told us that we really needed to watch it; in fact, it was our "homework" for the day. We didn't need to bring back a report, or talk about it in class. All he asked from us was to watch it, make up our own mind about it, and that was it. As you can imagine, many friends of mine didn't watch it at all; I did. And yes, I feel I changed a bit from there on.

This movie tells how the education has been out of its idea. The story of this movie seems like satire to those who still apply the old method to teach and to study. This movie can be a good reference of education.

b. Summary

Welton Academy is a school where Todd, Neil, Charlie, and other students firstly met to begin this story. Neil is a shy boy who firstly feels uncomfortable with Neil and his friends, but then he could cope with them. Meanwhile, Neil is a boy who is under pressure. His father, Mr. Perry asks Neil to drop his extracurricular in order to get as good grade as possible. For this case, Todd feels the same way as Neil does. Todd is also under pressure from his parents who wants him to become like his brother who successfully becomes a lawyer and was a good students in Welton.

Later, those students experience several classes with orthodox teaching method until they finally join English class with Mr. Keating. Mr. Keating teaches totally differently from other teacher. Mr. Keating breaks the orthodox rules of teaching. He even asks the students to rip their booksm brings the student to study outside the class, and many other 'abnormal' ways. The students then are like in love with the class although there are also some students who are not willing to join the activities provided by Mr. Keating.

Neil is interested in Mr. Keating related to his teaching method. He then finds some information about Mr. Keating, one of which is about the Dead Poets Society. He then tells his friends and invites them to ask to Mr. Keating about *Dead Poets Society*. After

they know some, they then try to do what *Dead Poets Society* used to do. Here, many conflicts start to begin.

5. Good teachers

To be a good teacher, there are some characteristics that one has to pay attention to. Beidler (2002) states ten characteristics of a good teacher. They are as follows.

a. Having a desire to be a good teacher

To be a good teacher, one has to always keep trying to be better than before. We need to always improve our ability as a teacher in order to make us better and better. This also shows that if we always try to be better, it means we have a desire to be a good teacher.

b. Taking risk

A good teacher takes risk. He is willing to try something new in order to make his teaching better and take risk of it. A good teacher will not stay in what he is as it will not make any improvement in his teaching. Thus, taking risk is one of important criteria that a good teacher should have.

c. Having a positive attitude

Good teachers always have a positive attitude toward things. They are open to new things and take them as positive ones.

This is important as it will let them learn new things which can help them improve their teaching ability.

d. Never having enough time

Never having enough time means that good teachers will always need more and more time to teach. This is because good teachers love what they do. They feel like the time they have to teach is never enough and they want to do it again and longer.

e. Considering teaching as parenting

This means that good teachers do not take teaching simply as delivering materials and it is all about academic knowledge. Good teachers consider teaching as parenting. They take care of the students and really care about them in all aspects.

f. Giving confidence to students

Good teachers can always make the students feel confident. What the students cannot do does not make them put the blame on the students. They even always encourage the students and give confidence to them.

g. Keeping the students off balance

This term means that good teachers never put certain things on the students as the only important thing. Good teachers want to always keep the students off balance in all aspects. Thus, they will always pay attention to the students.

h. Motivating students

Motivating students is one of important thing that a good teacher must have. Students need to be always motivated and encouraged in order to keep their spirit of learning and give them confidence. Motivation is somehow something that can make a change and it is really a big deal.

i. Not trusting students' evaluation

Students' evaluation somehow is not always a big deal. Good teachers do not judge the students by the evaluation. This is because students can always improve and the evaluation may always change.

j. Listening to students

Listening to the students is also one of important things that good teachers must have. Students need to be listened to. Good teachers do not do things just as what they want to. They consider what their students say.

6. Relevant Studies

There are some studies that also investigate speech acts. Two of them is reviewed as follows. The first study is conducted by Rois (2012) which is entitled *A Pragmatic Analysis of Speech Acts of The Main Character in Ryan Fleck's Half Nelson*. In this research, she focuses on the speech acts of Dan Dunn, the main character of *Half*

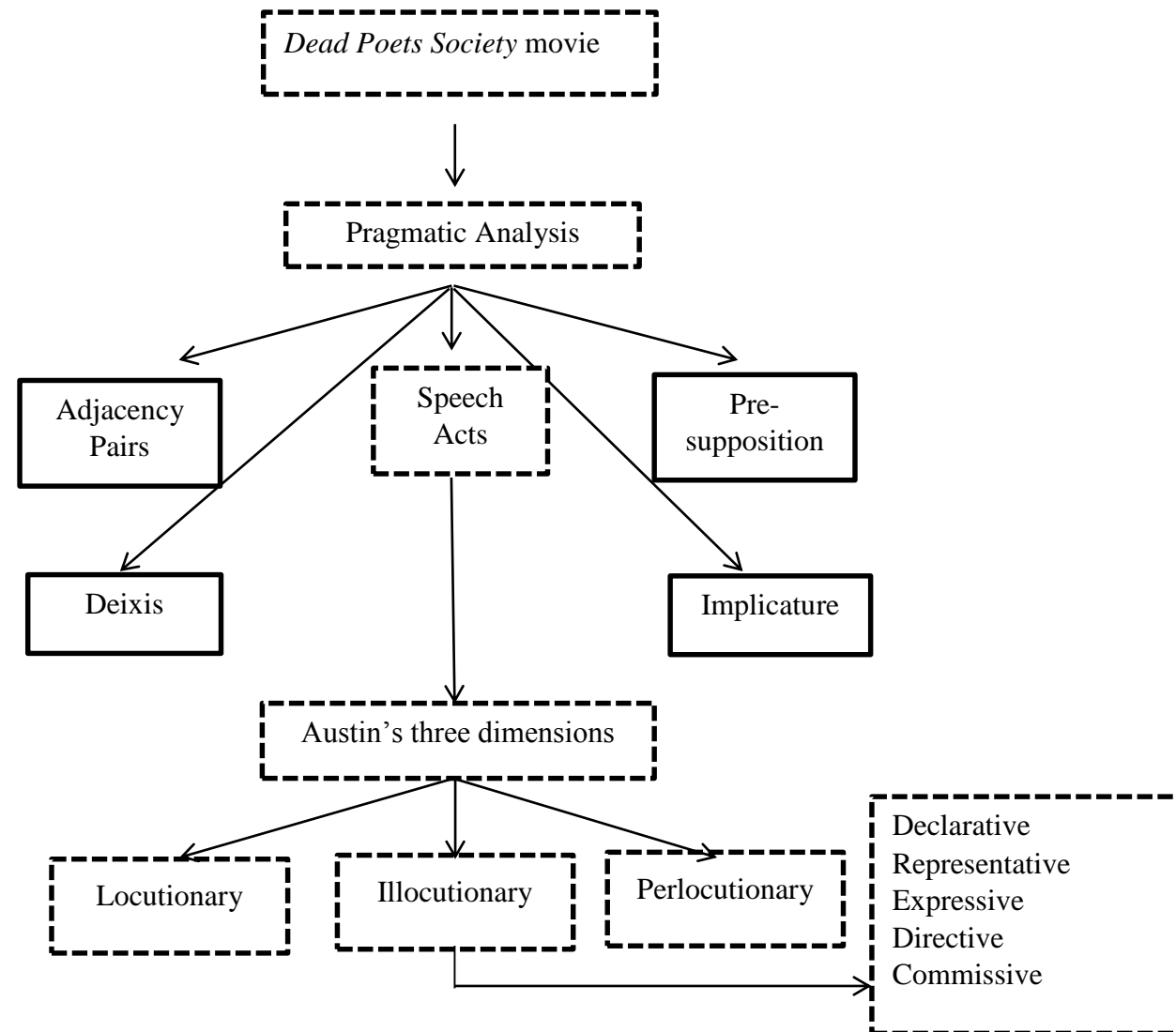
Nelson movie. This is different from the recent research the researcher conducts which puts the same focus, speech acts, but different source. The recent research takes *Active* level 2 book as the source of the data. Rois (2012) chooses the movie for the reason that the main character has two unique roles at the same time, as a teacher and as a drug addicted. Rois (2012) aims to find how Dan Dunn cope with his life with those two contrast roles in life inside the school and outside the school. Based on the research, inside the class, Dunn does mostly declarative types of locutionary acts, up to 90 times rather than interrogative and imperative ones. In term of illocutionary acts, there are 60 directive acts as the most frequently occur on his utterances, and getting hearer to do something up to 60 times in term of perlocutionary act. Meanwhile, outside the class, Dunn does 114 declarative locutionary act, 60 assertive illocutionary act as the most act, and getting hearer to know up to 60 times in term of perlocutionary act.

The second study is conducted by Indah Rukmanasari in 2012. She investigated speech acts of the main character in *Date Night* movie. She was interested in taking the movie as the data source because the story is interesting. It tells about an ordinary man who got a terrible problem with a gangster and therefore he solves the problem by using speech acts. This study aimed at identifying and describing the kinds of speech acts specifically in the illocutionary acts and the kinds of conversational implicatures. Based on the research, there are four kinds of illocutionary acts of the main character. They are *representatives*,

directives, commissives, and expressives. In term of conversational implicatures, there are two kinds found in the research. They are generalized conversational implicature and particularized conversational implicature.

B. Conceptual Framework and Analytical Construct

This research employs Austin's three dimensions of speech acts which are locutionary acts, illocutionary acts, and perlocutionary acts and the classifications of them. The classification of illocutionary acts includes *declarative, representative, directive, commissive, and expressive*. In short, the framework of this research is as follows.



CHAPTER III

RESEARCH METHOD

A. Research Type

This research focuses on what Mr. Keating commonly does in teaching as a good teacher in the *Dead Poets Society*. It investigates the pragmatic aspects in term of speech acts especially the perlocutionary acts of Austin's there dimensions in Mr. Keating's utterances when he teaches. The data is in the form of dialogues. Related to the objectives which is to find out what Mr. Keating commonly does in teaching as a good teacher, this research contains some description and explanation which is in verbal form. Thus, this research mainly uses qualitative method to analyse the data. However, a quantitative method is also used to show the percentage of the data.

B. Object of The Research, Data, and The Source of Data

The object of this research are Mr. Keating's utterances when teaching, the data were in the form of utterances spoken by Mr. Keating when teaching in the *Dead Poets Society*.

C. Research Instrument

The instrument of the research are the researcher whose roles are planning, collecting, analysing, and reporting and the data sheet as the secondary instrument to note the linguistic aspects which is needed in the research. The form of the data sheet is as follows.

Note :

| | | | | | |
|-----|-------------------|-----|---------------|---|---------------|
| dec | : declarations | dir | : directives | P | : participant |
| rep | : representatives | com | : commissives | S | : setting |
| exp | : expressives | | | T | : topic |
| | | | | F | : function |

SC15/1

SC15 : scene 15

1 : data number 1

| No. | Code | Data | Austin’s three basic acts | | | | | | Situation | |
|-----|--------|------------------------------------|---------------------------|------------|-----|-----|-----|-----|-----------------------------------|---|
| | | | Locution | Illocution | | | | | | Perlocution |
| | | | | dec | rep | exp | dir | com | | |
| 1 | SC15/1 | Mr. Keating: Well, come on. | Well, come on. | | | | √ | | To get the hearer to do something | P: Mr. Keating and the students S: classroom |

| | | | | | | | | | | |
|---|--------|---|---|--|--|--|---|--|---|---|
| | | <p>Student A: Is he kidding us?</p> <p>Student B: He gotta be.</p> <p>Student C: Let's go.</p> | | | | | | | | <p>T: asking the students to follow</p> <p>F: command</p> |
| 2 | SC16/2 | <p>Mr. Keating: O Captain, my Captain. Who knows where that comes from? Anybody?</p> <p>Students: ((keeping silent))</p> | <p>O Captain, my Captain. Who knows where that comes from? Anybody?</p> | | | | √ | | <p>To cause the hearer (to try to answer)</p> | <p>P: Mr. Keating and the students.</p> <p>S: in a room at school</p> <p>T: a poem</p> <p>F: question</p> |

D. Data Collection Technique

In this research, the instrument of the data collection is the researcher for this is a qualitative research. In qualitative research, it is said that the instrument is the researcher conducting the research.

In fact, the researcher is said to be the data collection instrument because it is the researcher who must decide what is important and what data to be recorded (Johnson; 2008 : 212).

In accordance to the statement above that the researcher is the instrument, the researcher did some steps to collect the data. They are as follows:

1. watching the Dead Poets Society movie thoroughly
2. downloading the the Dead Poets Society's transcript
3. checking the accuracy of the transcript by watching the movie time after time
4. selecting the data
5. classifying the data
6. transferring the data into table
7. analysing and interpreting the data

E. Data Analysis Technique

In analysing the data, the researcher use both qualitative and quantitative technique. The qualitative technique is mainly used considering the data which need to be described and interpreted in verbal form. Meanwhile, the

quantitative technique is used to show the percentage of the data to support the data analysis. More clearly, the following are the steps in analyzing the data:

1. selecting the data that will be analyzed after watching the movies thoroughly;
2. classifying the data into categories of adjacency pairs proposed by Yule (1996);
3. analyzing the pragmatic aspects of the classified data
4. investigating the most commonly occurred acts reflected from the analysed data;
5. drawing conclusion.

F. Trustworthiness

Lincoln and Guba (1985) propose some aspects of the data to check. They are credibility, dependability, conformability, and transferability. In enhancing the credibility, the researcher did some thorough observation to ensure that the findings and interpretation are credible. To deal with dependability, the researcher read the data thoroughly. To check the conformability aspect, the researcher matched the data with experts' theories to analyze. The researcher used a triangulation technique to achieve the confirmability by consulting the data to students of linguistics. However, the researcher could not deal with transferability aspect because according to Lincoln and Guba (1985), this aspect can be done only by the reader whether the interpretation can be used in other situation or not.

CHAPTER IV

FINDINGS AND DISCUSSION

A. FINDINGS

Table 3: **Types of illocutions performed by Mr. Keating when teaching**

| No | Type of Illocutions | Number | Percentage |
|----|---------------------|------------|-------------|
| 1 | Declarations | 3 | 2.654867% |
| 2 | Representatives | 46 | 40.707965% |
| 3 | Expressives | 13 | 11.504425% |
| 4 | Directives | 50 | 44.247788% |
| 5 | Commissives | 1 | 0.8849558% |
| | TOTAL | 113 | 100% |

The table above shows that when teaching, Mr. Keating performs most number of *directives* which stands on the highest frequency, 44.24%. This is because as a teacher, he gives many commands to the students like asking them to read, giving assignments, asking them to come to the front and do something, and so on. Meanwhile, *commissives* has the lowest frequency, only 0.88%, because when teaching, Mr. Keating does not make promises for the future action.

Table 4: **Types of perlocutions performed by Mr. Keating when teaching**

| No | Perlocutions | Number | Percentage |
|----|---------------------------------|------------|-------------|
| 1 | To convince the hearer | 15 | 13.274336% |
| 2 | To surprise the hearer | 0 | 0% |
| 3 | To bore the hearer | 0 | 0% |
| 4 | The annoy the hearer | 0 | 0% |
| 5 | To frighten the hearer | 0 | 0% |
| 6 | To cause the hearer | 25 | 22.123894% |
| 7 | To insult the hearer | 2 | 1.769912% |
| 8 | To alarm the hearer | 0 | 0% |
| 9 | To enlighten the hearer | 11 | 9.734513% |
| 10 | To inspire the hearer | 28 | 24.778761% |
| 11 | To get hearer to do something | 28 | 24.778761% |
| 12 | To get hearer realize something | 4 | 3.539823% |
| | TOTAL | 113 | 100% |

The second findings are related to the perlocutionary acts performed by Mr. Keating when teaching. The table shows that there are 2 types of perlocutionary acts that he most performs when teaching. They are *to inspire the hearer* and *to get hearer to do something* which have the same frequency, 24.77%. It is because he is a teacher who always

inspires his students with his own way. He has a lot to tell about to the students in order to inspire them. Also, for *getting hearer to do something*, it is actually natural for teachers to perform this since teachers usually ask the students to do things like presenting, reading, doing assignment and homework, and so on.

On the other hand, to insult the hearer is the perlocution with the lowest percentage because Mr. Keating even does not do this to really insult the student. It is only to make the students respect other people's work. Thus, he does not do this much. Meanwhile, for the perlocutions which are not performed by Mr. Keating like *to surprise the hearer*, *to bore the hearer*, *to annoy the hearer*, *to frighten the hearer*, and *to alarm the hearer*, it happens because those perlocutionary acts are not common in classroom discourse and mostly, it occurs in daily conversation and even some are only in certain case. Thus, they cannot be found in Mr. Keating utterances when teaching.

B. DISCUSSION

1. Types of illocutions performed by Mr. Keating when teaching

a) Declarations

Declarations are those illocutionary acts which when it is said, something will change. This is in line with Yule (1996) who states that declarations are the kinds of speech acts that

change the world via words. Here, by the utterances the speakers produce, they immediately change the world. This type of illocutions usually occurs in case like marriage and court. People who can do this illocutions are people who have special position by which they can change the world via their utterances. In this case, Mr. Keating is one of those people who can perform this kind of illocutionary act. 2.6% of Mr. Keating's utterances when teaching are categorized as declarations. The examples are as follows:

Mr. Keating : **Now, in this class, you can either call me Mr. Keating or if you're slightly more daring, O captain, my captain.** [declaration]

Students : ((smiling))

(SC16/4)

In the dialogue above, we can see how Mr. Keating changes the situation of his class. Generally, students call their teacher Mr., Ms., or Mrs., but here, Mr. Keating changes that orthodox behavior of students via his utterances. Mr. Keating can do this because he is the person with the highest social level in the class. Teachers are socially higher than students and therefore Mr. Keating is able to perform *declarations*.

On the other hand, the example above also shows us that Mr. Keating is different from other teachers. He asks his

students to call him o captain, my captain in order to make him closer to the students. He wants to be like friends with his students. This is good since it can make the students more open to him and thus, it will be easier for him to teach the students. The students will feel comfortable and feel that his class is really enjoyable. It is proven in the movie that Mr. Keating's class is really different from other teachers' and the students really like it for the differences.

Another example of *declarations* performed by Mr. Keating can also be seen in the following:

Mr. Keating : **Now in my class you will learn to savor words and language.** [declarations]

Students : ((keep listening))

(SC27/41)

Mr. Keating's words above are a good example of declarations. Here, what he does is changing the orthodox English learning method that the school has. The students are not going to learn using the old method anymore. Mr. Keating, as the teacher in the class who is the person with the most powerful position to rule the class then changes the learning method. He does this via his utterances meaning that he performs speech act, in this case, declarations.

This is also a strong point of Mr. Keating that he does not only teach the students the theory. More than that, he wants his students to learn to savor words and language. He does not want his students to know only the theories and memorize them. He wants the students really feel and understand them because only knowing and memorizing are not the point of learning. This is what other teachers may not do and even think. In the movie, the other teachers only teach the theories and give assignment without really make sure that the students get the point of why they learn it. This shows us that Mr. Keating is again a good teacher.

We can also see the example of declarations performed by Mr. Keating in the following example:

Mr. Keating: **You don't have to perform, just make it yourself.** [declarations]

(SC51/108)

The example above also shows how Mr. Keating changes the situations by his utterances. He makes the students ruled by him. This shows that he has that power of doing so which cannot be done by anyone who does not have that kind of power to make rules or change the situations as what he wants. Thus, declarations can only be performed by ones who have powerful position in a specific place/ setting in which those declarations

are performed. Mr. Keating, in this case, fulfills such requirement to perform declarations.

In the example above, Mr. Keating is teaching his students about the danger of conformity. He asks the students to have their own walks as the illustration that they do not really need other people's acceptance. He wants the students to understand that conformity, in which they always look for other people's acceptance, will obstruct them to be themselves and explore many things. He does not want this to happen to his students.

On the other hand, the danger of conformity is often not a part of what other teachers concern with. Other teachers usually do not really care about this because all that they think is only delivering the material in the books to the students. More than that, it is none of their businesses. This then proves again that Mr. Keating has one more strong point to be categorized into a good teacher.

b) Representatives

Representatives are those kinds of speech acts that state what the speaker believes to be the case or not (Yule, 1996: 53). Here, the speaker states something that the speaker believes to be true. This type of illocutionary acts is found in Mr.

Keating's utterances when teaching as the second highest frequently occurring type which is up to 40.7%. The examples of representatives performed by Mr. Keating when teaching are as follows:

Mr. Keating : Now, Mr....Pitts. **That's a rather unfortunate name.** [representatives]

Students : ((laughing))

(SC16/7)

What Mr. Keating says in the dialogue above is clearly categorized as a joke. However, still, if we follow what Yule (1996) presents, that will be acceptable to be included in *representatives*. Interpreted as his belief that *Pitts* is an unfortunate name, the utterance in the example above is *representatives*. Here, he states his belief about that name, *Pitts*, which in his opinion, although it is only a joke, is an unfortunate name. We can say that from the point of view of Mr. Keating's umbrella of jokes.

On the other hand, this shows us that Mr. Keating is not that kind of teacher who is always serious in class and makes the situation in the class feels awful, boring, and even creepy. He sometimes makes jokes so that the learning process feels enjoyable and fun. This makes the students love learning in his class and close to him. It is different from other teachers' classes which they do not like and enjoy and only give them so many

assignments and homework. This is then one more strong point of Mr. Keating as a good teacher.

Another example of representatives can be seen in the following:

Mr. Keating : Seize the day. *Gather ye rosebuds while ye may*. Why does the writer use those lines?

Charlie : Because he's in a hurry

Mr. Keating : No. Ding. Thanks for playing anyway. **Because we're 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.**
[representatives]

(SC16/18)

In the example above, we can see a clear example of *representatives*. What Mr. Keating says in the example is clearly what he believes to be the case. Here, he states his belief about the fact that all humans in this world will die as the meaning beyond *Gather ye rosebuds while ye may*. This is one of a good example of *representatives*. He can say that because he really believes that it is what is beyond the lines of the poem. As a teacher, he cannot say what he is still not sure about. We can also see his explanation which is quite long that may indicate how sure he is about what he says. Thus, we can conclude that what he says in the example above is what he believes to be true and it is categorized into *representatives*.

By saying as in the example above, Mr. Keating is actually trying to encourage the students to do what they can do now. He wants the students to understand that while they are still alive, they should do something great in their lives and not wait until everything is too late. He does not want the students to regret in the end because they make their life in vain by doing nothing while they can. This is also a good point of Mr. Keating since not all teachers will really take care of their students like he does. Other teachers do not concern with the students' personality, their nature, and also their lives. However, Mr. Keating does. It means that he does not only concern with the academic aspects but also things other than that which are related to the students.

The following is one more example of representatives which is performed by Mr. Keating when teaching.

Mr. Keating : Mr. Perry, will you read the opening paragraph of the preface, entitled "Understanding Poetry".

Neil : Understanding Poetry, by Dr. J. Evans Pritchard, Ph.D. to fully understand poetry, we must first be fluent with its meter, rhyme, and figures of speech.

Mr. Keating : **Excrement. That's what I think of Mr. J. Evans Pritchard. We're not lying pipe. We're talking about poetry.** [representatives]

(SC27/27)

Here, again, Mr. Keating states his belief about something, in this case, about poetry. He contradicts Dr. J. Evans Pritchard, Ph.D.'s opinion about understanding poetry which he thinks it is like measuring something exact, like pipe. Poetry is different. He thinks that we cannot measure poetry the same way as measuring pipe which we can have the exact length in units. This means that he believes that what Mr. J. Evans Pritchard says about understanding poetry is not true. Thus, we can say that Mr. Keating in the dialogue above is performing representatives.

This example shows again how Mr. Keating is different from other teachers. The other teachers usually simply follow every single thing in books and teach it to the students. However, he does not. He is always being critical to anything. He has a good understanding of the major he teaches, poetry. When he finds something wrong in books, even though it is said by an expert, he corrects it and tells the students the truth. He tells the students his own belief which in this case is much better and makes more sense. This is one of important characteristics that good teachers must have; being critical and having sufficient knowledge.

c) Expressives

When the speakers say something about what they feel like “Nice!”, “I’m sorry”, or “It’s amazing!” they actually are performing *expressives* speech acts. According to Yule (1996), they may express pleasure, pain, likes, dislikes, joy, or sorrow. In Mr. Keating’s utterances when teaching, there are 11.5% utterances which are recognized as *expressives*. This is no wonder since Mr. Keating as a teacher is also one of humans being who needs to express what they feel. He even does this as well when teaching. The following is the examples of Mr. Keating’s utterances recognized as *expressives*.

| | |
|-------------|--|
| Mr. Keating | : Now, who knows what that means? |
| Meeks | : Carpe diem. That’s seize the day. |
| Mr. Keating | : Very good , Mr? [expressives] |

(SC16/14)

In the example above, Mr. Keating asks his students the meaning of *carpe diem*. Meeks then answers his question with a correct answer and Mr. Keating feels that Meeks’ answer is very good as what he says. Here, we can see how he expresses what he feels through the words he says. Thus, this utterance is one of *expressives* that Mr. Keating performs.

On the other hand, through this example, we can see how he deserves to be categorized into a good teacher. When he finds his students answer correctly, he appreciates it and gives

compliments for it. He does not simply forget it. Good teachers do the same way as Mr. Keating does.

Appreciating the students' answer and make them feel good for it are important in teaching. They will encourage the students and make them feel confident to try to share their ideas. This is the situation in Mr. Keating's class. The students are always enthusiastic to join his class and always enjoy the class. They do not hesitate to answer when he asks questions. This is then the result when the teacher always appreciates the students. This creates an enjoyable atmosphere to study.

There is another example of *expressives* performed by Mr. Keating when teaching. The following is the example:

Mr. Keating : You heard me. Rip it out.
 Charlie : ((ripping))
 Mr. Keating : **Thank you Mr. Dalton.**
 [expressives]

(SC27/32)

In the example above, the situation is that Mr. Keating asks the students to rip the page containing the introduction part by Dr. J. Evans Pritchard, Ph.D. that he thinks does not make sense since it contains the way of scoring poetry like measuring something exact. However, what he asks his students to do is considered a weird command from a teacher that the students

hesitate to do it until Charlie starts ripping the page of introduction as the first student who does what Mr. Keating says. For this, Mr. Keating expresses his thankfulness by saying *thank you* to Charlie. Therefore, this part is also categorized into *expressives*.

On the other hand, this example shows us that Mr. Keating always appreciates every single thing that his students do even if it is only a little thing. He says thank you to Charlie in order to show that he appreciates what Charlie has done. This certainly makes the students feel respected and it is good to build a good relationship between a teacher and students. This is again one of Mr. Keating strong points as a good teacher.

Another example of *expressives* performed by Mr. Keating when teaching can also be seen as follows:

Todd : A sweaty toothed madman.

Mr. Keating : **Good. Good, boy, there's a poet in you after all.** [expressives]

(SC47/79)

The situation of the dialogue in the example above is that Mr. Keating tries to make Todd, a shy and introvert student, to make a poem and enjoy doing it in front of the class. He makes Todd make a poem by his own after he said that he did not write a poem as what he asked him before as the additional to students'

essays. Mr. Keating helps Todd and finally Todd could make a beautiful poem. For this, he expresses his gratefulness by saying, *Good. Good, boy, there's a poet in you after all.* In this case, Mr. Keating in the dialogue is performing *expressives*.

This example proves again how Mr. Keating really plays his role as a good teacher in real life. Here, he compliments Todd in order to encourage him to continue his work and believe that he can do something he think he could not do. By doing this, he also makes Todd feel confident to show more what he never shows before. This is really a good example of how to take care an introvert student like Todd.

Other teachers may not really pay attention to introvert students. They do not even know that some of their students are introvert. All they know is the students cannot do much in learning and are slow learners. However, Mr. Keating is different. He understands his students. He knows that Todd is introvert and shy. Thus, he encourages Todd to do something and after that, he gives some compliment to make Todd feels good for it. This is one of important things that teacher must have to become a good teacher.

d) Directives

Directives are those kinds of speech acts that speakers use to get someone else to do something (Yule, 1996: 54). This is the illocutionary acts classification which can be used to perform a command, request, suggestion, and so on. When we use this, we can make someone to do something by our utterances. Mr. Keating, as a teacher is in a position in which it is acceptable for him to ask someone, in this case, his students, to do something as what he tells the students to do. This is because teachers socially have the highest position in the class. They rule the class, manage the class, and control it. This is also what works on Mr. Keating as a teacher. We can find this type of illocutionary acts as the most type performing by Mr. Keating when teaching, which is up to 44.2%. The examples are as follows:

Mr. Keating : Mr. Pitts, will you open your hymnal to page 542? **Read the first stanza of the poem you find there.** [directives]

Pitts : “To the Virgin, to Make Much of Time”?

(SC16/10)

In the example above, Mr. Keating asks Pitts to read the first stanza of the poem in the book. Here, he makes his student, Pitts, do what he tells him to do. By his utterances, he managed to

make Pitts do something. Thus, this utterance is categorized into *directives*.

On the other hand, being able to make someone, in this case, the students, to do something, is also one of important things for a teacher. When the students really do exactly what the teacher asks them to do, it may prove some points like the students really respect the teacher and there is a good relationship among the students and the teacher. It is good to create an effective teaching-learning process.

Another example of directives is as in the following:

Mr. Keating : **I would like you to step forward over here and pursue some of the faces from the past. You walk pass them many times but I don't think you've really looked at them.**
[directives]

Students : ((stepping forward))

(SC16/19)

In the example above, Mr. Keating asks the students to step forward and to take a look at the pictures of the alumni of the school they now study in. He wants them to really pay attention to the faces of the alumni. He wants the students to know that those alumni are not that different from them but they managed to succeed. The students then step forward and have a look at the pictures like what he asks them to do. This means that Mr.

Keating makes the students do something by his utterances. For this reason then these utterances are categorized into *directives*.

On the other hand, if we see more carefully, this example is different from the previous one. In the previous example, Mr. Keating constructs the imperative sentence with no subject which sounds like other imperative sentence said by a teacher to his students. However, here, he uses more polite construction with I would like in the beginning. It is one more good point of Mr. Keating that although he is a teacher, a person who has most powerful position in class so that he can ask anyone to do anything, he still concerns with the way he deliver it. He does not do it arrogantly. He really treats his students well. This is one of things that a good teacher must have because sometimes, teachers do not really care about this and come to the class only to deliver the materials and give assignments.

We can also see another example of directives as follows:

Mr. Keating : **Stay with the blanket. Tell me about that blanket.** [directives]

Todd : He push it, stretch it, it'll never be enough. He kick it, beat it, it'll never cover any of us. From the moment we enter crying to the moment we leave dying. It'll just cover your face as you wail, and cry, and scream.

(SC47/90)

The dialogue above is in the situation that Mr. Keating tries to help Todd make his own poem. Todd does what Mr. Keating asks them to do. Firstly, Mr. Keating asks Todd to close his eyes and imagine something then say it. When Todd finally says something about blanket in his poem, the other students laughs at him because it sounds funny to tell in a poem. It makes Todd hesitate to continue making poem. He is shy and feels like his poem is stupid. However, he then tries to make Todd keep the poem and continue it. He asks Todd not to care about the other students. Then, Todd continues again his poem until it is done and he finally managed to make a beautiful poem by which he makes the other students, Mr. Keating, and even himself feel amazed. This is also categorized as *directives* since what Mr. Keating says make someone, in this case, Todd, do something.

If we see this example from another point of view, we will find this as one of Mr. Keating's strong points as a good teacher. He knows how to bring back his student's confidence. He knows how to make his student keep his focus on doing some work. He understands that Todd is a shy student and even thinks that everything inside of him is embarrassing. Thus, when the other students laugh at him, Mr. Keating shows Todd that he does not care to other students who laugh because he does not laugh like them. He wants Todd to believe that what he is doing

is not something funny or stupid and it is even worth something great. This is what not all teachers can do, but Mr. Keating can. This is one of things that makes him deserves to be categorized into a good teacher.

e) Commissives

Commissives are those kinds of speech acts that can be used to commit what we have planned to do in future time. Yule (1996) proposes some kinds of expressions of *commissives* like promises, threats, refusals, and pledges. In the utterances of Mr. Keating when teaching, the researcher finds only one dialogue which is categorized into commissives. The dialogue is as follows:

Mr. Keating : **Now let me dispel a few rumors so they don't fester into facts.** [commissives]

Students : ((keeping listening))

(SC16/5)

The example above is the only example of commissives found in the speech acts performed by Mr. Keating when teaching. What he says in the dialogue above consists of a statement about future action. It is what he states to do in the future time that in this case is dispelling some rumors.

In the example above, although there is no word 'will' which indicates a future action or promise, the word "let" can

also be treated as an indication of a future action. “Let me dispel” here means the same as “I will dispel”. This is because Mr. Keating is a teacher, which is the highest social position in the class, so that he does not need approval from his students to do what he wants to do related to his teaching. He does not need the students’ approval to dispel the rumors he wants to dispel and thus, it means that he actually gives a kind of short information of the next activity in the class which is listening to his explanation about the rumors. For this reason, this illocutionary act is categorized as *commissives*.

On the other hand, if this example is seen from another point of view, we can see that Mr. Keating is a teacher who uses an interesting way to teach. We can see that he is not that kind of teacher who only says what the materials say. He does not directly explain the material. As the opening, to make the students more enthusiastic in learning and specifically in listening to his explanation, he says to the students that what he is going to tell is a rumor. This makes the students curious and cannot wait to know the rumor. As the result, the students will pay attention to him. It is different from other teachers that when they explain the material, the students even have other talks which are not related to the material because it feels boring. In this example, he managed to steal the show and make the

students pay full attention to him. This is again, one of Mr. Keating strong points as a good teacher.

2. Types of perlocutions performed by Mr. Keating when teaching

1) To convince the hearer

To convince the hearer means to make the hearer feel sure about what we say. This is in line with Austin (1962) who states that convincing the hearer is a condition when the speaker tries to make the hearer believe that what he says is the case and thus, the hearer feel sure about that through what the speaker says. This type of perlocutions is up to 13.27% in Mr. Keating's utterances when teaching. This is no wonder as teachers are supposed to be able to make their students believe that what they say is really the case and thus the students feel sure about it.

Every word said by teachers matters. Thus, that will be weird if a teacher cannot convince his students because it means that the students doubt his knowledge and ability. Mr. Keating, in this case, is managed to convince his students by his utterances. The examples of this type of perlocutions found in Mr. Keating's utterances when teaching are as follows:

Mr. Keating : **It's not the bible. You're not gonna go to hell for that.** [to convince the hearer]

Students : ((laughing))

(SC27/36)

In the example above, we can see how Mr. Keating tries to convince his students to really rip the books as what he asked them to do. The students hesitate to do it because it is a kind of weird command from a teacher that they have to rip the book which is used for their study. As we all know, books are where knowledge is kept. Books are important things for life in order to enrich our knowledge. Thus, the students do not immediately rip the book right after Mr. Keating asked them to do it. They still think and think again to really rip their books. Mr. Keating seems understand the situation that his students hesitate to do what we said. Mr. Keating then convinces them by some ways, one of which is saying that the books are not bibles which they may go to hell for ripping them. Thus, the utterances are categorized into the perlocution *to convince the hearer*.

On the other hand, this example also shows us how Mr. Keating likes to makes jokes in the class. He wants to create teaching-learning situation which is fun and enjoyable. He uses some funny illustration so that it is easier for the students to get the point that Mr. Keating intends to tell. In this example, it is shown that he tells the students that it is not the bible. This is because the students hesitate to rip the books as what he asks them to do. It is actually no wonder since books are one of important thing to use to study. However, he has a good reason

why the students should rip the books. It is because the page that he wants his students to rip contains an article about measuring poetry which he disagrees. Thus, he convinces the students using a funny illustration that it is only a book. It is not the bible so it is okay for them to rip it. They will not go to hell only because they rip the book. This then makes the students laugh while at first they are so confused about it. It is one more good characteristic that makes Mr. Keating deserve to be categorized into a good teacher.

In the following is also an example of perlocution *to convince the hearer*:

Todd : A sweaty toothed madman with a stare that pounds my brain.

Mr. Keating : **Oh, that's excellent.** [to convince the hearer]

(SC47/85)

The example above shows us how Mr. Keating tries to convince Todd, a very shy student who lacks confidence about himself and his ability, that his dictions are not bad as what Todd always thinks about himself. The situation in the example above is that he is encouraging Todd to compose a poem by himself in front of the class. He really helps Todd to do it. He helps Todd to think and find good dictions for the poem. When Todd finally does it, Mr. Keating really appreciates his work even every single part

of it, including the dictions. He wants to convince Todd that his work is really good. He wants Todd to believe that he can really do it. He does it by saying that Todd's work is excellent so that Todd is finally motivated to continue the work, the poem that he decided not to compose last night. For this reason, this perlocution is categorized into *to convince the hearer*.

In the example above, it also proves again that Mr. Keating deserves to be categorized into one of good teachers. Mr. Keating always appreciates his students' work. It is good to encourage the students and make them feel good for it. The students will believe in themselves that they can really do it. Sometimes, other teachers may forget about this. They do not really pay attention to students' emotional feeling which may influence their learning process. However, Mr. Keating really concerns with this aspects so he always appreciates even every single thing from his students.

Another example of this type of perlocution can also be seen as follows:

Mr. Keating: Now, give him an action. Make him do something.

Todd : His hands reach out and choke me.

Mr. Keating: **That's it. Wonderful. Wonderful.**
[to convince the hearer]

(SC47/87)

The example above is still in the same situation as the previous one's. Here, Mr. Keating still tries to convince Todd that his diction is good. He wants to make Todd believe that he actually has a good skill to compose a poem. By saying "that's it. Wonderful. Wonderful.", Mr. Keating makes Todd get his confidence to continue the poem. Thus, this is then also categorized into *to convince the hearer*.

This is one more proof that Mr. Keating is a good teacher. Not only the point that he always appreciates his students' work but more than that, he also uses various dictions to compliment his students. If in the earlier example we see Mr. Keating says *good* and *excellent*, here, Mr. Keating chooses the word *wonderful*.

Although it seems not important, it affects students emotional feeling. When someone gets complimented with exactly the same compliment as other people get, that may feel like platitude. It is not like the compliment comes from the honest feeling. However, Mr. Keating here always uses various words to compliment his students so that the students feel special. This is really good to encourage again the students after his achievement. This also gives spirit to the students to always do better and better than before which is not all teachers do not even think about.

2) To cause the hearer

To cause the hearer means that what the speaker says causes some effect to the hearer. Austin (1962: 120) states that when causing the hearer, the speaker expects some action or consequences at the hearer's state through his utterances. For every single statement, then, there is always a consequence that ties the hearer as his responsibility. This type of perlocution is also found in Mr. Keating's utterances when teaching up to 22.12%. As a teacher, Mr. Keating has this kind of power to cause his students to get effected by what he says. This shows that Mr. Keating is a person with a powerful position in his class, in this case, as a teacher. The following are some examples of Mr. Keating's utterances which are categorized into the perlocution *to cause the hearer*.

Mr. Keating : **Now, in this class, you can either call me Mr. Keating or if you're slightly more daring, O captain, my captain.** [to cause the hearer]

Students : ((smiling))

(SC16/4)

The example above is under the situation of the first meeting in which Mr. Keating still tries to get along with the students and get to know each other. If in other classes, generally a teacher will be called Ms., Mr., or Mrs., here, Mr. Keating offers or

specifically requests the students to call him *o captain, my captain*. As the responsible effect or response after getting ordered, the students then obey that request Mr. Keating said before. This shows how Mr. Keating managed to cause the students by his utterances. Also, even though this does not work, still, it is said to cause the hearer. This is because Mr. Keating would not deliver the request without actually a desire that his students will do it. For this reason, these utterances of Mr. Keating are categorized into the perlocution *to cause the hearer*.

The example above is not the only example of the perlocution *to cause the hearer*. Another example can also be seen as follows:

Mr. Keating : **Now let me dispel a few rumors so they don't fester into facts.** [to cause the hearer]

Students : ((keeping listening))

(SC16/5)

We can say what Mr. Keating says as shown in the example above is like an opening of an action that he is going to do. Mr. Keating says this opening in order to get the students well informed of the future action of Mr. Keating and thus, the students will get ready for it. When Mr. Keating says, "let me dispel a few rumors..." it means that Mr. Keating is going to dispel some rumors and for that, he expects his students to really pay attention to him, to what he says and explains, and to listen

to anything that comes out from him. This is because maybe if Mr. Keating does not say it as the opening, the students will not really pay a full attention to it.

After Mr. Keating says what is shown in the example, the consequence that the students get is to listen to Mr. Keating very carefully as he is going to explain something important. It means that what Mr. Keating says causes some consequences to the hearers. Thus, this is categorized into the perlocution *to cause the hearer*.

Another example can also be seen as in the following:

Mr. Keating : **You have to deliver it aloud in front of the class on Monday.** [to cause the hearer]

Students : ((keeping listening))

(SC35/56)

In the example above, the situation is that Mr. Keating is giving assignment to his students. As a teacher, giving assignments is a common thing to do and this is also what works on Mr. Keating. He wants his students to read a poem they compose by themselves in front of the class aloud. What Mr. Keating says as shown in the example is something that absolutely causes certain effect or consequence to the hearer, in this case, the students, to really do it. They have to really deliver the poem aloud in front of the class. This is the consequence that follows

Mr. Keating's utterances. Thus, this is also categorized into the perlocution *to cause the hearer*.

On the other hand, giving assignment as in the example is also one of important things for teachers. It is important to check students' understanding related to materials that have been discussed before. Here, teachers can know whether the students have got that clear understanding or not. This is also important to see how they develop themselves in learning. Later if the teacher finds some problem on the students, he can fix it step by step. This shows again how Mr. Keating always tries to be a good teacher.

3) To insult the hearer

To insult means to make someone get offended by what we say. In insulting the hearer through the sentence said, the speaker says some statements or acts something so as to offend his hearer (Austin, 1962: 121). This type of perlocution generally does not occur much in case like classroom, especially those which are done by teachers. This makes sense as the most activity in a classroom, when the learning process is going on, is learning including the teachers delivering and explaining materials, the students listening to the teachers, discussing, presenting, and so on.

On the other hand, Mr. Keating also does not perform this type of perlocution much. It is only 1.76% from all his utterances when teaching. Besides, he insults his student because of a very special case that the student laughed at another student for his poem but when he read his own poem, it is even much worse than the poem he laughed at. The following is the example of the perlocution to insult the hearer:

Mr. Keating : **Congratulations, Mr. Hopkins. You have the first poem to ever have a negative score on the Pritchard scale.** [to insult the hearer]

Students : ((laughing))

(SC47/59)

Mr. Keating: **We're not laughing at you. We're laughing near you.** [to insult the hearer]

(SC47/60)

In the two examples above, we can see how Mr. Keating insults his student by saying that his poem is the first poem that has a negative score on the Pritchard scale. Before this meeting, they firstly discussed about Pritchard Scale, a scale which is used to measure a poem and Pritchard scale is then a shared knowledge among the students and Mr. Keating so that it can be used to insult the student. Mr. Keating does this because Mr. Hopkins laughed at a poem

of Knox which tells about love, but when he reads his own poem, it is not better and even worse. His poem only consists of the part; *a cat sat on the mat*.

Actually, Mr. Keating does not do this to really insult Hopkins. More than that, he wants to give a lesson to his student that we have to appreciate other people's work and respect others. However, since what Mr. Keating says is really insulting, this is then categorized into the perlocution *to insult the hearer*.

These two examples may seem negative to be done by a teacher. However, we have to understand that here, Mr. Keating does not really do this for negative purpose. It is only a lesson that he wants his students to learn for not respecting other people's work. Also, he wants the student to be serious in doing the assignments he gives next time. It is because in this case, Mr. Hopkins does not do the assignment well. Moreover, when Knox presents his poem, he even laughs at it as if he could do much better than that. Thus, in this special case, it is still acceptable and even important for a teacher to try to change the student to be better through the lesson. In the end, still, it is good for teacher to do this. It shows again that Mr. Keating is a good teacher.

4) To enlighten the hearer

To enlighten the hearer means to give the hearer new knowledge which is useful. It is a condition when the speaker gives some spiritual or intellectual insight to the hearer (Austin, 1962: 121). Enlightening the hearer occurs commonly when the speaker is a teacher and the hearers are students. This is because it is one of the basic ideas of teaching.

Good teachers are those who can really enlighten their students by the knowledge they have. Mr. Keating, in this case does this as well. His utterances when teaching which are categorized into the perlocution to enlighten the hearer are 9.73%. The examples are as follows:

Mr. Keating : Mr. Perry, will you read the opening paragraph of the preface, entitled “Understanding Poetry”.

Neil : Understanding Poetry, by Dr. J. Evans Pritchard, Ph.D. to fully understand poetry, we must first be fluent with its meter, rhyme, and figures of speech...

Mr. Keating : **Excrement. That’s what I think of Mr. J. Evans Pritchard. We’re not lying pipe. We’re talking about poetry.** [to enlighten the hearer]

(SC27/27)

In the example above, the situation is that Mr. Keating firstly asks Neil to read the preface of *Understanding Poetry*. After Neil

finishes reading, Mr. Keating then argues about measuring poetry. Mr. Keating thinks that poetry cannot be measured by a scale like we measure something concrete. Here, Mr. Keating enlightens the students that they cannot simply follow whatever books say and specifically, he enlightens something which has to do with poetry. Thus, this is categorized into the perlocution to enlighten the hearer.

On the other hand, the example above shows us that Mr. Keating deserves to be categorized into one of good teachers because he is brave enough to tell the truth to the students. He breaks an expert's theory that has been used so many times only because he finds that it is wrong. Mr. Keating disagrees the way of measuring poetry using scale like presented in the book by Dr. J. Evans Pritchard, Ph.D. He also does not want his students to measure poetry like that. More than that, he wants his students to really feel poetry, enjoy it, savor it, and understand it.

Mr. Keating can argue about measuring poetry because he has sufficient knowledge and good understanding about it. It is impossible for anyone to argue if he does not even understand what he is going to argue. It is important for a teacher to always enrich his knowledge because when teaching, he may find something wrong that he needs to fix so that it will not be mistakes systematically made over and over again.

Another example of this type of perlocution is as follows:

Knox : Sorry captain, it's stupid.

Mr. Keating : **No, no, it's not stupid. Good effort. It touched on one of the major themes; love, a major theme not only in poetry, but life.**
[to enlighten the hearer]

(SC47/57)

The example above shows us how Mr. Keating gives information or knowledge about the major theme in poetry and even in life; love. Mr. Keating says that not only for enlightening the students, but also for encouraging Knox about his work. However, by saying this, Mr. Keating absolutely enlightens the students that love is actually a great theme to be discussed further in poetry because it is one of a major theme in life. For this reason, this is then categorized into the perlocution to enlighten the hearer.

Mr. Keating in this example does not only give information about the major theme but also tries to appreciate Knox' poem he just read. Mr. Keating is not that type of teacher who will let the students feel down and dissatisfied with their own works. When Knox thinks that his poem is stupid, Mr. Keating even compliments him by saying that it is a good effort and it touches one of major theme in life. It is good to make the students feel

better and change their mind from thinking that they are bad into believing that they have done great. This will encourage the students to keep trying to be better than before. It is because when someone thinks that he did something great, he will be excited to do it again with better effort next time. For teachers, what Mr. Keating does here is one more important thing to do in their teaching to always encourage their students.

The following is another example of the perlocution to enlighten the hearer:

Mr. Keating: ((writing on the board)) **I sound my barbaric yawp over the rooftops of the world. Now for those of you who don't know, a yawp is a loud cry or yell.** [to enlighten the hearer]

(SC47/65)

The example above is under the situation in which Mr. Keating is about to ask Todd to demonstrate a barbaric yawp in front of the class. Mr. Keating wants Todd to now that actually he has something which is worth. This is because Todd does not do the assignment which is composing a poem by himself that finally will be read in front of the class. Todd does not do it because he does not believe in himself. Thus, Mr. Keating wants Todd to understand his own skill by asking him to demonstrate the yawp. Here, when Mr. Keating says this, he actually

enlightens the students as well. It is when Mr. Keating tells the students what yawp is. Before this, maybe there are some of the students who do not really know about the yawp that Mr. Keating talks about but after the short explanation from Mr. Keating, they get enlightened. Thus, this part is also categorized into the perlocution *to enlighten the hearer*.

On the other hand, it is also one more characteristic of Mr. Keating that makes him deserve to be a good teacher. He always enlightens his students with his knowledge.

5) To inspire the hearer

To inspire is to make someone motivated to do something with the spirit we share and give. It is in line with Austin (1962: 121) who states that when inspiring the hearer, the speaker produces utterances by which he encourages the hearer and gives some spirit. Mr. Keating, in this case, somehow managed to inspire his students by his utterances. To inspire the students is even the most commonly occurred compared to the other perlocution of his utterances when teaching. It is up to 24.77%. the examples are as follows:

Mr. Keating: Seize the day. *Gather ye rosebuds while ye may*. Why does the writer use those lines?

Charlie : Because he's in a hurry

Mr. Keating: No. Ding. Thanks for playing anyway.

Mr. Keating: **Because we're 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.** [to inspire the hearer]

(SC16/18)

The example above is under the situation in which Mr. Keating and his students are talking about a line of a poem. Mr. Keating asks the students if the students know the meaning of the line. Charlie tries to answer but his answer is incorrect. Then Mr. Keating tells them that the meaning is that we have to do what we can do now. We cannot think that we can still do it later because we never know how long we will be alive. Everyone in this world is going to die someday and thus, we have to do what we can do right now and do not wait until next time. This is a good thing to inspire. It is expected that the students will be motivated to really do great in their lives as long as they are alive. By saying this, Mr. Keating then inspires the students. Because of this, it is categorized into the perlocution *to inspire the hearer*.

Another example of the perlocution to inspire the hearer can be seen as follows:

Mr. Keating: **They're not that different from you, are they? Same haircuts, full of hormones just like**

you, invincible just like you feel. The world is their oyster. They believe they are destined for great thing, just like many of you. Their eyes are full of hope, just like you. Did they wait until it was too late to make from their lives even one iota of what they were capable? Because you see, gentlemen, these boys are now fertilizing daffodils. [to inspire the hearer]

Students : ((keeping listening))

(SC16/20)

The inspiration of Mr. Keating's utterances in the example above is not different from the previous one. Mr. Keating here still tries to motivate and inspire the students not to waste their time while there is something great they can do. Every single time matters and thus they should do great by which. Here, Mr. Keating uses the photograph of the alumni of the school to inspire the students. He expects the students could see that they are actually not different from those in the photograph and hopes that the students can do well like the alumni did. Thus, this one is also the perlocution *to inspire the hearer*.

This is one of a good way to inspire the students. By showing them the picture of the alumni and telling them that they are the same as the alumni, Mr. Keating gives motivation to the students to do great things like the alumni did. Mr. Keating wants to give spirit to the students and make them believe that they actually can do something

great even greater than what the alumni have done. They have the same ability to make changes in their lives and do great things. Not all teachers can do this and even think about this way to inspire their students. However, Mr. Keating understands the effective ways to encourage, inspire, and motivate the students. This shows that Mr. Keating, again, is a good teacher.

The following is also the example of the perlocution to inspire the hearer:

Mr. Keating : And medicine, law, business, engineering. These are noble pursuits, and necessary to sustain life but poetry, beauty, romance, love. These are what we stay alive for. [to inspire the hearer]

(SC27/45)

In the example above, Mr. Keating inspires the students to write poetry. He tries to make the students motivated about poetry and realize that poetry is something great in our lives. He wants the students know that life is not about great jobs like in medical, law, business, and so on which are actually necessary in life, but we actually live for having something beautiful like love and romance, and they can be transformed into a beautiful poetry. Mr. Keating expects the students to love poetry and inspired of doing so. Thus, this is then also categorized into the perlocution *to inspire the hearer*.

We can see in this example how Mr. Keating really has a good method to make the students get the point of what he intends. Mr. Keating never says non sense words. He always knows what he has to say. He gives the students illustration, example, and even imagination to always motivate them. Here, Mr. Keating motivates the students about poetry, something beautiful which they stay alive for. This makes the students love poetry when in some cases, poetry may be not so important to be learnt deeply. However, here, he managed to inspire and motivate his students to love what they learn which in this case is poetry. This shows that Mr. Keating deserves to be categorized into one of good teachers.

6) To get hearer to do something

When someone says something by which he wants to make the hearer do something, it is then what *get hearer to do something* means. It is a condition when the speaker expects the hearer to do something through the statement said by the speaker (Austin 1962: 121). This type of perlocution has the same amount as the previous one, which is the highest, 24.77% of all utterances of Mr. Keating when teaching. This is no wonder since teachers commonly ask their students to do something like when giving assignment or asking to present or read something.

The examples of this perlocution can be seen as follows:

Mr. Keating : **Mr. Pitts, will you open your hymnal to page 542?** Read the first stanza of the poem you find there. [to get hearer to do something]

(SC16/9)

In the example above, we can see that Mr. Keating wants Mr. Pitts to open the book page 542. It is how Mr. Keating, by his utterances, gets Mr. Pitts to do something, in this case, to open the book to page 542. Here, Mr. Keating makes use of speech acts by which he could make someone do something only by saying some words. After hearing what Mr. Keating says, Mr. Pitts then opens his book the the page that Mr. Keating ask. For this reason, this is then categorized into the perlocution *to get hearer to do something*.

On the other hand, the construction of command that Mr. Keating chooses here is worth taking into account that it is one more characteristic of a good teacher. He treats his students very well even when he delivers a command to his students. He uses interrogative construction to make it sounds more friendly. Meanwhile, in the movie, it is shown that another teacher uses almost bossy sentences to ask the students to do this and that. This obviously shows us how Mr. Keating is really different from the other teachers. He is a good example of a good teacher.

Another example of this type of perlocution can be seen in the following:

Mr. Keating : **I would like you to step forward over here and pursue some of the faces from the past. You walk pass them many times but I don't think you've really looked at them.** [to get hearer to do something]

Students : ((stepping forward))

(SC16/19)

In the example above, we can see Mr. Keating ask the students to step forward to really take a look at the photograph of the alumni of the school. To do this, Mr. Keating does not need to push the students to get them closer to the photograph. Here, he only needs to say some words to make the students step forward. After Mr. Keating says the words, the students then really steps forward. This shows us how this perlocution really works. By his utterances, Mr. Keating managed to get the students to do something, in this case, to step forward. Thus, this is also categorized into the perlocution to get hearer to do something.

We can also see another example of this type of perlocution in the following:

Mr. Keating : **Now. I want you to rip out that page.** [to get hearer to do something]

Students : ((doing nothing))

(SC27/29)

In the example above, it can be seen that Mr. Keating asks the students to rip some page. This is because Mr. Keating thinks that what is on that page is not a good lesson to learn. It is a way of measuring poetry using a scale like we are going to measure length of certain concrete things. Mr. Keating does not agree with that because in his opinion, poetry cannot be measured exactly like that. Thus, he wants the students to rip it. In the example above we can also see that the students do not do what Mr. Keating asks them to do. It actually makes sense because it is rather weird command from a teacher to rip a book. However, in the end the students rip it as Mr. Keating does not give up to convince them to really do it. Thus, this is also the perlocution *to get hearer to do something*.

7) To get hearer to realize something

When we get hearer to realize something, it means we make the hearer think deeper about that thing after what we said. This is in line with Austin (1962: 121) who suggests that this term defines how the speaker tries to make the hearer know or think deeper about the statement said by the speaker.

Mr. Keating on the other hand does this as well although it is only 3.53%. There are some utterances he says when teaching which make the students realize something. The following are the examples of this perlocution:

Todd : Yawp.

Mr. Keating : **Oh, that's a mouse.** [to get hearer to realize something]

(SC47/69)

the situation of the example above is that Mr. Keating asks Todd to demonstrate a barbaric yawp which is a loud yell. However, Todd does it very calmly since he is a shy boy. Thus, Mr. Keating then says that he is like a mouse by which it illustrates a very weak man. This is to make Todd realize that he should have done better than that because actually he could do it. In the end, Todd finally managed to demonstrate a barbaric yawp in front of the class. This shows that Todd finally realize that what he did before was really like a mouse and thus he does better than that. For this reason, it is categorized into the perlocution *to get hearer to realize something*.

This example is not that Mr. Keating insults Todd by saying that it is like a mouse. Mr. Keating does this to make Todd's emotional feeling rise and it then influences Todd to show more what he can do in order to prove that he is not like a mouse like what Mr. Keating says. Somehow, this way really works. This shows that Mr. Keating knows well how to make his students optimize themselves in learning. He does not get mad to Todd when Todd cannot do what he wants Todd to do. He helps Todd to do it instead with his own way which works

so well. This is important for teachers to understand the students in order to determine what way they have to use. This one of things that makes Mr. Keating a good teacher.

The following is another example of this type of perlocution:

Mr. Keating: **Now, those of you, I see the look in your eyes like “I would have walked differently.”**
[to get hearer to realize something]

(SC51/102)

In this utterance, Mr. Keating makes the students really realize that they are really thinking to walk differently next time. Before discussing this further, firstly, the situation of this example is that when Mr. Keating teaches the students about the danger of conformity outside the classroom. Here, Mr. Keating asks the students to walk. The point that Mr. Keating wants to emphasize here is that they do not need acceptance from other people to do something differently. He wants to prove the danger of conformity. After doing that, the students then realize that they should have been walk differently because it is okay to really have their own styles in doing something. Thus, it is also categorized into the perlocution *to get hearer to realize something*.

Here is another example of the perlocution to get hearer to realize something:

Mr. Keating : **How can you describe poetry like American Bandstand? :I like Byron. I give him**

a 42, but I can't dance to it." [to get herer to realize something]

Students : ((laughing))

(SC27/28)

The situation of the example above is that Mr. Keating and the students are talking about poetry, specifically the introduction part of the book which talks about describing poetry in a wrong way. Here, Mr. Keating wants the students to realize that they cannot describe poetry as what is explained on the book. To make the students realize more easily, he also gives an illustration as shown in the example. Because of this, this part is also categorized into the perlocution to get hearer to realize something.

The example above also shows us how Mr. Keating uses an interesting way to teach. Here, Mr. Keating uses a funny illustration in order to make the class still fun and enjoyable yet effective for the students to learn. By using such an illustration, the students will also memorize it easily because they will remember the funny part of it. Also, it is good to build a good relationship between teacher and students when they can laugh together like friends.

Mr. Keating here is so interactive. The illustration he uses makes the students involved. It is even not like they are studying in school. The situation is like they are having a small

talk and making jokes. It is really a good example of teaching method for other teachers.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the findings and discussions in the previous chapter, it can be concluded that:

1. In terms of the illocutionary acts, *directives* get the highest percentage of Mr. Keating's utterances when teaching which are up to 44.24%. This shows that a good teacher always interacts with the students and one of which is by asking them to do their assignments and homework, to present, to read, to come to the front, and many more, and all of them are *directives*.

2. In terms of perlocutionary acts, there are two acts which most commonly occur. They are *to inspire the hearer* and *to get hearer to do something* with the same percentage, up to 24.77%. This shows that a good teacher is a teacher who can really inspire the students and always do. Inspiring the students somehow is important as in the movie, the students who get inspired by Mr. Keating do great things in their lives. On the other hand, *to get someone to do something* with exactly the same percentage as *to inspire the hearer* is considered more natural as teachers usually ask their students to do their homework, assignments, to study harder, to present some material, or to read texts. Thus, it is no

wonder that to get someone to do something has also the higher percentage.

3. The lowest percentage of perlocutionary acts is on *to insult the hearer* which is only 1.76%. It proves that a good teacher does not do this very often as in the movie, Mr. Keating insults his student only to give lessons to him that he must respect others.
4. Mr. Keating uses a good teachers' classroom English since he often delivers commands in question form. This is good for students that they hear those commands very often as they will use it in their daily lives to construct polite requests.

B. Suggestions

1. To teachers and teacher candidates

Teachers are expected to be able not only to deliver the material to the students but also able to inspire the students and make them motivated. This is more important than just presenting or delivering material because when students are inspired and motivated, they will do well and the output will be great. Besides, it is also expected that teachers can be more creative in teaching to create an enjoyable learning process so that the students donot get bored or even hate studying.

2. To other researchers

It is expected that other researchers could make some progress of this study as it could only analyse very limited data due to the limited time and knowledge. It is also hoped that other researchers could cover broader field of linguistic and education.

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APPENDICES

A. Appendix A

The data sheets of the findings of types of illocutionary acts performed by Mr. Keating when teaching

| No | Type of Illocutions | Number | Percentage |
|-----------|----------------------------|---------------|-------------------|
| 1 | Declarations | 3 | 2.654867% |
| 2 | Representatives | 46 | 40.707965% |
| 3 | Expressives | 13 | 11.504425% |
| 4 | Directives | 50 | 44.247788% |
| 5 | Commissives | 1 | 0.8849558% |
| | TOTAL | 113 | 100% |

B. The data sheets of the findings of types of perlocutionary acts performed by Mr. Keating when teaching

| No | Perlocutions | Number | Percentage |
|-----------|------------------------|---------------|-------------------|
| 1 | To convince the hearer | 15 | 13.274336% |
| 2 | To surprise the hearer | 0 | 0% |

| | | | |
|----|---------------------------------|------------|-------------|
| 3 | To bore the hearer | 0 | 0% |
| 4 | The annoy the hearer | 0 | 0% |
| 5 | To frighten the hearer | 0 | 0% |
| 6 | To cause the hearer | 25 | 22.123894% |
| 7 | To insult the hearer | 2 | 1.769912% |
| 8 | To alarm the hearer | 0 | 0% |
| 9 | To enlighten the hearer | 11 | 9.734513% |
| 10 | To inspire the hearer | 28 | 24.778761% |
| 11 | To get hearer to do something | 28 | 24.778761% |
| 12 | To get hearer realize something | 4 | 3.539823% |
| | TOTAL | 113 | 100% |

C. Appendix C.

The data sheets of the findings of the types of illocutionary and perlocutionary acts performed by Mr. Keating when teaching

Notes :

| | | | | | |
|-----|-------------------|-----|---------------|---|---------------|
| dec | : declarations | dir | : directives | P | : participant |
| rep | : representatives | com | : commissives | S | : setting |
| exp | : expressives | | | T | : topic |
| | | | | F | : function |

SC15/1

SC15 : scene 15

1 : data number 1

| No. | Code | Data | Austin's three basic acts | | | | | Situation | | |
|-----|------|------|---------------------------|------------|-----|-----|-----|-----------|-------------|-----|
| | | | Locution | Illocution | | | | | Perlocution | |
| | | | | dec | rep | exp | dir | | | com |

| | | | | | | | | | | |
|---|--------|--|--|--|--|--|---|--|--|--|
| 1 | SC15/1 | <p>Mr. Keating: Well, come on.</p> <p>Student A: Is he kidding us?</p> <p>Student B: He gotta be.</p> <p>Student C: Let's go.</p> | Well, come on. | | | | √ | | To get the hearer to do something | <p>P: Mr. Keating and the students</p> <p>S: classroom</p> <p>T: asking the students to follow</p> <p>F: command</p> |
| 2 | SC16/2 | <p>Mr. Keating: O Captain, my Captain. Who knows where that comes from? Anybody?</p> | O Captain, my Captain. Who knows where that comes from? Anybody? | | | | √ | | To cause the hearer (to try to answer) | <p>P: Mr. Keating and the students.</p> <p>S: in a room at school</p> <p>T: a poem</p> <p>F: question</p> |

| | | | | | | | | | | |
|---|--------|---|--|---|--|--|---|--|--|--|
| | | Students: ((keeping silent)) | | | | | | | | |
| 3 | SC16/3 | Mr. Keating: Not a clue? Students: ((keeping silent)) | Not a clue? | | | | √ | | To cause the hearer (to answer) | P: Mr. Keating and the students. S: in a room at school T: a poem F: question |
| 4 | SC16/4 | Mr. Keating: Now, in this class, you can either call me Mr. Keating or if you're slightly more daring, O captain, my captain. Students: ((smiling)) | Now, in this class, you can either call me Mr. Keating or if you're slightly more daring, O captain, my captain. | √ | | | | | To cause the hearer (to call <i>o captain, my captain</i>) | P: Mr. Keating and the students. S: classroom T: how the students can call Mr. Keating F: request |

| | | | | | | | | | | |
|---|--------|---|---|--|---|--|--|---|---|--|
| 5 | SC16/5 | <p>Mr. Keating: Now let me dispel a few rumors so they don't fester into facts.</p> <p>Students: ((keeping listening))</p> | Now let me dispel a few rumors so they don't fester into facts. | | | | | √ | <p>To cause the hearer (to pay attention)</p> | <p>P: Mr. Keating and the students.</p> <p>S: classroom</p> <p>T: rumors</p> <p>F: statement</p> |
| 6 | SC16/6 | <p>Mr. Keating: I too attended Hell-ton and survived. And no, at that time, I wasn't the mental giant you see before you. I was intellectual equivalent of a 98 pound weakling. I could go to the beach and people would kick copies</p> | I too attended Hell-ton and survived. And no, at that time, I wasn't the mental giant you see before you. I was intellectual equivalent of a 98 pound weakling. I could go to the beach and people would kick copies of | | √ | | | | <p>To inspire the hearer</p> | <p>P: Mr. Keating and the students.</p> <p>S: classroom</p> <p>T: how Mr. Keating used to be</p> <p>F: telling a story</p> |

| | | | | | | | | | | |
|---|--------|--|---|--|---|--|---|--|-------------------------------------|--|
| | | of Byron in my face. Students: ((laughing)) | Byron in my face. | | | | | | | |
| 7 | SC16/7 | Mr. Keating: Now, Mr....Pitts. That's a rather unfortunate name. Students: ((laughing)) | Now, Mr....Pitts. That's a rather unfortunate name. | | √ | | | | To cause the hearer (to respond) | P: Mr. Keating and the students. S: a room in school T: the name <i>Pitts</i> F: joke |
| 8 | SC16/8 | Mr. Keating: Now, Mr....Pitts. That's a rather unfortunate name. Students: ((laughing)) | Mr. Pitts, where are you? | | | | √ | | To cause the hearer (to answer) | P: Mr. Keating and Mr. Pitts S: a room in school T: asking where Mr. Pitts is F: pointing |

| | | | | | | | | | | |
|----|---------|---|---|--|--|--|---|--|-------------------------------|--|
| | | Mr. Keating: Mr. Pitts, where are you? | | | | | | | | |
| 9 | SC16/9 | Mr. Keating: Mr. Pitts, will you open your hymnal to page 542? Read the first stanza of the poem you find there. | Mr. Pitts, will you open your hymnal to page 542? | | | | √ | | To get hearer to do something | P: Mr. Keating and Mr. Pitts S: a room in school T: asking Mr. Pitts to open the hymnal F: command |
| 10 | SC16/10 | Mr. Keating: Mr. Pitts, will you open your hymnal to page 542? Read the first stanza of the poem you find there. | Read the first stanza of the poem you find there. | | | | √ | | To get hearer to do something | P: Mr. Keating and Mr. Pitts S: a room in school T: asking Mr. Pitts to read some stanza of the poem F: command |

| | | | | | | | | | | |
|----|-------------|---|--|--|---|---|---|--|------------------------------------|--|
| 11 | SC16/1 1 | Pitts: “To the Virgin, to Make Much of Time”? Mr. Keating: Yes, that’s the one. Somewhat appropriate, isn’t it? | Yes, that’s the one. Somewhat appropriate, isn’t it? | | √ | | | | To cause the hearer (to read) | P: Mr. Keating and Mr. Pitts S: a room in school T: the part Mr. Pitts has to read F: joke |
| 12 | SC16/1 2 | Pitts: ((reading the poem)) Mr. Keating: Thank you Mr. Pitts. | Thank you Mr. Pitts. | | | √ | | | To convince the hearer | P: Mr. Keating and Mr. Pitts S: a room in school a room in school T: thanking Mr. Pitts for reading F: thanking |
| 13 | SC16/1 3 | Mr. Keating: Now, who knows what that means? | Now, who knows what that means? | | | | √ | | To cause the hearer (to answer) | P: Mr. Keating and the students S: a room in school |

| | | | | | | | | | | |
|----|-------------|--|------------------------------|--|---|---|--|--|------------------------|---|
| | | Meeks: Carpe diem. That's seize the day. | | | | | | | | T: talking about carpe diem F: question |
| 14 | SC16/1 4 | Mr. Keating: Very good, Mr? Meeks: Meeks. Mr. Keating: Meeks. Another unusual name. | Very good | | | √ | | | To convince the hearer | P: Mr. Keating and Meeks S: a room in school T: thanking Meeks for answering F: thanking |
| 15 | SC16/1 5 | Mr. Keating: Very good, Mr? Meeks: Meeks. | Meeks. Another unusual name. | | √ | | | | To convince the hearer | P: Mr. Keating and Meeks S: a room in school T: talking about the name Meeks F: joke |

| | | | | | | | | | | |
|----|-------------|--|---|--|--|---|---|--|---|--|
| | | Mr. Keating: Meeks. Another unusual name. | | | | | | | | |
| 16 | SC16/1 6 | Mr. Keating: Seize the day. <i>Gather ye rosebuds while ye may.</i> Why does the writer use those lines? Charlie: Because he's in a hurry Mr. Keating: No. Ding. Thanks for playing anyway. | Seize the day. <i>Gather ye rosebuds while ye may.</i> Why does the writer use those lines? | | | | √ | | To cause the hearer (to think and answer) | P: Mr. Keating and the students S: a room in school T: talking about <i>seize the day</i> F: question |
| 17 | SC16/1 7 | Mr. Keating: Seize the day. <i>Gather ye rosebuds while ye may.</i> Why does the | No. Ding. Thanks for playing anyway. | | | √ | | | To convince the hearer | P: Mr. Keating and Charlie S: a room in school |

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| | | <p>writer use those lines?</p> <p>Charlie: Because he's in a hurry</p> <p>Mr. Keating: No. Ding. Thanks for playing anyway.</p> | | | | | | | | <p>T: telling that Charlie's answer is incorrect</p> <p>F: statement and thanking for answering</p> |
| 18 | SC16/18 | <p>Mr. Keating: Seize the day. <i>Gather ye rosebuds while ye may</i>. Why does the writer use those lines?</p> <p>Charlie: Because he's in a hurry</p> | <p>Because we're 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.</p> | | √ | | | | | <p>To inspire the hearer</p> <p>P: Mr. Keating and the students</p> <p>S: a room in school</p> <p>T: explaining what is beyond the line</p> <p>F: explanation</p> |

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| | | Mr. Keating: No. Ding. Thanks for playing anyway. | | | | | | | | |
| | | Mr. Keating: Because we're 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. | | | | | | | | |
| 19 | SC16/19 | Mr. Keating: I would like you to step forward over here and pursue some of the faces from the past. You walk pass them many times but I don't think | I would like you to step forward over here and pursue some of the faces from the past. You walk pass them many times but I don't think | | | | √ | | To get the hearer to do something | P: Mr. Keating and the students S: a room in school T: the faces of the alumni F: command/ request |

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| | | <p>you've really looked at them.</p> <p>Students: ((stepping forward))</p> | <p>you've really looked at them.</p> | | | | | | | |
| 20 | SC16/20 | <p>Mr. Keating:</p> <p>They're not that different from you, are they? Same haircuts, full of hormones just like you, invincible just like you feel. The world is their oyster. They believe they are destined for great thing, just like many of you. Their eyes are full of hope, just like you. Did they wait</p> | <p>They're not that different from you, are they? Same haircuts, full of hormones just like you, invincible just like you feel. The world is their oyster. They believe they are destined for great thing, just like many of you. Their eyes are full of hope, just like you. Did they wait</p> | | √ | | | | To inspire the hearer | <p>P: Mr. Keating and the students</p> <p>S: a room in school</p> <p>T: telling about things in common between the students and the alumni</p> <p>F: motivation</p> |

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| | | <p>until it was too late to make from their lives even one iota of what they were capable? Because you see, gentlemen, these boys are now fertilizing daffodils.</p> <p>Students: ((keeping listening))</p> | <p>until it was too late to make from their lives even one iota of what they were capable? Because you see, gentlemen, these boys are now fertilizing daffodils.</p> | | | | | | | |
| 21 | SC16/21 | <p>Mr. Keating: But if you listen real close, you can hear them whisper their legacy to you. Go on. Lean in. listen. You hear it?</p> | <p>But if you listen real close, you can hear them whisper their legacy to you. Go on. Lean in. listen. You hear it?</p> | | | | √ | | <p>To get hearer to do something</p> | <p>P: Mr. Keating and the students S: a room in school T: talking about the alumni F: request/ command</p> |

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| | | Students: ((leaning)) | | | | | | | | |
| 22 | SC16/2 2 | Mr. Keating: ((whispering)) Carpe... Students: ((listening)) | Carpe... | | √ | | | | To inspire the hearer | P: Mr. Keating and the students S: a room in school T: whispering <i>carpe</i> F: motivation |
| 23 | SC16/2 3 | Mr. Keating: You hear it? Students: ((keeping listening)) | You hear it? | | | | √ | | To cause the hearer (to listen more carefully) | P: Mr. Keating and the students S: a room in school T: asking if the students hear the voice F: question |
| 24 | SC16/2 4 | Mr. Keating: Carpe. Carpe diem. Seize the day, boys. Make your lives extraordinary. | Carpe. Carpe diem. Seize the day, boys. Make your lives extraordinary. | | √ | | | | To inspire the hearer | P: Mr. Keating and the students S: a room in school T: giving some motivation F: motivation |

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| 25 | SC27/2 5 | Mr. Keating: Gentlemen, open your texts to page 21 of the introduction. | Gentlemen, open your texts to page 21 of the introduction. | | | | √ | | To get hearer to do something | P: Mr. Keating and the students S: classroom T: asking the students to open the books F: command |
| 26 | SC27/2 6 | Mr. Keating: Mr. Perry, will you read the opening paragraph of the preface, entitled “Understanding Poetry”. Neil: Understanding Poetry, by Dr. J. Evans Pritchard, Ph.D. to fully understand poetry, we must first be | Mr. Perry, will you read the opening paragraph of the preface, entitled “Understanding Poetry”. | | | | √ | | To get hearer to do something | P: Mr. Keating and Neil S: classroom T: asking Neil to read F: command |

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| | | fluent with its meter, rhyme, and figures of speech. | | | | | | | | |
| 27 | SC27/2 7 | Mr. Keating: Excrement. That's what I think of Mr. J. Evans Pritchard. We're not lying pipe. We're talking about poetry. | Excrement. That's what I think of Mr. J. Evans Pritchard. We're not lying pipe. We're talking about poetry. | | √ | | | | To enlighten the hearer | P: Mr. Keating and the students S: classroom T: the introduction page and Mr. Keating;s aponion about it F: contradiction |
| 28 | SC27/2 8 | Mr. Keating: How can you describe poetry like American Bandstand? :I like Byron. I give him a 42, but I can't dance to it." Students: ((laughing)) | How can you describe poetry like American Bandstand? :I like Byron. I give him a 42, but I can't dance to it." | | √ | | | | To get hearer realize something | P: Mr. Keating and the students S: classroom T: Mr. Keating;s illustration related to the introduction part about understanding poetry F: contradiction |

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| 29 | SC27/2 9 | Mr. Keating: Now. I want you to rip out that page. Students: ((doing nothing)) | Now. I want you to rip out that page. | | | | √ | | To get hearer to do something | P: Mr. Keating and the students S: classroom T: asking the students to rip the page F: command |
| 30 | SC27/3 0 | Mr. Keating: Go on. Rip out the entire page. Students: ((doing nothing)) | Go on. Rip out the entire page. | | | | √ | | To get hearer to do something | P: Mr. Keating and the students S: classroom T: asking the students to rip the page F: command |
| 31 | SC27/3 1 | Mr. Keating: You heard me. Rip it out. Charlie: ((ripping)) | You heard me. Rip it out. | | | | √ | | To get the hearer to do something | P: Mr. Keating and the students S: classroom T: asking the students to rip the page F: command |

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| | | Mr. Keating: Thank you Mr. Dalton. | | | | | | | | |
| 32 | SC27/3 2 | Mr. Keating: You heard me. Rip it out. Charlie: ((ripping)) Mr. Keating: Thank you Mr. Dalton. | Thank you Mr. Dalton. | | | √ | | | To convince the hearer | P: Mr. Keating and Charlie S: classroom T: thanking for ripping the page F: thanking |
| 33 | SC27/3 3 | Mr. Keating: Gentlemen, tell you what. Don't just tear out that page. Tear the entire introduction. I want it gone, history. Leave nothing to it. | Gentlemen, tell you what. Don't just tear out that page. Tear the entire introduction. I want it gone, history. Leave nothing to it. | | | √ | | | To get the hearer to do something | P: Mr. Keating and the students S: classroom T: asking the students to rip the page F: command |

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| 34 | SC27/3 4 | Mr. Keating: Rip it out. Rip. Be gone, J Evan Pritchard, Ph.D. | Rip it out. Rip. Be gone, J Evan Pritchard, Ph.D. | | | | √ | | To get the hearer to do something | P: Mr. Keating and the students S: classroom T: asking the students to rip the page F: command |
| 35 | SC27/3 5 | Mr. Keating: I want hear nothing but ripping of the Pritchard. | I want hear nothing but ripping of the Pritchard. | | | | √ | | To cause the hearer (to rip) | P: Mr. Keating and the students S: classroom T: asking the students to rip the page F: command |
| 36 | SC27/3 6 | Mr. Keating: It's not the bible. You're not gonna go to hell for that. Students: ((laughing)) | It's not the bible. You're not gonna go to hell for that. | | √ | | | | To convince the hearer | P: Mr. Keating and the students S: classroom T: convincing the students to rip the page F: command |

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| 37 | SC27/3 7 | Mr. Keating: Keep ripping, gentlemen. | Keep ripping, gentlemen. | | | | √ | | To get the hearer to do something | P: Mr. Keating and the students S: classroom T: asking the students to rip the page F: command |
| 38 | SC27/3 8 | Mr. Keating: This is a battle, a war. And casualties could be your heart and soul. | This is a battle, a war. And casualties could be your heart and soul. | | √ | | | | To enlighten the hearer | P: Mr. Keating and the students S: classroom T: educational war F: encouragement |
| 39 | SC27/3 9 | Charlie: ((throwing the ripped paper)) Mr. Keating: Thank you Mr. Dalton. | Thank you Mr. Dalton. | | | √ | | | To convince the hearer | P: Mr. Keating and Charlie S: classroom T: thanking Charlie for the ripped page F: thanking |
| 40 | SC27/4 0 | Mr. Keating: Armies of academics going | Armies of academics going forward | | √ | | | | To inspire the hearer | P: Mr. Keating and the students |

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| | | forward measuring poetry. | measuring poetry. | | | | | | | S: classroom T: measuring poetry F: encouragement |
| 41 | SC27/4 1 | Mr. Keating: Now in my class you will learn to savor words and language. | Now in my class you will learn to savor words and language. | √ | | | | | To enlighten the hearer | P: Mr. Keating and the students S: classroom T: what the students is going to learn in Mr. Keating's class F: encouragement and information |
| 42 | SC27/4 2 | Mr. Keating: No matter what anybody tells you. Words and ideas can change the world. | No matter what anybody tells you. Words and ideas can change the world. | | √ | | | | To inspire the hearer | P: Mr. Keating and the students S: classroom T: words and ideas F: inspiration |
| 43 | SC27/4 3 | Mr. Keating: I have a secret for you. Huddle up. Huddle up. | I have a secret for you. Huddle up. Huddle up. | | | | √ | | To get the hearer to do something | P: Mr. Keating and the students S: classroom |

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| | | Students: ((huddling)) | | | | | | | | T: secret F: command |
| 44 | SC27/4 4 | Mr. Keating: 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 human race is filled of passion. | 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 human race is filled of passion. | | √ | | | | To inspire the hearer | P: Mr. Keating and the students S: classroom T: the reason why we read and write poetry F: inspiration |
| 45 | SC27/4 5 | Mr. Keating: And medicine, law, business, engineering. These are noble pursuits, and necessary to sustain life but poetry, beauty, romance, love. | And medicine, law, business, engineering. These are noble pursuits, and necessary to sustain life but poetry, beauty, romance, love. These are what | | √ | | | | To inspire the hearer | P: Mr. Keating and the students S: classroom T: what we stay alive for F: inspiration |

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| | | These are what we stay alive for. | we stay alive for. | | | | | | | |
| 46 | SC27/4 6 | Mr. Keating: That powerful play goes on. And you may contribute a verse. What will your verse be? | That powerful play goes on. And you may contribute a verse. What will your verse be? | | √ | | | | To inspire the hearer | P: Mr. Keating and the students S: classroom T: contribution in life F: inspiration |
| 47 | SC35/4 7 | Mr. Keating: ((standing on the table)) Why do I stand here? Anybody? Charlie: To feel taller. Mr. Keating: No. Thank you for playing Mr. Dalton. | Why do I stand here? Anybody? | | | | √ | | To cause the hearer (to think and answer) | P: Mr. Keating and the students S: classroom T: the reason why Mr. Keating stands on the table F: question |

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| 48 | SC35/48 | Mr. Keating: ((standing on the table)) Why do I stand here? Anybody? Charlie: To feel taller. Mr. Keating: No. Thank you for playing Mr. Dalton. | No. Thank you for playing Mr. Dalton. | | | √ | | | To convince he hearer | P: Mr. Keating and Charlie S: classroom T: educational war F: encouragement |
| 49 | SC35/49 | Mr. Keating: I stand upon my desk to remind myself that we must constantly look at things in a different way. | I stand upon my desk to remind myself that we must constantly look at things in a different way. | | √ | | | | To inspire the hearer | P: Mr. Keating and the students S: classroom T: looking at things differently F: inspiration |
| 50 | SC35/50 | Mr. Keating: You see the world | You see the world looks very | | √ | | | | To enlighten the hearer | P: Mr. Keating and the students |

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| | | looks very different from up here. | different from up here. | | | | | | | S: classroom T: looking at things differently F: inspiration |
| 51 | SC35/5 1 | Mr. Keating: You don't believe me? Come see for yourselves. Come on. | You don't believe me? Come see for yourselves. Come on. | | | | √ | | To get the hearer to do something | P: Mr. Keating and the students S: classroom T: looking at things differently F: invitation |
| 52 | SC35/5 2 | Mr. Keating: Just when you think you know something, you have to look it in another way. Even though it may seem silly or wrong, you must try. | Just when you think you know something, you have to look it in another way. Even though it may seem silly or wrong, you must try. | | √ | | | | To inspire the hearer | P: Mr. Keating and the students S: classroom T: looking at things differently F: inspiration |

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| 53 | SC35/2 5 | Mr. Keating: Boys you must strive to find your own voice. Because the longer you want to begin, the less likely you are to find it all. | Boys you must strive to find your own voice. Because the longer you want to begin, the less likely you are to find it all. | | √ | | | | To inspire the hearer | P: Mr. Keating and the students S: classroom T: starting things right now F: inspiration |
| 54 | SC35/5 4 | Mr. Keating: Thoreau said, “most men lead lives of quiet desperation”. Don’t be resigned to that break out. Don’t just walk of the edge like lemmings. Look around you. Dare to strike out and find new ground. | Thoreau said, “most men lead lives of quiet desperation”. Don’t be resigned to that break out. Don’t just walk of the edge like lemmings. Look around you. Dare to strike out and find new ground. | | √ | | | | To inspire the hearer | P: Mr. Keating and the students S: classroom T: looking at things differently F: inspiration |

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| 55 | SC35/5 5 | Mr. Keating: Now, in addition to your essay, I would like you to compose a poem of your own. An original work. That's right. | Now, in addition to your essay, I would like you to compose a poem of your own. An original work. That's right. | | | | √ | | To get hearer to do something | P: Mr. Keating and the students S: classroom T: assignment to compose poems F: command |
| 56 | SC35/5 6 | Mr. Keating: You have to deliver it aloud in front of the class on Monday. Students : ((keeping listening)) | You have to deliver it aloud in front of the class on Monday. | | | | √ | | To cause the hearer (to deliver the poem) | P: Mr. Keating and the students S: classroom T: delivering the poem in front of the class F: command |
| 57 | SC47/5 7 | Knox: Sorry captain, it's stupid. Mr. Keating: No, no. it's not stupid. Good effort. It | No, no. it's not stupid. Good effort. It touched on one of the major themes; love, a major theme not only | | √ | | | | To enlighten the hearer | P: Mr. Keating and the students S: classroom T: major themes in poetry and in life |

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| | | touched on one of the major themes; love, a major theme not only in poetry, but life. | in poetry, but life. | | | | | | | F: encouragement and enlightenment |
| 58 | SC47/58 | Mr. Keating: Mr. Hopkins, you're laughing. You're up. Hopkins: ((coming front)) the cat sat on the mat. | Mr. Hopkins, you're laughing. You're up. | | | | √ | | To get the hearer to do something | P: Mr. Keating and Mr. Hopkins S: classroom T: asking him to come front and read his poem F: command |
| 59 | SC47/59 | Mr. Keating: Congratulations, Mr. Hopkins. You have the first poem to ever have a negative score on the Pritchard scale. | Congratulations, Mr. Hopkins. You have the first poem to ever have a negative score on the Pritchard scale. | | | | √ | | To insult the hearer | P: Mr. Keating and Mr. Hopkins S: classroom T: the first poem having negative score on Pritchard scale F: insulting |

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| | | Students: ((laughing)) | | | | | | | | |
| 60 | SC47/6 0 | Mr. Keating: We're not laughing at you. We're laughing near you. | We're not laughing at you. We're laughing near you. | | √ | | | | To insult the hearer | P: Mr. Keating and Mr. Hopkins S: classroom T: laughing at him F: insulting |
| 61 | SC47/6 1 | Mr. Keating: I don't mind that your poem had a simple theme. The most beautiful poetry can be about simple things like cat, or a flower, or rain. Just don't let your poems be ordinary. | I don't mind that your poem had a simple theme. The most beautiful poetry can be about simple things like cat, or a flower, or rain. Just don't let your poems be ordinary. | | √ | | | | To inspire the hearer | P: Mr. Keating and the students S: classroom T: simple theme on poem F: inspiration |
| 62 | SC47/6 2 | Mr. Keating: Now, who's next? Mr. Anderson, I see you sitting there | Now, who's next? Mr. Anderson, I see you sitting there | | | | √ | | To get the hearer to do something | P: Mr. Keating and Todd S: classroom |

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| | | <p>in agony. Come on, Todd. Step up. Let's put you out of your misery.</p> <p>Todd: I didn't do it. I didn't write a poem.</p> | <p>in agony. Come on, Todd. Step up. Let's put you out of your misery.</p> | | | | | | | <p>T: asking Todd to come front and read his poem</p> <p>F: command</p> |
| 63 | SC47/63 | <p>Mr. Keating: Mr. Anderson thinks that everything inside of him is worthless and embarrassing. Isn't that right, Todd? Isn't that your worst fear?</p> | <p>Mr. Anderson thinks that everything inside of him is worthless and embarrassing. Isn't that right, Todd? Isn't that your worst fear?</p> | | √ | | | | <p>To get hearer realize something</p> | <p>P: Mr. Keating and the students and especially, Todd</p> <p>S: classroom</p> <p>T: Todd who thinks all of him is worthless</p> <p>F: statement</p> |
| 64 | SC47/64 | <p>Mr. Keating: Well, I think you're wrong. I think you have something inside of you that</p> | <p>Well, I think you're wrong. I think you have something inside of you</p> | | √ | | | | <p>To inspire the hearer</p> | <p>P: Mr. Keating and Todd</p> <p>S: classroom</p> <p>T: something great of Todd</p> <p>F: inspiration</p> |

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| | | is worth a great deal. | that is worth a great deal. | | | | | | | |
| 65 | SC47/6 5 | Mr. Keating: ((writing on the board)) I sound my barbaric yawp over the rooftops of the world. Now for those of you who don't know, a yawp is a loud cry or yell. | I sound my barbaric yawp over the rooftops of the world. Now for those of you who don't know, a yawp is a loud cry or yell. | | √ | | | | To enlighten the hearer | P: Mr. Keating and the students S: classroom T: barbaric yawp F: enlightenment |
| 66 | SC47/6 6 | Mr. Keating: Now, Todd, I would like you to give us a demonstration of a barbaric yawp. Come on, you can't yawp sitting down. Let's go. Come on up. Gotta get in yawping stance. | Now, Todd, I would like you to give us a demonstration of a barbaric yawp. Come on, you can't yawp sitting down. Let's go. Come on up. Gotta get in yawping stance. | | | | √ | | To get the hearer to do something | P: Mr. Keating and Todd S: classroom T: asking Todd to give a demonstration of a barbaric yawp F: command |

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| 67 | SC47/6 7 | Todd: A yawp Mr. Keating: No, not just a yawp. A barbaric yawp. | No, not just a yawp. A barbaric yawp. | | | | √ | | To get the hearer to do something | P: Mr. Keating and Todd S: classroom T: asking Todd to do it more loudly F: command |
| 68 | SC47/6 8 | Todd: Yawp. Mr. Keating: Come on, louder. | Come on, louder. | | | | √ | | To cause the hearer (to say louder) | P: Mr. Keating and Todd S: classroom T: asking Todd to do it more loudly F: command |
| 69 | SC47/6 9 | Todd: Yawp Mr. Keating: Oh, that's a mouse. | Oh, that's a mouse. | | | | √ | | To get hearer realize something | P: Mr. Keating and Todd S: classroom T: telling that what Todd does is like a mouse F: command |
| 70 | SC47/7 0 | Mr. Keating: Come on, louder. | Come on, louder. | | | | √ | | To cause the hearer | P: Mr. Keating and Todd S: classroom |

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| | | | | | | | | | (to say more loudly) | T: asking Todd to do it more loudly F: command |
| 71 | SC47/7 1 | Todd: Yawp Mr. Keating: God, boy, yell like a man. | God, boy, yell like a man. | | | | √ | | To cause the hearer (to say more loudly) | P: Mr. Keating and Todd S: classroom T: asking Todd to do it more loudly F: command |
| 72 | SC47/7 2 | Todd: Yawp ((screaming loudly)) Mr. Keating: There it is. You see, think you have a barbarian in you after all. | There it is. You see, think you have a barbarian in you after all. | | | | √ | | To inspire the hearer | P: Mr. Keating and Todd S: classroom T: a barbarian in Todd F: inspiration |
| 73 | SC47/7 3 | Mr. Keating: Now, you don't get away that easy. There's a picture | Now, you don't get away that easy. There's a picture of uncle | | | | √ | | To cause the hearer | P: Mr. Keating and Todd S: classroom |

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| | | of uncle Walt up there. What does he remind you off? Todd: ((thinking)) | Walt up there. What does he remind you off? | | | | | | (to think and answer) | T: asking Todd to think about the picture F: command |
| 74 | SC47/7 4 | Mr. Keating: Don't think. Answer. Go on. Todd: a madman. ((stuttering)) | Don't think. Answer. Go on. | | | | √ | | To get the hearer to do something | P: Mr. Keating and Todd S: classroom T: asking Todd to answer without thinking F: command |
| 75 | SC47/7 5 | Mr. Keating: What kind of madman? | What kind of madman? | | | | √ | | To cause the hearer (to answer) | P: Mr. Keating and Todd S: classroom T: kind of madman F: question |
| 76 | SC47/7 6 | Mr. Keating: Don't think about it. Just answer again | Don't think about it. Just answer again | | | | √ | | To get the hearer to do something | P: Mr. Keating and Todd S: classroom |

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| | | Todd: A crazy madman | | | | | | | | T: asking Todd to answer without thinking F: command |
| 77 | SC47/7 7 | Mr. Keating: No, you can do better than that. | No, you can do better than that. | | √ | | | | To inspire the hearer | P: Mr. Keating and Todd S: classroom T: Todd can do better F: encouragement and inspiration |
| 78 | SC47/7 8 | Mr. Keating: Free up your mind. Use your imagination. Say the first thing that pops into your head even if its gibberish. | Free up your mind. Use your imagination. Say the first thing that pops into your head even if its gibberish. | | | | √ | | To inspire the hearer | P: Mr. Keating and Todd S: classroom T: using imagination F: inspiration and encouragement |
| 79 | SC47/7 9 | Todd: A sweaty toothed madman. Mr. Keating: Good. Good, boy, | Good. Good, boy, there's a poet in you after all. | | | √ | | | To inspire the hearer | P: Mr. Keating and Todd S: classroom T: a poet's soul in Todd F: compliment |

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| | | there's a poet in you after all. | | | | | | | | |
| 80 | SC47/80 | Mr. Keating: There, close your eyes. Todd: ((not closing his eyes)) | There, close your eyes | | | | √ | | To get the hearer to do something | P: Mr. Keating and Todd S: classroom T: closing eyes F: command |
| 81 | SC47/81 | Mr. Keating: Close you eyes, close them. ((closing Todd's eyes)) | Close you eyes, close them | | | | √ | | To get the hearer to do something | P: Mr. Keating and Todd S: classroom T: closing eyes F: command |
| 82 | SC47/82 | Mr. Keating: Now, describe what you see. Todd: I close my eyes. | Now, describe what you see. | | | | √ | | To get the hearer to do something | P: Mr. Keating and Todd S: classroom T: describing what he sees F: command |

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| | | Mr. Keating: Yes? | | | | | | | | |
| 83 | SC47/8 3 | Mr. Keating: Now, describe what you see. Todd: I close my eyes. Mr. Keating: Yes? | Yes? | | | | √ | | To cause the hearer (to continue) | P: Mr. Keating and Todd S: classroom T: responding to Todd F: command |
| 84 | SC47/8 4 | Todd: And this image floats beside me. Mr. Keating: A sweaty toothed madman. | A sweaty toothed madman. | | √ | | | | To convince the hearer | P: Mr. Keating and Todd S: classroom T: sweaty toothed madman F: command |
| 85 | SC47/8 5 | Todd: A sweaty toothed madman with a stare that pounds my brain. | Oh, that's excellent. | | | √ | | | To convince the hearer | P: Mr. Keating and Todd S: classroom T: Todd's work is excellent |

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| | | Mr. Keating: Oh, that's excellent. | | | | | | | | F: encouragement |
| 86 | SC47/8 6 | Mr. Keating: Now, give him an action. Make him do something. Todd: His hands reach out and choke me. Mr. Keating: that's it. Wonderful. Wonderful. | Now, give him an action. Make him do something. | | | | √ | | To get the hearer to do something | P: Mr. Keating and Todd S: classroom T: action on the poem F: command |
| 87 | SC47/8 7 | Mr. Keating: Now, give him an action. Make him do something. | That's it. Wonderful. Wonderful. | | | √ | | | To convince the hearer | P: Mr. Keating and Todd S: classroom T: Todd's work is wonderful F: encouragement |

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|----|---------|---|------------------------------|--|--|--|---|--|---|---|
| | | Todd: His hands reach out and choke me. Mr. Keating: that's it. Wonderful. Wonderful. | | | | | | | | |
| 88 | SC47/88 | Todd: And all the time he's mumbling/ Mr. Keating: What's he mumbling? | What's he mumbling? | | | | √ | | To cause the hearer (to answer) | P: Mr. Keating and Todd S: classroom T: talking about mumbling F: question |
| 89 | SC47/89 | Todd: Mumbling truth. Truth, like a blanket that always leaves your feet cold. | Forget them. Forget them. | | | | √ | | To cause the hearer (to forget other students) | P: Mr. Keating and Todd S: classroom T: asking Todd to forget about his friends F: encouragement |

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|----|---------|---|--|--|--|--|---|--|-----------------------------------|--|
| | | Students: ((laughing)) | | | | | | | | |
| | | Mr. Keating: Forget them. Forget them. | | | | | | | | |
| 90 | SC47/90 | Mr. Keating: Stay with the blanket. Tell me about that blanket. Todd: He push it, stretch it, it'll never be enough. He kick it, beat it, it'll never cover any of us. From the moment we enter crying to the moment we leave dying. It'll just cover your face as you wail, and cry, and scream. | Stay with the blanket. Tell me about that blanket. | | | | √ | | To get the hearer to do something | P: Mr. Keating and Todd S: classroom T: asking Todd to tell more about the blanket F: command |

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|----|-------------|---|---|--|---|--|---|--|-------------------------|--|
| | | Students: ((clapping hands)) Todd: ((smiling)) | | | | | | | | |
| 91 | SC47/9 1 | Mr. Keating: Don't you forget this ((smiling)) Todd: ((smiling)) | Don't you forget this | | | | √ | | To inspire the hearer | P: Mr. Keating and Todd S: classroom T: asking Todd not to forget how he could make a poem F: inspiration |
| 92 | SC51/9 2 | Mr. Keating: No grade at stake, gentlemen. Just take a stroll. | No grade at stake, gentlemen. Just take a stroll. | | √ | | | | To enlighten the hearer | P: Mr. Keating and the students S: field T: no grade at stake F: enlightenment |
| 93 | SC51/9 3 | Mr. Keating: There it is. | There it is. | | √ | | | | To enlighten the hearer | P: Mr. Keating and the students S: field |

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|----|-------------|--|-------------------------------------|--|---|---|--|--|-------------------------------------|--|
| | | | | | | | | | | T: a stroll F: enlightenment |
| 94 | SC51/9 4 | Mr. Keating: ((singing)) I don't know but I've been told. Students: ((repeating)) I don't know but I've been told. | I don't know but I've been told. | | √ | | | | To cause the hearer (to sing) | P: Mr. Keating and the students S: field T: a song F: song |
| 95 | SC51/9 5 | Mr. Keating: ((singing)) doing poetry is old Students: ((repeating)) doing poetry is old. | doing poetry is old | | √ | | | | To cause the hearer (to sing) | P: Mr. Keating and the students S: field T: a song F: song |
| 96 | SC51/9 6 | Mr. Keating: Thank you gentlemen. | Thank you gentlemen. | | | √ | | | To convince the hearer | P: Mr. Keating and the students S: field |

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| | | | | | | | | | | T: thanking F: thanking |
| 97 | SC51/9 7 | Mr. Keating: If you noticed, everyone started off with their own stride, their own pace. | If you noticed, everyone started off with their own stride, their own pace. | | √ | | | | To inspire the hearer | P: Mr. Keating and the students S: yard T: stride and pace F: inspiration |
| 98 | SC51/9 8 | Mr. Keating: Mr. Pitts, taking his time. He knew he'll get there one day. | Mr. Pitts, taking his time. He knew he'll get there one day. | | √ | | | | To enlighten the hearer | P: Mr. Keating and the students S: yard T: Mr. Pitts F: inspiration |
| 99 | SC51/9 9 | Mr. Keating: Mr. Cameron. You could see him thinking, "Is this right? It may be right. I know that. May be not. I don't know." | Mr. Cameron. You could see him thinking, "Is this right? It may be right. I know that. May be not. I don't know." | | √ | | | | To enlighten the hearer | P: Mr. Keating and the students S: yard T: Mr. Cameron F: enlightenment |

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| | | Students: ((laughing)) | | | | | | | | |
| 100 | SC51/1 00 | Mr. Keating: Mr. Overstreet. Driven by deeper force. Yes, we know that. Students: ((laughing)) | Mr. Overstreet. Driven by deeper force. Yes, we know that. | | √ | | | | To enlighten the hearer | P: Mr. Keating and the students S: yard T: Knox F: enlightenment |
| 101 | SC51/1 01 | Mr. Keating: All right. Now, I didn't bring up them here to ridicule them. I brought them up here to illustrate the point of conformity. The difficulty in maintaining your | All right. Now, I didn't bring up them here to ridicule them. I brought them up here to illustrate the point of conformity. The difficulty in maintaining your own belief | | √ | | | | To inspire the hearer | P: Mr. Keating and the students S: yard T: the point of conformity F: inspiration |

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| | | own belief in the face of others. | in the face of others. | | | | | | | |
| 102 | SC51/102 | Mr. Keating: Now, those of you, I see the look in your eyes like “I would have walked differently.” | Now, those of you, I see the look in your eyes like “I would have walked differently.” | | √ | | | | To get hearer realize something | P: Mr. Keating and the students S: yard T: walk differently F: inspiration |
| 103 | SC51/103 | Mr. Keating: Ask yourselves why you were clapping. | Ask yourselves why you were clapping. | | | | √ | | To cause the hearer (to think) | P: Mr. Keating and the students S: yard T: clapping F: inspiration |
| 104 | SC51/104 | Mr. Keating: Now, we all have a great need for acceptance. But you must trust that your beliefs are unique, your own. Even though others may think | Now, we all have a great need for acceptance. But you must trust that your beliefs are unique, your own. Even though others | | √ | | | | To inspire the hearer | P: Mr. Keating and the students S: yard T: acceptance and our own beliefs F: inspiration |

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|-----|----------|--|---|--|---|--|---|--|-----------------------------------|--|
| | | <p>them odd or unpopular. Even though the herd may go, “That’s ba...d.”</p> <p>Students: ((laughing))</p> | may think them odd or unpopular. Even though the herd may go, “That’s ba...d.” | | | | | | | |
| 105 | SC51/105 | <p>Mr. Keating: Robert Frost said, “Two roads diverged in a wood, and I, I took the one less travelled by, and that has made all the difference.”</p> | Robert Frost said, “Two roads diverged in a wood, and I, I took the one less travelled by, and that has made all the difference.” | | √ | | | | To inspire the hearer | <p>P: Mr. Keating and the students</p> <p>S: yard</p> <p>T: taking different way</p> <p>F: inspiration</p> |
| 106 | SC51/106 | <p>Mr. Keating: Now, I want you to find your own walk right now. Your own way of striding, pacing.</p> | Now, I want you to find your own walk right now. Your own way of striding, pacing. | | | | √ | | To get the hearer to do something | <p>P: Mr. Keating and the students</p> <p>S: yard</p> <p>T: talking about finding their own walk</p> |

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| | | | | | | | | | | F: command |
| 107 | SC51/107 | Mr. Keating: Any direction, anything you want. Whether it's proud, whether it's silly, anything. Gentlemen, the courtyard is yours. | Any direction, anything you want. Whether it's proud, whether it's silly, anything. Gentlemen, the courtyard is yours. | | √ | | | | To inspire the hearer | P: Mr. Keating and the students S: yard T: direction of the students F: inspiration |
| 108 | SC51/108 | Mr. Keating: You don't have to perform, just make it yourself. | You don't have to perform, just make it yourself. | | √ | | | | To inspire the hearer | P: Mr. Keating and the students S: yard T: talking about being yourself F: inspiration |
| 109 | SC51/109 | Mr. Keating: Mr. Dalton, would you be joining us? | Mr. Dalton, would you be joining us? | | | | √ | | To cause the hearer (to join) | P: Mr. Keating and Charlie S: yard T: asking Charlie to join |

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| | | <p>Charlie: Exercising the right not to walk.</p> <p>Mr. Keating: Thank you Mr. Dalton. You just illustrated the point.</p> | | | | | | | | F: request |
| 110 | SC51/1 10 | <p>Mr. Keating: Mr. Dalton, would you be joining us?</p> <p>Charlie: Exercising the right not to walk.</p> <p>Mr. Keating: Thank you Mr. Dalton. You just illustrated the point.</p> | <p>Thank you Mr. Dalton. You just illustrated the point.</p> | | | √ | | | To convince the hearer | <p>P: Mr. Keating and Charlie</p> <p>S: yard</p> <p>T: Charlie just illustrated the point of conformity</p> <p>F: thanking</p> |

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| 111 | SC51/11 | Mr. Keating: Swim against the stream. | Swim against the stream. | | | | √ | | To inspire the hearer | P: Mr. Keating and the students S: yard T: swim against the stream F: inspiration |
| 112 | SC88/12 | Todd: Mr. Keating, they made everybody signing. Mr. Nolan: Quiet, Mr. Anderson. Todd: You gotta believe me. It's true. Mr. Keating: I do believe you, Todd. | I do believe you, Todd. | | √ | | | | To convince the hearer | P: Mr. Keating and Todd S: classroom T: Mr. Keating believes Todd F: convincing |

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| | | Mr. Nolan: Leave, Mr. Keating. | | | | | | | | |
| 113 | SC88/1 13 | <p>Todd: But it wasn't his fault.</p> <p>Mr. Nolan: Sit down, Mr. Anderson. One more outburst from you or anyone else, and you're out of this school. Leave, Mr. Keating. I said leave, Mr. Keating</p> <p>Students: ((standing on the table to support Mr. Keating))</p> | Thank you, boys. Thank you. | | | √ | | | To convince the hearer | <p>P: Mr. Keating and the students</p> <p>S: classroom</p> <p>T: thanking</p> <p>F: thanking</p> |

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| | | Mr. Keating: Thank you, boys. Thank you. | | | | | | | | |
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Appendix 4. Script of the *Dead Poets Society*

DEAD POETS SOCIETY MOVIE SCRIPT

INT. WELTON ACADEMY HALLWAY - DAY

SCENE 1

A young boy, dressed in a school uniform and cap, fidgets as his mother adjusts his tie.

MOTHER

Now remember, keep your shoulders back.

A student opens up a case and removes a set of bagpipes. The young boy and his brother line up for a photograph

PHOTOGRAPHER

Okay, put your arm around your brother.
That's it. And breathe in.

The young boy blinks as the flash goes off.

PHOTOGRAPHER

Okay, one more.

An old man lights a single candle. A teacher goes over the old man's duties.

SCENE 2

TEACHER

Now just to review, you're going to follow along the procession until you get to the headmaster. At that point he will indicate to you to light the candles of the boys.

SCENE 3

MAN

All right boys, let's settle down.

The various boys, including NEIL, KNOX, and CAMERON, line up holding banners. Ahead of them is the old man, followed by the boy with the bagpipes with the two youngest boys at the front.

MAN

Banners up.

SCENE 4

The boys hoist the banners and the bagpipes begin to play loudly. The small group marches out of the room and down a set of stairs into a church. The pews are filled with students and parents while the teachers, all dressed in robes, are seated at the front of the church behind the headmaster.

The boys break off to either side at the front of the church. The bagpipes cease and the headmaster, MR. NOLAN, walks over to the old man carrying the candle.

MR NOLAN

Ladies and gentlemen, boys, the light of knowledge.

An organ begins to play as the old man goes forward with shaking hands to the young boys in the front pew. Each boy is holding a candle and he bends over to light the first one. Each boy in turn lights the candle of the boy next to him.

MR NOLAN

One hundred years ago, in 1859, 41 boys sat in this room and were asked the same question that greets you at the start of each semester. Gentlemen, what are the four pillars?

All throughout the pews, uniformed boys rise to their feet. TODD, who is not wearing a uniform, is urged by his father to stand with them.

BOYS

Tradition, honor, discipline, excellence.

The boys quickly return to their seats.

MR NOLAN

In her first year, Welton Academy graduated five students. Last year we graduated fifty-one. And more than seventy-five percent of those went on to the Ivy League. This, this kind of accomplishment is the result of fervent dedication to the principles taught here. This is why you parents have been sending us your sons. This is why we are the best preparatory school in the United States.

Mr. Nolan soaks up the applause from the audience.

MR NOLAN

As you know, our beloved Mr. Portius of the English department retired last term. You will have the opportunity later to meet his replacement, Mr. John Keating, himself a graduate of this school. And who, for the past several years, has been teaching at the highly regarded Chester School in London.

The crowd applauds once again.

SCENE 7

EXT. SCHOOL GROUNDS - DAY

The school lawn is filled with luggage, students, and parents mulling

about in every direction.

SCENE 6

INT CHURCH ENTRANCE - DAY

Mr Nolan stands by the entrance, speaking with each family as they leave.

MR NOLAN

Glad you could come by.

MR ANDERSON

Thrilling ceremony as usual Dr. Nolan.

MR NOLAN

You've been away too long.

MRS ANDERSON

Hello Dr. Nolan.

MR NOLAN

Good to have you back.

MRS ANDERSON

This is our youngest, Todd.

MR NOLAN

Mr. Anderson. You have some big shoes to fill,
young man. Your brother was one of our finest.

TODD

Thank you.

Todd and his parents leave while others file past Mr. Nolan.

WOMAN

Lovely ceremony.

MR NOLAN

Thank you. So glad you liked it.

MR PERRY approaches with his son Neil. He shakes Mr. Nolan's hand.

MR PERRY

Gale

MR NOLAN

Tom

MR PERRY

Good to see you again.

NEIL

Hello Mr. Nolan.

MR NOLAN

Neil. We expect great things from you this year.

NEIL

Thank you, sir.

MR PERRY

Well he won't disappoint us. Right Neil?

NEIL

I'll do my best sir.

EXT SCHOOL GROUNDS - DAY

SCENE 7

A bell tolls. Parents begin wishing their boys farewell.

FATHER

Hey, come on son.

MOTHER

Chin up.

FATHER

No tears now.

BOY

Okay.

MOTHER

Chin up.

Another boy hugs his mother.

BOY

I don't want to go here.

MOTHER

You be a good boy and do your lessons.

EXT SCHOOL GROUNDS - DAY

SCENE 8

Neil emerges from a building and sees Todd.

NEIL

Hey, I hear we're gonna be roommates.

He shakes Todd's hand.

NEIL

I'm Neil Perry.

TODD

Todd Anderson.

NEIL
Why'd you leave Balincrest?

TODD
My brother went here.

NEIL
Oh, so you're that Anderson.

SCENE 9
INT DORMATORY - DAY

DR. HAGER is standing in his room doorway while SPAZ and his father are going over some last minute precautions over the boy's allergies. Spaz's father hands Hager various bottles.

FATHER
This is for sinuses. Oh, and if he can't swallow you give him one of these. And if he had trouble breathing you can give him some of those.

HAGER
All right fine.

Dr. Hager takes the bottles and quickly backs into his room, shutting the door.

FATHER
(to son)
Did you remember your vaporizer?

SPAZ
Yes, I put it in my room.

Spaz's father tries to say something else to Dr. Hager but realizes he has already gone.

INT HALLWAY - DAY

Neil pushes his way through a crowd of boys, carrying two suitcases. As he enters his room, Knox quickly passes by.

KNOX
Hey, how's it going Neil?

NEIL
Hey Knox.

Cameron comes by and leans against the doorway.

CAMERON
Neil, study group tonight?

NEIL
Yeah, sure.

CAMERON
Business as usual, huh? Hey, I hear you got the new kid. Looks like a stiff!

He begins laughing when he notices Todd coming into the room.

CAMERON
Oops!

Cameron quickly leaves. Neil tries to keep from laughing as Todd enters the room and sets his luggage down on his bed.

NEIL
Listen, don't mind Cameron. He was born with his foot in his mouth. You know what I mean?

He pulls some papers from his blazer pocket and playfully whacks Todd across the back with it.

CHARLIE comes to the door with a smug expression on his face. Knox and MEEKS are close behind him. He points at Neil

CHARLIE
Rumor has it, you did summer school.

NEIL
Yep. Chemistry. My father thought I should get ahead. How was your summer Slick?

CHARLIE
Keen.

The boys enter the room. Charlie turns around and looks at Meeks who is just entering.

CHARLIE
Meeks. Door. Closed.

MEEKS
Yes sir.

NEIL
Gentlemen, what are the four pillars?

BOYS
Travesty. Horror. Decadence. Excrement.

Charlie makes himself comfortable on Neil's bed and lights up a cigarette. Meanwhile, Todd is by his bed unpacking his luggage.

CHARLIE

Okay, study group. Meeks aced Latin. I didn't quite flunk English. So, if you want, we've got our study group.

NEIL

Sure. Cameron asked me too. Anyone mind including him?

CHARLIE

Hmm, what's his specialty, boot-licking?

NEIL

Come on, he's your roommate.

CHARLIE

That's not my fault.

Meeks seems to notice Todd for the first time.

MEEKS

Oh, I'm sorry, my name is Steven Meeks.

Neil quickly gets up from his spot by the window.

NEIL

Oh, this is Todd Anderson.

Todd turns around and shakes hands with Meeks.

MEEKS

Nice to meet you.

TODD

Nice to meet you.

CHARLIE

Charlie Dalton.

Charlie continues to lay on the bed, looking smug. Knox extends a hand.

KNOX

Knox Overstreet.

NEIL

Todd's brother was Jeffrey Anderson.

CHARLIE

Oh yeah, sure. Valedictorian. National merit scholar.

MEEKS

Oh well, welcome to Hell-ton.

CHARLIE

It's every bit as tough as they say, unless you're a genius like Meeks.

MEEKS

He flatters me. That's why I help him with Latin.

CHARLIE

And English, and Trig.

Charlie begins coughing. There is a knock at the door. Charlie quickly stamps out his cigarette on the floor and Neil tries to wave the smoke from the air.

NEIL

It's open.

The door opens and Mr. Perry walks into the room. Neil quickly rises from the window.

NEIL

Father, I thought you'd gone.

The other boys stand up when he enters.

BOYS

Mr. Perry.

MR PERRY

Keep your seats fellas, keep your seats. Neil, I've just spoken to Mr. Nolan. I think that you're taking too many extra curricular activities this semester, and I've decided that you should drop the school annual.

NEIL

But I'm the assistant editor this year.

MR PERRY

Well I'm sorry Neil.

NEIL

But Father, I can't. It wouldn't be fair.

MR PERRY

Fellas, would you excuse us for a moment?

Mr. Perry walks towards the door and Neil hesitantly follows. Mr. Perry pauses by the door and smiles to the other boys.

INT. HALLWAY - DAY

The smile has gone from Mr. Perry's face. He grabs a hold of Neil's arm.

MR PERRY

Don't you ever dispute me in public. Do you

understand?

NEIL

Father, I wasn't disputing-

MR PERRY

After you've finished medical school and you're on your own, then you can do as you damn well please. But until then, you do as I tell you. Is that clear?

NEIL

Yes sir. I'm sorry.

MR PERRY

You know how much this means to your mother, don't you?

NEIL

Yes sir. You know me, always taking on too much.

MR PERRY

Well, that's my boy. Now listen, you need anything, you let us know, huh?

NEIL

Yes sir.

Mr. Perry slaps his son on the shoulder and leaves. Neil leans his head back against the wall as the other boys emerge from the room.

CHARLIE

Why doesn't he let you do what you want?

KNOX

Yeah Neil, tell him off. It couldn't get any worse.

NEIL

Oh, that's rich. Like you guys tell your parents off, Mr. Future Lawyer and Mr. Future Banker.

CHARLIE

Okay, so I don't like it any more than you do.

NEIL

Well just don't tell me how to talk to my father. You guys are the same way.

KNOX

All right, all right, Jesus. So what are you going to do?

NEIL

What I have to do. Drop the annual.

CHARLIE

Well I wouldn't lose much sleep over it. It's just a bunch of jerks trying to impress Nolan.

NEIL

I don't care. I don't give a damn about any of it.

MEEKS

Well, uh, Latin, eight o' clock in my room?

NEIL

Yes.

MEEKS

Todd, you're welcome to join us.

KNOX

Yeah, come along pal.

Todd looks up from his desk where he is setting his alarm clock.

TODD

Thanks.

SCENE 10

EXT. FIELDS - DAY

A clock bell chimes five o'clock. Enormous flocks of birds, apparently disturbed by the noise, take to the sky.

SCENE 11

INT. STAIRCASE - DAY

The sound of squawking birds merges into the sound of noisy boys as they descend the stairs in a long spiralling line.

MR. MCALLISTER tries to make it upstairs against the steady stream.

MCALLISTER

Slow down boys, slow down you horrible phalanx of pubescence.

SCENE 12

INT CHEMISTRY LAB - DAY

A teacher walks up and down the aisles, handing out books.

TEACHER

Pick three laboratory experiments from the project list and report on them every five weeks. The first twenty questions at the end of chapter one are due tomorrow.

The students let out a collective groan.

SCENE 13

INT. LATIN CLASSROOM - DAY

Mr. McAllister paces back and forth in front of the blackboard and gets the students to repeat everything he says.

MCALLISTER

(students repeat after each word.)

Agricolam. Agricola. Agricolae.

Agricolarum. Agricolis. Agricolas.

Agrilcolis.

Again, please.

Agricola.

SCENE 14

INT. MATH CLASSROOM - DAY

Dr. Hager walks up the classroom aisles with his arms behind his back.

HAGER

Your study of trigonometry requires absolute precision.

Anyone failing to turn in any homework assignment will

be penalized one point off their final grade. Let me urge

you now not to test me on this point.

SCENE 15

INT. KEATING'S CLASSROOM - DAY

Students enter Keating's classroom, talking and acting up. Keating glances out from his room off to one side.

KNOX

Hey Spaz, Spaz.

Spaz turns around in time to be hit by a ball of crumpled up paper while Cameron smacks him on the shoulder.

CAMERON

Brain damage.

The students quickly quiet down as Keating emerges from the other room, whistling the 1812 Overture. He walks up the length of the classroom and out the door without a word. The students look around at one another, uncertain of what to do. Keating pokes his head back in the doorway.

KEATING

Well come on.

He gestures them to follow and the students, after some hesitation, grab their books and follow Keating out into the main entranceway.

SCENE 16

INT. ENTRANCEWAY - DAY

Keating stands before the school's trophy cabinets and waits until all the boys arrive.

KEATING

"Oh Captain, My Captain" who knows where that comes from?

Todd looks up as if he knows the answer, but says nothing. Spaz blows his nose a little too close to Meeks for his liking.

KEATING

Not a clue? It's from a poem by Walt Whitman about Mr. Abraham Lincoln. Now in this class you can call me Mr. Keating. Or, if you're slightly more daring, Oh Captain, My Captain.

The students laugh slightly.

KEATING

Now let me dispel a few rumors so they don't fester into facts. Yes, I too attended Hell-ton and survived. And no, at that time I was not the mental giant you see before you. I was the intellectual equivalent of a ninety-eight pound weakling. I would go to the beach and people would kick copies of Byron in my face.

The boys laugh once again, while Cameron, obviously trying to write all this down, looks around confusedly. Keating looks down at papers in his hand.

KEATING

Now, Mr... Pitts. That's a rather unfortunate name. Mr. Pitts, where are you?

Pitts raises his hand while everyone around him snickers.

KEATING

Mr. Pitts, would you open your hymnal to page 542 and read the first stanza of the poem you find there?

PITTS

"To the virgins, to make much of time"?

KEATING

Yes, that's the one. Somewhat appropriate, isn't it.

PITTS

"Gather ye rosebuds while ye may, old time is still a flying, and this same flower that smiles today, tomorrow will be dying."

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!

Keating slams his hand down on an imaginary buzzer.

KEATING

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.

Keating turns towards the trophy cases, filled with trophies, footballs, and team pictures.

KEATING

Now I would like you to step forward over here and peruse some of the faces from the past. You've walked past them many times. I don't think you've really looked at them.

The students slowly gather round the cases and Keating moves behind them.

KEATING

They're not that different from you, are they? Same haircuts. Full of hormones, just like you. Invincible, just like you feel. The world is their oyster. They believe they're destined for great things, just like many of you. Their eyes are full of hope, just like you. Did they wait until it was too late to make from their lives even one iota of what they were capable? Because you see gentlemen, these boys are now fertilizing daffodils. But if you listen real close, you can hear them whisper their legacy to you. Go on, lean in.

The boys lean in and Keating hovers over Cameron's shoulder.

KEATING

(whispering in a gruff voice)
Carpe.

Cameron looks over his shoulder with an aggravated expression on his face.

KEATING

Hear it?
(whispering again)
Carpe. Carpe Diem. Seize the day boys, make your lives extraordinary.

The boys stare at the faces in the cabinet in silence.

SCENE 17

EXT. SCHOOL STEPS - DAY

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

What? What?

SCENE 18

INT. LOCKER ROOM - EVENING

A coach sticks his head around the corner into the room.

COACH

Let's go boys, hustle up in here. That means you Dalton.

Meeks emerges from the showers, drying himself off.

MEEKS

Okay, who's up for a trig study group tonight guys?

PITTS

Me.

NEIL

Me.

CHARLIE

(still annoyed by what the coach said)
What?

KNOX

I can't make it guys. I have to have dinner at the Danburry's house.

PITTS

The Danburry's? Who are the Danburry's?

CAMERON

Big alumns. How'd you swing that?

KNOX

Friends of my Dad's. They're probably in their nineties or something.

CHARLIE

Ooh!

NEIL

Anything's better than Hell-ton hash.

CHARLIE

I'll second that.

KNOX

Yeah we'll see.

Neil approaches Todd, who's been sitting by the window staring down at the floor. Neil snaps his fingers to get Todd's attention.

NEIL

Hey, you coming to the study group tonight?

TODD

Uh, no, no I, uh, I've got some history I wanna do.

NEIL

Suit yourself.

SCENE 19

INT. TODD'S ROOM - EVENING

Todd is seated at his desk. He scrawls "CARPE DIEM" across a blank page of his notebook. He looks at it for a few moments before crumpling it up and opening up his Chemistry book.

SCENE 20

INT. ENTRANCEWAY - NIGHT

Hager comes down the stairs. Knox is looking at one of the old class photos on the walls.

HAGER

Ready Overstreet?

Knox reluctantly follows after Dr. Hager.

KNOX

Ready to go sir.

SCENE 21

EXT. ROAD - NIGHT

The car leaves Welton and drives towards the Danburry's house.

SCENE 22

INT / EXT DANBURRY'S HOUSE - NIGHT

The doorbell rings.

MRS DANBURRY (O.S.)

Chet, can you get that?

CHET (O.S.)

I can't, Mom.

CHRIS (O.S.)

I'll get it.

The door opens and Knox is awe-struck by the beautiful girl (CHRIS) who has answered the door.

CHRIS

Can I help you?

Knox manages to break out of his daze.

KNOX

Hi. Knox Overstreet. Uh, Dr. Hager.

CHRIS

Hi.

KNOX

This is the Danburry's, right?

CHRIS

Are you here to see Chet?

KNOX

Mrs. Danburry?

Chris begins to laugh as Mrs. Danburry arrives behind her.

CHRIS

No.

MRS DANBURRY

Sorry. Thank you Chris. I'm Mrs. Danburry.
You must be Knox.

KNOX

Yes.

MRS DANBURRY

(to Dr. Hager)

Back by nine.

(to Knox)

Please come in.

CHET (O.S.)

Chris, come on, what are you doing?

CHRIS

Chet, I'm coming.

Knox enters the house, his mind still hung up on Chris as MR DANBURRY comes out of the living room to meet him.

MR DANBURRY

Knox. How are you? Joe Danburry.

KNOX

Nice to meet you sir.

MR DANBURRY

Well he's the spitting image of his father,

isn't he. How is he? Come on in.

CHET (O.S.)

Chris!

KNOX

He's great. He just did a big case for GM.

CHRIS (O.S.)

I'm coming.

MR DANBURRY

I know where you're headed, like father
like son, huh?

SCENE 26

INT. STUDENT LOUNGE - NIGHT

Several students are throwing darts at a small rubber skeleton hanging from the bulletin board. Various students are studying and playing games. Meeks and Pitts are sitting at one table working on their "hi-fi system". Meeks is waving an antenna around with no luck. Pitts points out to him that he forgot to plug it in. Neil, Cameron, and Charlie are working on their trig homework.

CAMERON

Just replace these numbers here with "x",
for "x" and "y".

NEIL

Of course.

CAMERON

Of course, so what's the problem?

Charlie enters the room and closes the door behind him, leaning up against it heavily.

CHARLIE

How was dinner?

KNOX

Huh?

CHARLIE

How was dinner?

KNOX

Terrible. Awful.

He leaves the door and sits down with the other boys.

CHARLIE

Why? What happened?

KNOX

Tonight, I met the most beautiful girl
in my entire life.

NEIL

Are you crazy? What's wrong with that?

KNOX

She's practically engaged. To Chet Danburry.

CHARLIE

That guy could eat a football.

PITTS

That's too bad.

KNOX

Too bad? It's worse than too bad Pitsie,
it's a tragedy. A girl this beautiful in
love with such a jerk.

PITTS

All the good ones go for jerks, you
know that.

CAMERON

Ahh, forget her. Open your trig book and
try and figure out problem five.

KNOX

I can't just forget her Cameron. And I
can't think about trig.

The radio Meeks and Pitts were working on begins letting out a high
pitched hum.

PITTS

We got it.

MEEKS

Holy cow.

Mr. Hager walks into the room.

HAGER

All right gentlemen, five minutes. Let's
go.

The students quickly pack up their gear and prepare to leave. Pitts tries
to hide the radio in his lap. Charlie leans in close to Knox.

CHARLIE

Did you see her naked?

KNOX
Very funny Dalton.

HAGER
That wouldn't be a radio in your lap,
would it Mr. Pitts?

PITTS
No sir. Science experiment, radar.

Meeks holds up the antenna as if demonstrating it.

SCENE 27
INT. KEATING'S CLASSROOM - DAY

Keating sits at his desk at the front of the classroom and opens up one of his books.

KEATING
Gentlemen, open your text to page
twenty-one of the introduction. Mr.
Perry, will you read the opening
paragraph of the preface, entitled
"Understanding Poetry"?

NEIL
Understanding Poetry, by Dr. J. Evans
Pritchard, Ph.D. To fully understand
poetry, we must first be fluent with
its meter, rhyme, and figures of speech.
Then ask two questions: One, how artfully
has the objective of the poem been
rendered, and two, how important is that
objective. Question one rates the poem's
perfection, question two rates its
importance. And once these questions have
been answered, determining a poem's
greatest becomes a relatively simple
matter.

Keating gets up from his desk and prepares to draw on the chalk board.

NEIL
If the poem's score for perfection is
plotted along the horizontal of a graph,
and its importance is plotted on the
vertical, then calculating the total
area of the poem yields the measure of
its greatness.

Keating draws a corresponding graph on the board and the students dutifully copy it down.

NEIL

A sonnet by Byron may score high on the vertical, but only average on the horizontal. A Shakespearean sonnet, on the other hand, would score high both horizontally and vertically, yielding a massive total area, thereby revealing the poem to be truly great. As you proceed through the poetry in this book, practice this rating method. As your ability to evaluate poems in this matter grows, so will - so will your enjoyment and understanding of poetry.

Neil sets the book down and takes off his glasses. The student sitting across from him is discretely trying to eat. Keating turns away from the chalkboard with a smile.

KEATING

Excrement. That's what I think of Mr. J. Evans Pritchard. We're not laying pipe, we're talking about poetry.

Cameron looks down at the graph he copied into his notes and quickly scribbles it out.

KEATING

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.

Charlie suddenly appear to become interested in the class.

KEATING

Now I want you to rip out that page.

The students look at Keating as if he has just gone mad.

KEATING

Go on, rip out the entire page. You heard me, rip it out. Rip it out!

Charlie looks around at the others. He then looks down at his own notes, which consists of drawing breasts.

KEATING

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.

Keating sees Cameron still hesitating.

KEATING

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 (O.S.)

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.

Mr. McAllister slowly backs out of the classroom.

KEATING

Keep ripping gentlemen. This is a battle,
a war. And the casualties could be your
hearts and souls.

Keating holds out the basket to Charlie who spits out a wad of paper.

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 savor 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!

The boys get up from their seats and gather around Keating in the center
of the class.

KEATING

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.

Keating looks up at Todd.

Keating
What will your verse be?

SCENE 28

INT. HEAD OF CAFETERIA - DAY

The cafeteria is filled with students and teachers standing before the tables saying grace.

ALL
For what we are about to receive, may the
Lord make us truly grateful. Amen.

Mr. Keating and Mr. McAllister are seated next to one another at the table.

MCALLISTER
Quite an interesting class you gave today,
Mr. Keating.

KEATING
I'm sorry if I shocked you, Mr. McAllister.

MCALLISTER
Oh, there's no need to apologize. It was
very fascinating, misguided though it was.

KEATING
You think so?

MCALLISTER
You take a big risk by encouraging them to
be artists John. When they realize they're
not Rembrandts, Shakespeares or Mozarts,
they'll hate you for it.

KEATING
We're not talking artists George, we're
talking free thinkers.

MCALLISTER
Free thinkers at seventeen?

KEATING
Funny, I never pegged you as a cynic.

MCALLISTER
(taken aback by the comment)
Not a cynic, a realist. Show me the heart
unfettered by foolish dreams, and I'll
show you a happy man.

KEATING

But only in their dreams can man be truly free. 'Twas always thus, and always thus will be.

MCALLISTER
Tennyson?

KEATING
No, Keating.

Keating winks and Mr. McAllister can't help but laugh.

INT. CAFETERIA TABLE - DAY

Neil joins the others at the table. He pulls out a yearbook.

NEIL
Hey, I found his senior annual in the library.

He hands the annual over to Cameron who laughs at the younger picture of Keating.

NEIL
Listen to this, captain of the soccer team, editor of the school annual, Cambridge bound, Thigh man, and the Dead Poets Society.

CAMERON
(reading from the annual)
Man most likely to do anything.

CHARLIE
Thigh man. Mr. K was a hell-raiser.

KNOX
What's the Dead Poets Society?

NEIL
I don't know.

MEEKS
Is there a picture in the annual?

NEIL
Nothing. No other mention of it.

MR. NOLAN (O.S.)
That boy there, see me after lunch.

Cameron quickly puts the annual away and the others all return to their meal.

SCENE 29
EXT. WELTON GROUNDS - DAY

Keating is walking down towards the lake, whistling the same tune as before. The boys emerge from the building and chase after him.

NEIL

Mr. Keating? Mr. Keating? Sir? Oh Captain, My Captain?

Keating immediately turns around.

KEATING

Gentlemen.

NEIL

We were just looking in your old annual.

He hands Keating the annual and Keating looks at his old photograph.

KEATING

Oh my God. No, that's not me. Stanley "The Tool" Wilson-

Keating crouches down and continues looking through the book.

KEATING

God.

Neil crouches down next to Keating.

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; 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.

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

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.

PITTS

That's miles.

CAMERON

Sounds boring to me.

CHARLIE

Don't go.

CAMERON
You know how many de-merits we're talking
Dalton

CHARLIE
So don't come, please.

CAMERON
Look, all I'm saying is that we have to
be careful, we can't get caught.

CHARLIE
No shit, Sherlock.

HAGER
(yelling)
You boys there, hurry up.

Neil turns around and faces the other boys.

NEIL
All right, who's in?

CAMERON
Come on Neil, Hager's right-

NEIL
Forget Hager, no. Who's in?

CHARLIE
I'm in.

HAGER (O.S.)
I'm warning you, move.

CAMERON
Me too.

PITTS
I don't know Neil

NEIL
What? Pitts-

CHARLIE
Pitsie, come on.

MEEKS
His grades are hurting Charlie.

NEIL
You can help him Meeks.

PITTS

What is this, a midnight study group?

NEIL

Forget it Pitts, you're coming. Meeks,
are your grades hurting too?

MEEKS

I'll try anything once.

CHARLIE

Except sex.

MEEKS

Ha ha ha.

CAMERON

I mean as long as we're careful.

The boys run into the building.

CHARLIE

What about you Knox?

KNOX

I don't know Charlie.

CHARLIE

Come on Knox, it'll help you get Chris.

KNOX

Yeah? How?

CHARLIE

Women swoon.

Charlie laughs and runs inside. Knox chases after him.

KNOX

But why do they swoon? Charlie, tell me
why they swoon. Charlie!

SCENE 30

INT LIBRARY - DAY

The boys are all gathered around one of the tables with a map laid out
on it.

NEIL

(whispering)

Okay, follow the stream to the waterfall.
It's right there. It's got to be on the
banks.

CAMERON

I don't know, it's starting to sound dangerous.

CHARLIE

Well, why don't you stay home?

MCALLISTER

For God's sake stop chattering and sit down.

The boys take their seats once again and Neil goes over and sits next to Todd, who is sitting by himself.

NEIL

Todd, are you coming tonight?

TODD

No.

NEIL

Why not? God, you were there. You heard Keating. Don't you want to do something about it?

TODD

Yes, but-

NEIL

But? But what?

TODD

Keating said that everybody took turns reading and I don't want to do that.

NEIL

Gosh, you really have a problem with that, don't you?

TODD

N- no, I don't have a problem. Neil, I just- I just don't want to do it, okay?

NEIL

All right. What if you didn't have to read? What if you just came and listened?

TODD

That's not how it works.

NEIL

Forget how it works. What if - what if

they said it was okay?

TODD

What? What are you gonna do, go up and ask them?

Neil shrugs.

TODD

No. No, Neil.

NEIL

I'll be right back.

TODD

Neil, Neil!

Neil gets up and rejoins the others. McAllister hears the boys whispering again.

MCALLISTER

Oh shut up, will you.

SCENE 31

INT BATHROOM - NIGHT

Various boys are crowded around the sinks getting ready for bed. Someone is playing snake charmer music on a kazoo while someone else is bothering Spaz with a red sock puppet acting like a snake.

SPAZ

That's my- that's for my asthma, okay.
Could you give that back please? Could
you give that back?

BOY

What's the matter? Don't you like snakes?

Neil enters and taps Todd on the shoulder.

NEIL

You're in.

SPAZ

Get away from me, okay?

BOY

Spaz, why don't you check your pocket,
huh? Come on Spaz I have to brush my
teeth

SPAZ

Get a- get off,

Hager walks past the bathroom and into his room.

HAGER

Cut out that racket in there.

The kazoo player lets out a rude squeek before finally stopping. Hager glares at them for a moment.

INT NEIL'S BEDROOM - NIGHT

Neil stands in his doorway. He looks across the hall to the other room where Cameron and Charlie are standing. Cameron gives a thumbs up. Neil closes his room door and takes out his cloak and a flashlight. Setting the flashlight down on the desk, he notices a worn book, "Five Centuries of Verse", sitting there. Opening it up, he sees John Keating's name at the top followed by "Dead Poets". Below the title of the book, is written: "To Be Read At The Opening of D.P.S. Meetings." Along with several lines from Thoreau, beginning with "I went to the woods because I wanted to live deliberately..."

INT STAIRWAY - NIGHT

The shadows of hooded figures can be seen moving throughout the darkened halls.

INT HAGER'S ROOM - NIGHT

Hager hears a dog barking.

INT HALLWAY - NIGHT

Someone drops a number of dog biscuits by the dog's feet. He stops barking and immediately begins gobbling them down. Hager looks out into the hallway with his flashlight but sees nothing.

SCENE 32

EXT SCHOOL GROUNDS - NIGHT

The boys quietly leave the building and set off running across the fields towards the woods.

EXT WOODS - NIGHT

The boys search about the trees trying to find the cave. Meeks is searching around when Charlie leaps up behind Meeks in the dark shining the flashlight up at his own face and grabs Meeks by the shoulder.

CHARLIE

Arrr, I'm a dead poet.

MEEKS

Aww, Charlie.

CHARLIE
(laughing)
Guys, over here.

MEEKS
You're funny. You're real funny.

SCENE 33
INT CAVE - NIGHT

The boys are trying to start a fire. The cave is quickly filling up with smoke.

MEEKS
It's too wet.

CHARLIE
God, are you trying to smoke us out of here?

MEEKS
No, no, the smoke's going right up this opening.

Pitts tries to stand up and slams his head into the low rock ceiling. He lets out a yell while the others laugh.

NEIL
You okay?

PITTS
Oh God. Clowns.

NEIL
All right, all right, forget the fire.
Let's go gentlemen.

Neil stands before the others with the book in hand, and takes a drag on a cigarette.

NEIL
I hereby reconvene the Dead Poets Society.

The boys cheer.

NEIL
Welton chapter. The meetings will be conducted by myself and the other new initiates now present. Todd Anderson, because he prefers not to read, will keep minutes of the meetings. I'll now read the traditional opening message by society member Henry David Thoreau. "I

went to the woods because I wanted to live deliberately. I wanted to live deep and suck out all the marrow of life."

CHARLIE
I'll second that.

NEIL
"To put to rout all that was not life, and not, when I had come to die, discover that I had not lived.

Several boys whistle softly in reaction to the poem.

NEIL
And Keating's marked a bunch of other pages.

Neil begins flipping through the book.

CHARLIE
All right, intermission. Dig deep right here. Right here, lay it down

CAMERON
On the mud? We're gonna put our food on the mud?

CHARLIE
Meeks, put your coat down. Picnic blanket.

MEEKS
Yes sir, use Meeks' coat.

CHARLIE
Don't keep anything back either. You guys are always bumming my smokes.

Meeks lays his coat down and everyone dumps their food on it. Amongst the pile are chocolate chip cookies, a box of raisins, a few apples, an orange, and half a roll.

NEIL
Raisins?

KNOX
Yuck.

CHARLIE
Wait a minute, who gave us half a roll?

PITTS
(talking with his mouth full)
I'm eating the other half.

CHARLIE
Come on.

PITTS
You want me to put it back?

INT CAVE - NIGHT

Neil, lit up by a flashlight, begins to tell everyone a story.

NEIL
It was a dark and rainy night, and this old lady, who had a passion for jigsaw puzzles, sat by herself in her house at her table to complete a new jigsaw puzzle. But as she pieced the puzzle together, she realized, to her astonishment, that the image that was formed was her very own room. And the figure in the center of the puzzle, as she completed it, was herself. And with trembling hands, she placed the last four pieces and stared in horror at the face of a demented madman at the window. The last thing that this old lady ever heard was the sound of breaking glass.

BOYS
Ohhh... no...

NEIL
This is true, this is true.

CAMERON
I've got one that's even better than that.

CHARLIE
Ha!

CAMERON
I do. There's a young, married couple, and they're driving through the forest at night on a long trip. And they run out of gas, and there's a madman on the-

CHARLIE
The thing with the hand-

All the boys react, recalling the story and miming the scraping on the roof of the car.

CAMERON
I love that story.

CHARLIE

I told you that one.

CAMERON

You did not. I got that in camp in sixth grade.

CHARLIE

When were you in six, last year?

As everyone's voices begin to calm down, Pitts begins reading from the book.

PITTS

"In a mean abode in the shanking road,
lived a man named William Bloat. Now,
he had a wife, the plague of his life,
who continually got his goat. And one
day at dawn, with her nightshift on,
he slit her bloody throat."

The boys laugh.

PITTS

Oh, and it gets worse.

CHARLIE

You want to hear a real poem?

Meeks hands Charlie the book but he shoves it away.

CHARLIE

All right? No, I don't need it. You take it.

MEEKS

What, did you bring one?

NEIL

You memorized a poem?

CHARLIE

I didn't memorize a poem. Move up.

Neil moves to the side as Charlie stands and takes his spot.

MEEKS

An original piece by Charlie Dalton.

KNOX

An original piece.

PITTS

Take center stage.

NEIL

You know this is history. Right? This is history.

Charlie clears his throat and pulls out a page from a magazine and slowly unfolds it, revealing a Playboy centerfold (Elaine Reynolds, Miss October, 1959)

MEEKS

Oh, wow.

CAMERON

Where did you get that?

CHARLIE

Teach me to love? Go teach thyself more wit.

I, chief professor, am of it.

Neil gets up and looks over Charlie's shoulder to see what he is reading.

CHARLIE

The god of love, if such a thing there be, may learn to love from me.

Charlie winks at the guys and they clap and cheer.

NEIL

Wow! Did you write that?

Charlie turns over the centerfold to show where he had written down the poem.

CHARLIE

Abraham Cowley. Okay, who's next?

Neil sits reading from the book by flashlight.

NEIL

Alfred Lord Tennyson.

Come my friends,

'Tis not too late to seek a newer world
for my purpose holds to sail beyond the sunset.

And though we are not now that strength
which in old days

Moved earth and heaven; that which we
are, we are;--

One equal temper of heroic hearts,
Made weak by time and fate, but strong

in will.
To strive, to seek, to find, and not to
yield.

Meeks takes center stage and begins reading a poem like he is
performing a chant.

MEEKS
Then I had religion, then I had a
vision.
I could not turn from their revel in
derision.
Then I saw the Congo creeping through
the black,
cutting through the forest with a golden
track.
Then I saw the Congo creeping through
the black-

CHARLIE
Meeks, Meeks.

MEEKS

...cutting through the forest with a
golden track.
Then I saw the Congo creeping through
the black,
cutting through the forest with a golden
track.

Knox picks up a metal container and begins using it as a drum. The
other boys stand and begin going in a circle, making music with
sticks of wood, combs, etc.

Then I saw the Congo creeping through
the black,
cutting through the forest with a golden
track.
Then I saw the Congo creeping through
the black,
cutting through the forest with a golden
track.

BOYS

Then I saw the Congo creeping through
the black,
cutting through the forest with...

The boys continue to chant the chorus as they emerge from the
cave.

SCENE 34

EXT. CAMPUS - NIGHT

The clock tolls two as the boys silently run back to their dorm.

SCENE 35

INT. KEATING'S CLASSROOM - DAY

Keating is walking to the front of the classroom filled with students.

KEATING

A man is not very tire, he is exhausted.

And don't use very sad, use-

He points to the back of the classroom.

KEATING

Come on, Mr. Overstreet, you twerp,

KNOX

Morose?

KEATING

Exactly! Morose. Now, language was developed for one endeavor, and that is?

Mr. Anderson? Come on! Are you a man or an amoeba?

Keating stands before Todd's desk. Todd looks up nervously but says nothing. Keating paused for a moment before looking away.

KEATING

Mr. Perry?

NEIL

Uh, to communicate.

KEATING

No! To woo women. Today we're going to be talking about William Shakespeare.

The class lets out a collective sigh.

BOY

Oh, God!

KEATING

I know. A lot of you looked forward to this about as much as you look forward to root canal work. We're gonna talk about Shakespeare as someone who writes something very interesting. Now, many of you have seen Shakespeare done very much like this:

Keating holds out his right arm dramatically and begins to speak in an exaggerated British accent.

"O Titus, bring your friend hither." But if any of you have seen Mr. Marlon Brando, you know, Shakespeare can be different. "Friend, Romans, countrymen, lend me your ears." You can also imagine, maybe, John Wayne as Macbeth going, "Well, is this a dagger I see before me?"

INT. KEATING'S CLASSROOM - DAY

The students are all seated together near the front of the room as Keating reads from a book.

KEATING

"Dogs, sir? Oh, not just now. I do enjoy a good dog once in a while, sir. You can have yourself a three-course meal from one dog. Start with your canine crudites, go to your Fido flambe for main course and for dessert, a Pekingese parfait. And you can pick your teeth with a little paw."

INT. KEATING'S CLASSROOM - DAY

The students are all back in their normal seats and Keating leaps up onto his desk.

KEATING

Why do I stand up here? Anybody?

CHARLIE

To feel taller.

KEATING

No!

Keating rings the bell on his desk with his foot

KEATING

Thank you for playing, Mr. Dalton. I stand upon my desk to remind yourself that we must constantly look at things in a different way.

Keating glances around the classroom from atop the desk.

KEATING

You see, the world looks very different from up here. You don't believe me? Come see for yourself. Come on. Come on!

Charlie and Neil quickly rise from their seats to go to the front of the classroom. The rest of the class follows them. While Keating continues speaking, Neil and Charlie join him on the desk and then

Keating jumps down.

KEATING

Just when you think you know something,
you have to look at it in another way.
Even though it may seem silly or wrong,
you must try! Now, when you read, don't
just consider what the author thinks.
Consider what you think.

KEATING

Boys, you must strive to find your own
voice. Because the longer you wait to
begin, the less likely you are to find
it at all. Thoreau said, "Most men lead
lives of quiet desperation." Don't be
resigned to that. Break out!

Keating notices Spaz and another boy leaving the desk immediately.

KEATING

Don't just walk off the edge like lemmings.
Look around you.

The school bell rings as the boys continue to climb onto the desk.
Keating begins to gather up his stuff. The clock begins to toll as
Keating walks to the back of the class.

KEATING

There! There you go, Mr. Priske. Thank
you! Yes! Dare to strike out and find
new ground. Now, in addition to your
essays, I would like you to compose a
poem of your own, an original work.

The students begin to groan. Keating begins flickering the lights
off and on while chanting ominously.

KEATING

That's right! You have to deliver it
aloud in front of the class on Monday.
Bonne chance, gentlemen.

Keating steps out into the hall before quickly peeking back in once again.
Todd is the last one to stand on the desk and is about to jump off.

KEATING

Mr. Anderson? Don't think that I don't
know that this assignment scares the
hell out of you, you mole.

Keating flicks the light off, leaving Todd to jump down in the darkness
as the students laugh.

SCENE 36

EXT. RIVER - DAY

Cameron, Charlie, and several other boys are rowing while Mr. Nolan shouts orders from a bullhorn.

MR. NOLAN

Take a power train in two! Three! Keep your eyes in the boat!

SCENE 37

EXT. CAMPUS ROOFTOP - DAY

Noisy static is replaced by music as Pitts climbs down from the peak to join Meeks at their makeshift radio.

MEEKS

We got it, Pittsie. We got it! Radio Free America!

SCENE 38

EXT CAMPUS - DAY

Several students are fencing on a grassy slope.

SCENE 39

EXT. CAMPUS ROOFTOP - DAY

Meeks and Pitts perform a goofy dance together to the music.

SCENE 40

INT. TODD'S ROOM - DAY

Todd is on his bed trying to write a poem. The door opens and Todd turns his writing pad over. Neil enters the room laughing. He crouches down next to Todd's bed and plunks a sheet of paper in Todd's lap.

NEIL

I found it.

TODD

You found what?

NEIL

What I wanna do right now. What's really, really inside me.

TODD

"A Midsummer Night's Dream"?

NEIL

This is it.

TODD
What is this?

NEIL
It's a play, dummy.

TODD
I know that. I-- Wh-Wh-What does it have to do with you?

NEIL
Right. They're putting it on at Henley Hall. Open tryouts. Open tryouts!

TODD
Yes, so?

Neil pounds on the bed and then pulls a blanket off his bed, wearing it like a cloak.

NEIL
So, I'm gonna act. Yes, yes! I'm gonna be an actor! Ever since I can remember, I've wanted to try this. I even tried to go to summer stock auditions last year, but, of course, my father wouldn't let me. For the first time in my whole life I know what I wanna do.

Neil grabs a handful of papers off Todd's bed and tosses them into the air.

NEIL
and for the first time I'm gonna do it whether my father wants me to or not! Carpe diem!

TODD
Neil, Neil, hold on a minute. How are you gonna be in a play if your father won't let you?

NEIL
First I gotta get the part, then I can worry about that.

TODD
Yeah, but won't he kill you if he finds out you went to an audition and didn't even tell him?

NEIL
No, no, no, no. As far as I'm concerned,

he won't have to know about any of this.

TODD

Well, that's impossible.

NEIL

Bullshit! Nothing's impossible.

TODD

Well, why don't you just call him and ask him? And m-maybe he'll say yes.

NEIL

That's a laugh!

Neil tosses the blanket back onto his bed.

NEIL

If I don't ask him, at least I won't be disobeying him.

TODD

Yeah, but if he said--

NEIL

(shouting angrily)

Jesus, Todd! Whose side are you on?

Todd says nothing. Neil looks at him for a moment and then takes the flyer back from Todd. He walks over to the window, his excitement gone.

NEIL

I mean, I haven't even gotten the part yet. Can't I even enjoy the idea for a little while?

Once again, Todd says nothing. After a moment, Neil sits on the heater and Todd returns to his poem.

NEIL

You're coming to the meeting this afternoon?

TODD

I don't know. Maybe.

NEIL

Nothing Mr. Keating has to say means shit to you, does it, Todd?

TODD

W-What is that supposed to mean?

NEIL

You're in the club! Being in the club means being stirred up by things. You look about as stirred up as a cesspool.

Neil gets up from the window and stands over Todd.

TODD

So- You want me out?

NEIL

No! I want you in, but being in means you gotta do something. Not just say you're in.

TODD

Well, listen, Neil. I-I appreciate this concern, but I-I'm not like you. All right? You, you, you say thing and people listen. I'm, I'm not like that.

NEIL

Don't you think you could be?

TODD

No! I--I, I don't know, but that's not the point. The, the, the point is that there's nothing you can do about it, so you can just butt out. I can take care of myself just fine. All right?

NEIL

No.

TODD

What do you mean, "no"?

A smile comes to Neil's face.

NEIL

No.

Neil grabs Todd's notebook of poetry and runs across the room with it. Todd leaps up after him.

TODD

Give me-- Neil. Neil, give that back.

The two begin racing in circles around the room, jumping from bed to bed as Todd tries to grab his poem back.

NEIL

"We are dreaming of a--" Poetry! I'm being chased by Walt Whitman! Okay,

okay.

Neil drops the notebook. Cameron walks into the room.

CAMERON

What are you guys doing? I'm sure-- You see this chemistry-

Cameron tries to hold up his book and Neil snatches it from his hands and suddenly all three of them are racing around the room.

CAMERON

Hey, give me-- Neil, give me-- Don't be immature. Come on. I need my-

Charlie enters the room and begins waving his hands.

CHARLIE

Give it to me! Give it to me!

NEIL

Charlie!

Neil tosses Cameron's book to Charlie.

CAMERON

Let me have my book, I need my-

The four boys continue racing around the cramped quarters, tossing Cameron's book back and forth. Neil picks up a recorder and begins blowing erratic notes on it while Charlie starts pounding on a set of bongo drums. Outside the room a crowd of boys watch.

SCENE 41

EXT. CAMPUS ENTRANCE - DAY

Knox is riding his bike around in circles near the entrance. Seeing no one nearby, he races through the open gates and down the road. He comes to the top of a hill and then goes downhill across the grass, shouting as he sends an immense flock of geese flying into the air.

SCENE 42

EXT. PARKING LOT - DAY

A number of vehicles drive up, filled with students dressed in bright red cosyumes, playing trumpets and various other instruments as they pass. Knox watches the growing crowd of students. They are all converging on a bus. A football player, wearing a horned helmet, dances on the roof of the bus. A band is playing while a group of cheerleaders are practising. Knox spots Chris amongst the cheerleaders. He watches her until Chet comes along and she grabs hold of his hand. Knox looks away in disgust.

COACH

Okay, everybody on the bus. Let's go,

boys. Come on, let's go. On the bus,
boys. Now!

Chris jumps into Chet's arms as everyone begins to board the buses. Knox turns his bike around and leaves.

SCENE 43

EXT. SOCCER FIELD - DAY

Keating walks across the field, followed by his students. He kicks a ball ahead of him while he carries a number of other balls in a net slung over his shoulder.

KEATING

Now, devotees may argue that one sport or game is inherently better than another. For me, sport is actually a chance for us to have other human beings push us to excel. I want you all to come over here and take a slip of paper and line up single file.

Keating reaches the stands. He tosses the balls aside and pulls sets his briefcase down. As the boys line up he begins ripping off slips of paper from a notepad and handing them out.

KEATING

Mr. Meeks, time to inherit the earth.
Mr. Pitts, rise above your name.

He hands the notepad to another student.

KEATING

I want you to hand these out to the boys, one apiece.

EXT. SOCCER FIELD - DAY

The students are all lined up in single file, each holding a slip of paper. Keating blows his whistle.

KEATING

You know what to do, Pitts.

PITTS

"Oh to struggle against great odds. To meet enemies undaunted."

KEATING

Sounds to me like you're daunted. Say it again like you're undaunted.

PITTS

"Oh to struggle against great odds. To

meet enemies undaunted."

KEATING
Now go on.

Pitts gives one of the soccer balls a good kick.

KEATING
Yes! Next.

One of the students sets up the next ball as the line advances.

BOY 1
"To be a sailor of the world, bound for
all ports."

KEATING
Next. Louder!

BOY 2
"Oh, I live to be the ruler of life, not
a slave."

Keating walks away and starts up a record player.

BOY 3
"To mount the scaffolds. To advance to
the muzzle of guns with perfect
nonchalance."

Classical music begins playing on the phonograph. Meeks goes to
read next but is confused by the music.

KEATING
Come on, Meeks! Listen to the music.

MEEKS
"To dance, clap hands, exalt, shout,
skip, roll on, float on."

KEATING
Yes!

HOPKINS
(without energy)
"Oh, to have life henceforth the poem of
new joys."

Hopkins crumples up his paper and then barely taps the soccer
ball with his foot.

Keating puts a look of disgust on his face.

KEATING

Oh! Boo! Come on, Charlie, let it fill
your soul!

Charlie raises his hands over his head.

CHARLIE
"To indeed be a god!"

SCENE 44

INT. DORM HALLWAY - DAY

Neil is racing down the hallway, all excited.

NEIL
Charlie, I got the part! I'm gonna play
Puck! I'm gonna play Puck!

He pounds on Charlie's door.

MEEKS
What did he say?

PITTS
Puck?

NEIL
That's the main part.

KNOX
Great, Neil.

NEIL
Charlie, I got it!

CHARLIE
Congratulations. Good for you, Neil.
Good for you.

Neil enters his room with Todd and sits down at his typewriter.

NEIL
Okay, okay, okay, okay.

TODD
Neil, how are you gonna do this?

NEIL
They need a letter of permission from my
father and Mr. Nolan.

TODD
You're not gonna write it.

NEIL

Oh yes, I am.

TODD

Oh, Neil. Neil, you're crazy.

Neil begins typing.

NEIL

Okay. "I am writing to you on behalf of
my son Neil Perry."

Neil begins laughing and stomping his feet up and down.

NEIL

This is great.

SCENE 45

EXT. CAMPUS - NIGHT

A lone bagpiper plays out on the dock.

SCENE 46

INT. TODD'S ROOM - NIGHT

Todd is pacing circles about his room as he reads his poem. His
pacing slows and then he tears the poem up.

SCENE 47

INT. KEATING'S CLASSROOM - DAY

Knox stands at the front of the room with his poem in hand.

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.

Bright light shines from her eyes.

But life is complete; contentment is
mine,

Just knowing that...

Several students begin to snicker.

KNOX

just knowing that she's alive.

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 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. Now, who's next?

Keating approaches Todd's desk.

KEATING

Mr. Anderson, I see you sitting there in agony. Come on, Todd, step up. Let's put you out of your misery.

TODD

I, I didn't do it. I didn't write a poem.

KEATING

Mr. Anderson thinks that everything inside of him is worthless and embarrassing. Isn't that right, Todd? Isn't that your worst fear? Well, I think you're wrong. I think you have something inside of you that is worth a great deal.

Keating walks up to the blackboard and begins to write.

KEATING

"I sound my barbaric yawp over the rooftops of the world." W. W. Uncle Walt again. Now, for those of you who don't know, a yawp is a loud cry or yell. Now, Todd, I would like you to give us a demonstration of a barbaric "yawp." Come on. You can't yawp sitting down. Let's go. Come on. Up.

Todd reluctantly stands and follows Keating to the front.

KEATING

You gotta get in "yawping" stance.

TODD

A yawp?

KEATING

No, not just a yawp. A barbaric yawp.

TODD

(quietly)

Yawp.

KEATING

Come on, louder.

TODD

(quietly)

Yawp.

KEATING

No, that's a mouse. Come on. Louder.

TODD

Yawp.

KEATING

Oh, good God, boy. Yell like a man!

TODD

(shouting)

Yawp!

KEATING

There it is. You see, you have a barbarian in you, after all.

Todd goes to return to his seat but Keating stops him.

KEATING

Now, you don't get away that easy.

Keating turns Todd around and points out a picture on the wall.

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, and all the time he's mumbling.

KEATING

What's he mumbling?

TODD

M-Mumbling, "Truth. 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.

Todd opens his eyes. The class is silent. Then they begin to clap and cheer.

KEATING

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

SCENE 48

EXT. SOCCER FIELD - DAY

Keating's students are playing a soccer game. After they score the winning goal they hoist Keating onto their shoulders and carry him away.

INT. CAVE - DAY

The boys are all sitting around the cave lighting their pipes.

CHARLIE

Attaboy, Pittsie, inhale deeply.

MEEKS

My dad collects a lot of pipes.

CHARLIE

Really? Mine's got thirty.

PITTS

Your parents collect pipes? Oh, that's really interesting.

CHARLIE

Come on, Knox. Join in.

MEEKS

Yeah, Knox, we're from the government.
We're here to help, man.

CHARLIE

What's wrong?

PITTS

It's Chris. Here's a picture of Chris
for you.

Pitts holds up a centerfold.

MEEKS

Smoke that. Put that in your pipe and
smoke it.

KNOX

That's not funny.

CHARLIE

Knock it off. Smoke your pipes.

MEEKS

Neil!

Neil enters the cave carrying a beat up light stand.

NEIL

Friend, scholar, Welton men.

MEEKS

What is that, Neil?

PITTS

Duh. It's a lamp, Meeks.

Neil removes the shade from the lamp, revealing the shape of a man as the base of the lamp.

NEIL

No. This is the god of the cave.

MEEKS

The god of the cave.

Charlie begins making loud noises with his saxophone.

PITTS

Charlie, what are you doing?

CHARLIE

What do you say we start this meeting?

BOY 1

Y-Yeah, just-- I need a light. I just gotta-

BOY 2

Got my earplugs?

Charlie stands up and clears his throat.

CHARLIE

Gentlemen, "Poetrusic" by Charles Dalton.

Charlie begins playing erratic notes on the sexophone.

MEEKS

Oh, no.

CHARLIE

Laughing, crying, tumbling, mumbling.
Gotta do more. Gotta be more.

Charlie plays more erratic sounds.

CHARLIE

Chaos screaming, chaos dreaming. Gotta do more! Gotta be more!

Charlie starts to play a real tune on the saxophone.

MEEKS

Wow!

PITTS

That was nice. That was great. Where did you learn to play like that?

CHARLIE

My parents made me take the clarinet for years.

CAMERON

I love the clarinet.

CHARLIE

I hated it. The saxophone. The saxophone is more sonorous.

CAMERON

Ooh.

MEEKS

Vocabulary.

Knox jumps up.

KNOX

I can't take it anymore. If I don't have Chris, I'm gonna kill myself.

CHARLIE

Knoxious, you've gotta calm down.

KNOX

No, Charlie. That's just my problem. I've been calm all my life. I'll do something about that.

NEIL

Where are you going?

CHARLIE

What are you gonna do?

KNOX

I'm gonna call her.

Knox begins to chuckle as he leaves the cave. The others quickly grab their coats to follow him. Charlie goes back to playing noise on his saxophone again.

SCENE 50

INT. HALLWAY - DAY

Knox is making a call from the payphone.

CHRIS (O.S.)

Hello?

Knox immediately hangs up and looks at the other boys who are all gathered around him.

KNOX

She's gonna hate me. The Danburrys will hate me. My parents will kill me. All right, goddamn it. You're right. "Carpe diem." Even if it kills me.

Knox puts in another coin and calls again.

CHRIS (O.S.)

Hello?

KNOX

Hello, Chris?

CHRIS (O.S.)

Yes.

KNOX

Hi. This is Knox Overstreet.

CHRIS (O.S.)

Oh, yes. Knox. Glad you called.

KNOX

She's glad I called.

CHRIS (O.S.)

Listen, Chet's parents are going out of town this weekend, so he's having a party. Would you like to come?

KNOX

Would I like to come to a party?

CHARLIE

Yes. Say, yes.

CHRIS (O.S.)

Friday? Um-

KNOX

Well, sure.

CHRIS (O.S.)

About seven?

KNOX

Okay, great. I-I'll be there, Chris.

CHRIS (O.S.)

Okay.

KNOX
Friday night at the Danburrys'. O-Okay.
Thank you.

CHRIS (O.S.)
Okay. Bye.

KNOX
Thank you. I'll see you. Bye.

KNOX
Yawp! Can you believe it? She was gonna
call me. She invited me to a party with
her.

CHARLIE
At Chet Danburry's house.

KNOX
Yeah.

CHARLIE
Well?

KNOX
So?

CHARLIE
So, you don't really think she means
you're going with her?

KNOX
Well, of course not, Charlie. But that's
not the point. That's not the point at
all.

CHARLIE
What is the point?

KNOX
The point, Charlie, is, uh--

CHARLIE
Yeah?

KNOX
that she was thinking about me. I've
only met her once, and already she's
thinking about me. Damn it. It's gonna
happen, guys. I feel it. She is going to
be mine. Carpe. Carpe!

Knox flips his scarf dramatically around his neck as he walks away

and climbs the stairs.

SCENE 51

EXT. COURTYARD - DAY

The students are standing in a line while Cameron, Pitts, and Knox are walking in a circle. Keating watches as they go around.

KEATING

No grades at stake, gentlemen. Just take a stroll.

After a few moments, the three boys begin to march to the same beat.

KEATING

There it is.

The other boys start clapping to the rhythm of their steps.

KEATING

I don't know, but I've been told--

BOYS

I don't know, but I've been told--

KEATING

Doing poetry is old--

BOYS

Doing poetry is old--

Mr. Nolan looks out at them from his office as Keating joins the boys and begins marching with them.

KEATING

Left, left, left-right-left. Left, left, left-right-left. Left, halt!

The boys come to a halt.

KEATING

Thank you, gentlemen. If you noticed, everyone started off with their own stride, their own pace.

Keating begins walking very slowly.

KEATING

Mr. Pitts, taking his time. He knew he'll get there one day. Mr. Cameron, you could see him thinking, "Is this right? It might be right. It might be right. I know that. Maybe not. I don't know."

Keating begins walking with his groin pushed forward.

KEATING

Mr. Overstreet, driven by deeper force.
 Yes. We know that. All right. Now, I
 didn't bring them up here to ridicule
 them. I brought them up here to illustrate
 the point of conformity: the difficulty in
 maintaining your own beliefs in the face
 of others. Now, those of you -- I see
 the look in your eyes like, "I would've
 walked differently." Well, ask
 yourselves why you were clapping. Now,
 we all have a great need for acceptance.
 But you must trust that your beliefs are
 unique, your own, even though others may
 think them odd or unpopular, even though
 the herd may go, "That's baaaaad." Robert
 Frost said, "Two roads diverged in a
 wood and I, I took the one less traveled
 by, and that has made all the
 difference." Now, I want you to find
 your own walk right now. Your own way of
 striding, pacing. Any direction.
 Anything you want. Whether it's proud,
 whether it's silly, anything. Gentlemen,
 the courtyard is yours.

The students begin walking about, some walking casually, others
 making up silly walks. Keating notices that Charlie is still
 leaning up against one of the pillars.

KEATING

You don't have to perform. Just make it
 for yourself. Mr. Dalton? You be joining
 us?

CHARLIE

Exercising the right not to walk.

KEATING

Thank you, Mr. Dalton. You just
 illustrated the point. Swim against the
 stream.

Nolan moves away from the window where he had been watching them.

SCENE 52

EXT. CAMPUS - NIGHT

Neil is walking by with the notes for the play when he notices Todd
 sitting off by himself on one of the walkways.

NEIL

Todd? Hey.

TODD
Hey.

NEIL
What's going on?

TODD
Nothing. Today's my birthday.

NEIL
Is today your birthday? Happy birthday.

TODD
Thanks.

NEIL
What's you get?

TODD
My parents gave me this.

Neil looks down at a deskset sitting next to Todd, still in its wrappings.

NEIL
Isn't this the same desk set-

TODD
Yeah, yeah. They gave me the same thing as last year.

NEIL
Oh.

TODD
Oh.

NEIL
(laughing)
Maybe they thought you needed another one.

TODD
Maybe they weren't thinking about anything at all. Uh, the funny thing is about this is I, I didn't even like it the first time.

NEIL
Todd, I think you're underestimating the value of this desk set.

Neil picks up the desk set and begins examining it more closely.

NEIL

I mean, who would want a football or
a baseball, or-

TODD

Or a car.

NEIL

Or a car if they could have a desk set
as wonderful as this one? I mean, if, if
I were ever going to buy a, a desk set
twice, I would probably buy this one
both times. In fact, its, its shape is,
it's rather aerodynamic, isn't it? I can
feel it. This desk set wants to fly.

Neil tosses the desk set lightly in the air. Todd stands up
and Neil hands him the desk set.

NEIL

Todd? The world's first unmanned flying
desk set.

Todd flings the desk set over the side of the walkway and it
falls to pieces down below.

TODD

Oh, my!

NEIL

Well, I wouldn't worry. You'll get
another one next year.

SCENE 53

INT. CAVE - NIGHT

All the boys but Knox and Charlie are gathered in the cave.

BOYS

"To live deep and suck out all the
marrow of life. To put to rout all that
was not life"

The boys stop as they hear the sound of female laughter outside.

CAMERON

Oh, my God!

GLORIA

Is this it?

CHARLIE

Yeah, this is it. Go ahead, go on in.
It's my cave. Watch your step.

TINA
We're not gonna slip, are we?

GLORIA
Uh-oh.

Gloria hops into the cave wearing a bright red shirt. The lights from the boys' flashlights play conspicuously over Gloria's chest. Tina enters right behind her.

GLORIA
Hi.

Meeks stands up and slams his head into the low ceiling.

MEEKS
Hello.

GLORIA
Hello.

CHARLIE
Hi, you guys. Meet, uh, Gloria and--

TINA
Tina.

CHARLIE
Tina. This is the pledge class of the
Dead Poets Society.

BOYS
Hello. How do you do?

NEIL
Hello.

GLORIA
Hi. Hi.

CHARLIE
Guys, move. Move. Come on, folks. It's
Friday night. Let's get on with the
meeting.

The boys move aside to let the girls in.

BOYS
Sorry. Excuse- Excuse me.

CHARLIE

Guys, I have an announcement to make. In keeping with the spirit of passionate experimentation of the Dead Poets, I'm giving up the name Charlie Dalton. From now on, call me Nuwanda.

PITTS
(laughing)
Nuwanda?

NEIL
Nuwanda?

Tina takes out a tube of red lipstick. Charlie takes it from her and puts red marks on each of his cheeks.

SCENE 54
INT. CHET'S HOUSE - NIGHT

Knox enters the house and looks anxiously about.

KNOX
Hello? Hello, Chris?

Knox stops and combs his hair in the hallway mirror. Chris comes running out from one of the rooms.

CHRIS
Knox!

KNOX
Hi.

CHRIS
You made it. Great! Bring anybody?

KNOX
No.

Chris grabs Knox by his jackets and pulls him forward as she walks toward the stairs.

CHRIS
No. Ginny Danburry's here. Wait. I have to go find Chet. Why don't you go downstairs where everybody is?

Chris runs up the stairs as Knox stares after her.

CHRIS
Make yourself at home.

KNOX
But I--

INT. CHET'S BASEMENT - NIGHT

Knox stares at a couple kissing passionately. Across the room he sees Chet and Chris dancing. He walks away.

INT. CHET'S KITCHEN - NIGHT

Knox enters the kitchen, walking between several football players to fill up a mug of beer from a keg.

STEVE

Hey, you Mutt Sanders' brother? Bubba, this guy look like Mutt Sanders to you or what?

Bubba spits ice cubes into the sink.

BUBBA

You're his brother?

KNOX

No relation. Never heard of him. Sorry, guys.

BUBBA

(obviously drunk)

Where's your manners Steve? Mutt Sanders' brother, we don't even offer him a drink. Here. Go have some whiskey, pal.

Bubba hands Knox a glass and fills it up.

STEVE

Yeah.

KNOX

Whoa, I, uh, I don't really drink--

BUBBA

To Mutt.

STEVE

To Mutt.

The two guys raise their glasses in a toast and Knox reluctantly joins them.

KNOX

To Mutt.

They each take a big drink. Knox rolls his eyes and gasps, loosening his tie to try and breathe.

BUBBA

Now, how the hell is old Mutt, anyway?

STEVE

Yeah. What's ol' Mutter been up to, huh?

KNOX

I don't really know Mutt.

BUBBA

To Mighty Mutt.

GUY 1

To Mighty Mutt.

KNOX

To Mighty Mutt.

They raise their glasses again for a toast and down the rest of their glasses.

BUBBA

Well, listen, I gotta go find Patsy. Say hello to Mutt for me, okay?

KNOX

Will do.

Bubba puts on a horned football helmet and walks away.

STEVE

Yeah. Hell of a guy, your brother Mutt.

SCENE 55

INT. CAVE - NIGHT

CHARLIE

We gonna have a meeting or what?

GLORIA

Yeah. If you guys don't have a meeting, how do we know if we wanna join?

NEIL

Join?

Charlie leans over to Tina.

CHARLIE

"Shall I compare thee to a summer's day?
Thou art more lovely and more
temperate."

TINA

That's so sweet.

CHARLIE

I made that up just for you.

TINA

You did?

The boys laugh and Cameron shakes his head. Charlie moves over to sit next to Gloria.

CHARLIE

I'll write one for you too, Gloria.
She walks in beauty like the night.
She walks in beauty like the night.
Of cloudless climes and starry skies.
All that's best, dark and bright,
Meet in her aspect and her eyes.

GLORIA

That's beautiful.

CHARLIE

There's plenty more where that came from.

SCENE 56

INT. CHET'S BASEMENT - NIGHT

The room is whirling as Knox belches and staggers across the room. He passes Chet and several of his friends. He steps over several couples kissing on the floor and slump down on the couch, only to be crowded in by another couple who seem oblivious to him. He is about to get up again when he notices Chris sleeping next to him on the couch.

KNOX

God help me.

Knox looks about and then looks back down at Chris.

KNOX

Carpe diem.

Knox takes a last swig of his drink and then begins to softly run his fingers over Chris' hair. He then leans over and kisses her forehead. Across the room, Bubba looks over and sees what's going on.

BUBBA

Chet! Chet! Look!

CHET

What?

BUBBA

It's Mutt Sanders' brother.

CHET
Huh?

Chris rises up from the couch and looks at Knox in surprise.

CHRIS
Knox, what--

BUBBA
And he's feeling up your girl!

CHRIS
What are you doing?

Chet gets up from his chair.

CHET
What the hell are you doing?

CHRIS
Chet! Chet, don't.

KNOX
Now, Chet, I know this looks bad, but
you've gotta-

Chet throws himself at Knox, hurling them both to the floor. He then straddles Knox and begins to punch at him as Knox simply tries to protect himself.

CHRIS
Chet, no! You'll hurt him! No! No! Stop
it! Leave him alone!

CHET
Goddamn!

CHRIS
Chet, stop it!

Chris manages to haul Chet away from Knox.

CHET
Bastard!

Knox takes his hands away from his face and feels at his bloody nose. Chris tries to help him up.

CHRIS
Knox, are you all right?

CHET

Chris, get the hell away from him!

CHRIS

Chet, you hurt him!

CHET

Good!

KNOX

I'm sorry. I'm so sorry.

CHRIS

It's okay. It-It's okay.

Chet hauls Chris away from Knox and then points at him.

CHET

Next time I see you, you die.

SCENE 57

INT. CAVE - NIGHT

Tina passes a bottle of alcohol to Neil.

TINA

Go ahead, pass it around.

Cameron motions for Neil not to take it but Neil takes a swig anyway.
There is a moment of awkward silence.

MEEKS

Me and Pitts are working on a hi-fi
system. It shouldn't be that hard to,
uh, to put together.

PITTS

Yeah. Uh, I might be going to Yale. Uh,
uh, but, I, I might not.

GLORIA

Don't you guys miss having girls around
here?

MEEKS AND PITTS

(smiling)

Yeah.

CHARLIE

That's part of what this club is about.
In fact, I'd like to announce I
published an article in the school
paper, in the name of the Dead Poets.

CAMERON

What?

CHARLIE

Demanding girls be admitted to Welton.

PITTS

You didn't.

CHARLIE

(whispering to Meeks)

So we can all stop beating off.

NEIL

How did you do that?

CHARLIE

I'm one of the proofers. I slipped the article in.

MEEKS

Look, uh, it's, it's over now.

CHARLIE

Why? Nobody knows who we are.

CAMERON

Well, don't you think they're gonna figure out who wrote it? They're gonna come to you and ask to know what the Dead Poets Society is. Charlie, you had no right to do something like that.

CHARLIE

It's Nuwanda, Cameron.

GLORIA

That's right. It's Nuwanda.

CHARLIE

Are we just playing around out here, or do we mean what we say? For all we do is come together and reach a bunch of poems to each other. What the hell are we doing?

NEIL

All right, but you still shouldn't have done it, Charlie. This could mean trouble. You don't speak for the club.

CHARLIE

Hey, would you not worry about your precious little neck? If they catch me, I'll tell them I made it up.

SCENE 58

INT. ASSEMBLY HALL - DAY

The professors hurry down the steps, lead by an obviously agitated Mr. Nolan. Several are carrying newspapers in their hands. The students all rise as they enter. After all the professors have taken their places, Mr. Nolan addresses the students.

MR. NOLAN

Sit.

The students all sit.

MR. NOLAN

In this week of Welton's Honor there appeared a profane and unauthorized article. Rather than spend my valuable time ferreting out the guilty persons -- and let me assure you I will find them - - I'm asking any and all students who knows anything about this article to make themselves known here and now. Whoever the guilty persons are, this is your only chance to avoid expulsion from this school.

The sound of a phone ringing can be heard. The professors look about for its source. Charlie picks up a telephone receiver.

CHARLIE

Welton Academy. Hello. Yes, he is. Just a moment.

Charlie stands up, holding a phone and bell in his hands.

CHARLIE

Mr. Nolan, it's for you. It's God. He says we should have girls at Welton.

Most of the students laugh while the boys from the cave all shake their heads in disbelief.

SCENE 59

INT. NOLAN'S OFFICE - DAY

Charlie stands with his back to the door as Mr. Nolan shuts it. Mr. Nolan then walks around to face Charlie.

MR. NOLAN

Wipe that smirk off your face. If you think, Mr. Dalton, that you're the first

to try to get thrown out of this school,
think again. Others have had similar
notions and have failed just as surely
as you will fail. Assume the position.

Charlie sighs and bends over, resting his hands on the desk. Mr.
Nolan hefts a flat wooden paddle in his hands.

MR. NOLAN
Count aloud, Mr. Dalton.

Mr. Nolan begins to strike Charlie with the paddle.

CHARLIE
One. Two. Three. Four. Five.

MR. NOLAN
What is this Dead Poets Society? I want
names.

SCENE 60
INT. HALLWAY - DAY

A crowd of students is gathered about as Charlie stiffly walks back to his room.

NEIL
You kicked out?

CHARLIE
No.

NEIL
So what happened?

CHARLIE
I'm to turn everybody in, apologize to
the school and all will be forgiven.

NEIL
So, what are you gonna do? Charlie!

CHARLIE
Damn it, Neil. The name is Nuwanda.

Charlie smiles and then shuts his door.

SCENE 61
INT. KEATING'S CLASSROOM - DAY

Keating and McAllister are enjoying tea in the small room off the
classroom. Mr. Nolan knocks on the door and enters.

MR. NOLAN
Excuse me. May we have a word, Mr.

Keating?

KEATING
Certainly.

Keating fixes his tie and follows Mr. Nolan into the classroom.

SCENE 62

MR. NOLAN
This was my first classroom, John. Did you know that? My first desk.

KEATING
Didn't know you taught, Mr. Nolan.

MR. NOLAN
English. Oh, long before your time. It was hard giving it up, I can tell you. I'm hearing rumors, John, about some unorthodox teaching methods in your classroom. I'm not saying they've anything to do with the Dalton boy's outburst. But I don't think I have to warn you boys his age are very impressionable.

KEATING
Well, your reprimand made quite an impression, I'm sure.

MR. NOLAN
What was going on in the courtyard the other day?

KEATING
Courtyard?

MR. NOLAN
Yeah. Boys marching, clapping in unison.

KEATING
Oh, that. That was an exercise to prove a point. Dangers of conformity.

MR. NOLAN
Well, John, the curriculum here is set. It's proven it works. If you question, what's to prevent them from doing the same?

KEATING
I always thought the idea of educating was to learn to think for yourself.

MR. NOLAN

At these boys' ages? Not on your life!
Tradition, John. Discipline. Prepare
them for college, and the rest will take
care of itself.

SCENE 63

INT. STUDY ROOM - DAY

Charlie sits with his bongos as the other boys are all crowded
around him. He hits the bongoes as he mimes Nolan's footsteps.

CHARLIE

Creak. He started walking around towards
my left. Creak. Creak. "Assume the
position, Mr. Dalton."

The door opens and Keating walks in. Many of the boys get up from
their seats.

KEATING

It's all right, gentlemen.

CHARLIE

Mr. Keating.

KEATING

Mr. Dalton. That was a pretty lame stunt
you pulled today.

CHARLIE

You're siding with Mr. Nolan? What about
Carpe diem and sucking all the marrow
out of life and all that?

KEATING

Sucking the marrow out of life doesn't
mean choking on the bone. Sure there's a
time for daring and there's a time for
caution, and a wise man understands
which is called for.

CHARLIE

But I thought you'd like that.

KEATING

No. You being expelled from school is
not daring to me. It's stupid, 'cause
you'll miss some golden opportunities.

CHARLIE

Yeah. Like what?

KEATING

Like, if nothing else, the opportunity to attend my classes. Got it, Ace?

CHARLIE
Aye, aye, Captain.

KEATING
Keep your head about you. That goes for the lot of you.

BOYS
Yes, Captain.

KEATING
Phone call from God. If it had been collect, it wouldn't been daring.

Keating leaves and the boys gather around Charlie once again.

CHARLIE
All right. Go on.

SCENE 64
EXT. CAMPUS - DAY

Neil bikes away as the clock bell tolls.

SCENE 65
INT. THEATER - DAY

Neil walks into the back of the theater and watches various actors rehearsing on stage. A smile fills his face.

DIRECTOR
We're trying to rehearse, okay? Start.

LYSANDER
A good persuasion, therefore hear me, Hermia.

DIRECTOR
Wait, please. Excitement. I don't hear any excitement about this play. And take her hand. Bring her down the stage and stop. And "There, gentle Hermia." Okay? Try again.

SCENE 66
INT. HALLWAY - DAY

The bell rings and students rush down the hall.

BOY
What's for dinner?

PITTS
Spaghetti and meatballs!

Neil comes up the stairs as everyone else swarms down to the cafeteria.

NEIL
Save some for me. "But, room, Fairy!
Here comes Oberon."

Neil opens the door to his room and sees his father sitting at his desk.

NEIL
Father.

MR. PERRY
Neil.

NEIL
Wait a minute. Before you say anything,
please let me ex-

Mr. Perry rises from the desk.

MR. PERRY
Don't you dare talk back to me! It's bad
enough that you've wasted your time with
this, this absurd acting business. But
you deliberately deceived me! How, how,
how did you expect to get away with
this? Answer me. Who put you up to it?
Was it this new man? This, uh, Mr.
Keating?

NEIL
No. Nobody-- I thought I'd surprise you.
I've gotten all A's in every class.

MR. PERRY
Did you think I wasn't going to find
out? "Oh, my niece is in a play with
your son," says Mrs. Marks. "No, no,
no," I say, "you must be mistaken. My
son's not in a play." You made me a liar
of me, Neil! Now, tomorrow you go to
them and you tell them that you're
quitting.

NEIL
No, I can't. I have the main part. The
performance is tomorrow night.

MR. PERRY
I don't care if the world comes to an

end tomorrow night. You are through with that play. Is that clear? Is that clear?

NEIL
Yes, sir.

Mr. Perry goes to leave and then turns around.

MR. PERRY
I made a great many sacrifices to get you here, Neil, and you will not let me down.

NEIL
No, sir.

SCENE 67
INT. KEATING'S OFFICE - NIGHT

Keating is seated at his desk. He is writing a letter and occasionally looks up at the framed photo on his desk of a woman playing the cello. There is a knock at the door.

KEATING
It's open.

Neil enters and closes the door behind him. He appears to be nervous.

KEATING
Neil, what's up?

NEIL
Can I speak to you a minute?

KEATING
Certainly. Sit down.

Neil goes to take a seat but notices the chair is piled up with books. Neil picks them up and Keating gets up from his seat to help him.

NEIL
I'm sorry. Here.

KEATING
Excuse me. Get you some tea?

NEIL
Tea. Sure.

Keating goes to a table in the corner and begins pouring several cups.

KEATING
Like some milk or sugar in that?

NEIL
No, thanks.

NEIL
Gosh, they don't give you much room
around here.

KEATING
No, it's part of the monastic oath. They
don't want worldly things distracting me
from my teaching.

Keating gives Neil a cup of tea and they return to their seats. Neil
looks at the photo on the desk.

NEIL
She's pretty.

KEATING
She's also in London. Makes it a little
difficult.

NEIL
How can you stand it?

KEATING
Stand what?

NEIL
You can go anywhere. You can do
anything. How can you stand being here?

KEATING
'Cause I love teaching. I don't wanna be
anywhere else.

KEATING
What's up?

NEIL
I just talked to my father. He's making
me quit the play at Henley Hall.
Acting's everything to me. I-- But he
doesn't know. He-- I can see his point.
We're not a rich family like Charlie's,
and we-- But he's planning the rest of
my life for me, and I-- H-He's never
asked me what I want.

KEATING
Have you ever told your father what you
just told me? About your passion for
acting. You ever show him that?

NEIL
I can't.

KEATING
Why not?

NEIL
I can't talk to him this way.

KEATING
Then you're acting for him, too. You're playing the part of the dutiful son. I know this sounds impossible, but you have to talk to him. You have to show him who you are, what your heart is.

NEIL
I know what he'll say. He'll tell me that acting's a whim, and I should forget it. That how they're counting on me. He'll just tell me to put it out of my mind, "for my own good."

KEATING
You are not an indentured servant. If it's not a whim for you, you prove it to him by your conviction and your passion. You show him that And if he still doesn't believe you, well, by then you'll be out of school and you can do anything you want.

A tear falls down Neil's cheek and he wipes it away.

NEIL
No. What about the play? The show's tomorrow night.

KEATING
Well, you have to talk to him before tomorrow night.

NEIL
Isn't there an easier way?

KEATING
No.

NEIL
I'm trapped.

KEATING
No, you're not.

SCENE 68

EXT. CAMPUS - DAY

Knox exits one of the doors. The ground is covered with a thick layer of snow. He looks around to see if anyone is about and then hurries over to the bike rack. grabbing one of the bikes, he hurries off.

SCENE 69

INT. SCHOOL HALLWAY - DAY

A crowd of students come in from the cold. Knox pushes his way through them, carrying a handful of wildflowers. He begins searching for Chris.

KNOX

Chris!

He approaches a girl with hair similar to Chris' and turns her around, only to realize that it's not her.

KNOX

Chris Noel. Do you know where she is?

GIRL

Um, I think she's in room 111.

The girl points down the hallway and Knox sets off in that direction.

KNOX

Thanks.

Chris is at her locker talking to a friend. She just closes her locker as she notices Knox coming towards her. She turns away.

KNOX

Excuse me. Chris.

CHRIS

Knox, what are you doing here?

KNOX

I came to apologize for the other night.
I brought you these and a poem I wrote for you.

Chris pulls him aside, out of the main hallway.

CHRIS

Knox, don't you know that, if Chet finds you here he'll kill you?

KNOX

I can't care. I love you, Chris.

CHRIS

Knox, you're crazy.

KNOX

Look, I acted like a jerk and I know it.
Please, accept these. Please.

CHRIS

No. No-- I, I can't. Forget it.

Chris walks away. The school bell rings and she enters her classroom, closing the door behind her. Undaunted, Knox follows, opening the door and standing before her desk.

SCENE 70

CHRIS

Knox, I don't believe this.

KNOX

All I'm asking you to do is listen.

As Knox begins to read his poem, the classroom grows quiet as everyone stops to listen.

KNOX

The heavens made a girl named Chris
With hair and skin of gold.
To touch her would be paradise.

Chris holds her head in her hands in embarrassment.

SCENE 71

INT. CAMPUS KITCHEN - DAY

Knox sneaks in through a side door. He snatches a slice of toast from the counter and motions to one of the staff to keep secret. He then begins to eat the toast as he hurries away.

SCENE 72

INT. STAIRWAY - DAY

The school bell rings and Knox pushes his way up the stairs past the slower students. At the top he joins the other boys where they are grabbing their books.

CHARLIE

Get out of here. Cameron, you fool.

Charlie notices Knox and grabs his jacket.

CHARLIE

Hey, how'd it go? Did you read it to her?

KNOX
Yeah.

The boys begin to get all excited but Charlie shushes them.

PITTS
What'd she say?

KNOX
Nothing.

CHARLIE
Nothing. What do you mean, nothing?

KNOX
Nothing. But I did it.

Knox walks away down the hall and the others chase after him.

CHARLIE
What did she say? I know she had to say something.

PITTS
Come here, Knox.

KNOX
Seize the day!

SCENE 73
INT. KEATING'S CLASSROOM - DAY

Keating walks from the front of the classroom to Neil's desk. Neil is the only student remaining in the class.

KEATING
Did you talk to your father?

NEIL
Uh, he didn't like it one bit, but at least he's letting me stay in the play. He won't be able to make, make it. He's in Chicago. But, uh, I think he's gonna let me stay with acting.

KEATING
Really? You told him what you told me?

NEIL
Yeah. He wasn't happy. But he'll be gone at least four days. I don't think he'll make the show, but I think he'll let me stay with it. "Keep up the school work." Thanks.

Neil picks up his books and leaves.

SCENE 74

INT. BATHROOM - NIGHT

The boys are grooming themselves in front of the mirrors.

PITTS

Beautiful baby.

MEEKS

Beautiful baby. Henley Hall, here I come.

CAMERON

Excuse me, just a moment. Yes. You're so cute.

Cameron runs a comb through his hair and Todd tries to mess it up.

CAMERON

Come on, Todd. I'm trying to fix this.

TODD

Come on, Nuwanda. You're gonna miss Neil's entrance.

PITTS

He said something about getting red before we left.

CAMERON

Getting red? What does that mean?

PITTS

I, uh-- Well, you know Charlie.

One of the stalls opens and Charlie's hand emerges, holding a small brush and a bottle of red paint.

CAMERON

So, Charlie, what's this "getting red" bit?

Charlie opens his unbuttoned shirt to show a large red lightning bolt painted down his chest.

TODD

W-What is that?

CHARLIE

It's an Indian warrior symbol for

virility. Makes me feel potent, like it can drive girls crazy.

Charlie buttons up his shirt as everyone prepares to leave.

TODD

Oh, come on, Charlie. The girls are waiting.

SCENE 75

INT. HALLWAY - NIGHT

The boys are walking down the hall to leave. Cameron stops and stares. The other boys notice and stop as well. Charlie softly whistles at Chris standing by the door. Knox stares at her in surprise

KNOX

Chris.

Knox leaves the other boys to join her.

KNOX

What are you doing here?

KEATING (O.S.)

Gentlemen, let's go.

KNOX

Go ahead, guys. I'll catch up.

CHARLIE

Yeah, come on, guys.

Charlie hustles the boys away. Meeks remains staring at her. Charlie returns to drag him away.

KNOX

Chris, you can't be in here. I-If they catch you, we're both gonna be in big trouble.

CHRIS

Oh, but it's fine--

Knox shushes her and leads her out the door.

SCENE 76

EXT. CAMPUS - NIGHT

Snow is lightly falling as Chris and Knox walk outside.

CHRIS

It's fine for you to come barging into my school and make a complete fool out

of me?

KNOX

I didn't mean to make a fool out of you.

CHRIS

Well, you did. Chet found out. And it took everything I could do to keep him from coming here and killing you. Knox, you have got to stop this stuff.

KNOX

I can't, Chris. I love you.

CHRIS

Knox, you say that over and over. You don't, you don't even know me.

Keating calls out from a nearby car.

KEATING

Will you be joining us, Mr. Overstreet?

KNOX

Go ahead, Captain. I'll walk.

CHRIS

Knox, Knox, it just so happens that I could care less about you?

KNOX

Then you wouldn't be here warning me about Chet.

CHRIS

I have to go. I'm gonna be late for the play.

KNOX

Are you going with him?

CHRIS

(laughs)

Chet? To a play? Are you kidding?

KNOX

Then come with me.

CHRIS

Knox, you are so infuriating.

KNOX

Come on, Chris. Just give me one chance. If you don't like me after tonight, I'll

stay away forever.

CHRIS
Uh-huh.

KNOX
I promise. Dead Poets Honor. You come with me tonight. And then, if you don't want to see me again, I swear I'll bow out.

CHRIS
You know what would happen if Chet found out?

KNOX
He won't know anything. We'll sit in the back and sneak away as soon as it's over.

CHRIS
And I suppose you would promise that this would be the end of it.

KNOX
Dead Poets Honor.

CHRIS
What is that?

KNOX
My word.

Chris walks away from him and then turns to face him.

CHRIS
You are so infuriating.

Chris gestures for Knox to follow her. Charlie does a little twirl as he joins her and puts his arm around her. They walk away.

SCENE 77
INT. THEATER - NIGHT

The audience is packed. The stage is set up to resemble a forest and lights dance about it. From behind a bush, Neil emerges, wearing a crown of twigs and berries and twigs on his hands. In the audience, Charlie emerges from his seat, all excited.

CHARLIE
Hey, there he is! Hey, hey.

Cameron shoves him back into his seat.

KEATING
Shh, boys.

On stage, Neil hides behind a tree as a girl emerges, similarly clad, but with flowers in her hair. Neil sneaks over to the girl.

FAIRY

Either I mistake your shape and making
quite,
Or else you are that shrewd and knavish
sprite
Call'd Robin Goodfellow:

PUCK

Thou speak'st aright;

In the audience, Chris and Knox enter and are shown to seats.

PUCK

I am that merry wanderer of the night.
I jest to Oberon and make him smile
When I a fat and bean-fed horse beguile,

Puck makes horse sounds and the audience laughs.

PUCK

Neighing in likeness of a filly foal:
And sometime lurk I in a gossip's bowl,
In very likeness of a roasted crab,
And when she drinks, against her lips I
bob
And on her wither'd dewlap pour the ale.
The wisest aunt, telling the saddest
tale,

In the audience, Charlie leans over towards Keating.

CHARLIE
(whispering)
He's good. He's really good.

Keating gives a thumbs up.

PUCK

Sometime for three-foot stool mistaketh
me;
Then slip I from her bum, down topples
she,
And "tailor" cries, and falls into a
cough;
And then the whole quire hold their hips

and laugh,
 And waxen in their mirth and neeze and
 swear
 A merrier hour was never wasted there.
 But, room, Fairy! here comes Oberon.

FAIRY

And here my mistress. Would that he were
 gone!

The two actors hide behind the trees, lifting their twig covered
 hands to hide themselves.

INT. THEATER - NIGHT

Two other actors are onstage.

LYSANDER

Then by your side no bed-room me deny;
 For lying so, Hermia, I do not lie

HERMIA

Lysander riddles very prettily:
 Now much beshrew my manners and my
 pride,
 If Hermia meant to say Lysander lied.
 But, gentle friend, for love and
 courtesy
 Lie further off; in human modesty,
 Such separation as may well be said
 Becomes a virtuous bachelor and a maid,
 and, good night, sweet friend:
 Thy love ne'er alter till thy sweet life
 end!

Neil is watching the actors from the wing. He glances out at the audience
 and sees his father enter the back of the theater. Neil backs away into
 the shadows.

LYSANDER

Amen, amen, to that fair prayer, say I;

The director breaks Neil out of his thoughts.

DIRECTOR

Neil. That's your cue, Neil. Come on,
 Neil. Here's your crown. Let's go.

Neil reluctantly replaces his crown and follows her.

INT. THEATER - NIGHT

On stage, Neil collects dew in a leaf and holds it over his head while fairies dance about. In the audience, Knox takes Chris' hand in his.

INT. THEATER - NIGHT

The stage is dark. A spotlight comes on to reveal Neil with his back to the audience. He slowly turns around to face the audience and his father.

PUCK

If we shadows have offended,

Neil directs his eyes at his father, who stills stands at the back of the theater.

PUCK

Think but this, and all is mended,
That you have but slumber'd here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend:
If you pardon, we will mend:
And, as I am an honest Puck,
If we have unearned luck
Now to 'scape the serpent's tongue,
We will make amends ere long;
Else the Puck a liar call;
So, good night unto you all.
Give me your hands, if we be friends,
And Robin shall restore amends.

Neil backs away and the curtains close as the audience begins to applaud enthusiastically. Behind the curtain numerous people congratulate Neil as they line up for the curtain call. The curtains open. Charlie and the other boys rise to their feet, followed quickly by the rest of the audience. The actors bow to continued applause. The actors push Neil forward and he takes a second bow.

BOYS

Yawp!

KNOX

Yeah, Neil!

The curtain closes again and Neil turns around, letting out an excited sigh. Various actors continue to congratulate him. Neil lets out a yell as he walks offstage. In the audience, while others are leaving, Mr. Perry approaches a woman.

MR. PERRY

Excuse me, I'm Neil's father. I need to

see him.

Backstage, the woman approaches Neil.

WOMAN

Neil, Your father. He's-

Neil nods in agreement.

ACTOR

What did you think?

WOMAN

Really I thought you were all just wonderful!

Neil emerges from the curtains, carrying his costume. The theater is nearly empty now, except for Mr. Perry standing at the back. Neil smiles at him but the smile quickly disappears.

EXT. THEATER - NIGHT

Mr. Perry pushes his way through the crowd of people, with Neil close behind.

MR. PERRY

Excuse me. Excuse me. Excuse me.

The boys notice Neil and try to stop him to talk.

CHARLIE

Neil, Neil, you were great.

NEIL

I can't, guys.

TODD

Neil! Neil!

Outside of the crowd, Keating manages to catch up to Neil. He takes hold of Neil's coat.

KEATING

Neil. Neil. You have the gift. What a performance You left even me speechless. You have to stay with-

Mr. Perry returns from his car and shoves Neil aside.

MR. PERRY

Get in the car. Keating, you stay away from my son.

CHARLIE

Neil! Neil! Mr. Perry, come on.

KEATING

Don't make it any worse than it is.

Neil and Mr. Perry get into their car and drive away. Keating stares after them.

CHARLIE

Is it okay if we walk back? Captain?

Charlie motions Todd to follow.

CHARLIE

Knox.

The boys leave and Keating continues to stare after the car, wiping the falling snow from his face.

SCENE 78

INT. MR. PERRY'S STUDY - NIGHT

A photo of Neil standing stiffly with his parents sits on a table between a glass of alcohol and a half filled ashtray. Mrs. Perry watches through the window as her husband and son arrive and then takes a nervous puff on her cigarette before sitting down. Mr. Perry walks in with Neil close behind him. Neil sits down beside the desk while Mr. Perry remains standing.

MR. PERRY

We're trying very hard to understand why it is that you insist on defying us. Whatever the reason, we're not gonna let you ruin your life. Tomorrow I'm withdrawing you from Welton and enrolling you in Braden Military School. You're going to Harvard and you're gonna be a doctor.

NEIL

But that's ten more years. Father, that's a lifetime!

MR. PERRY

Oh, stop it. Don't be so dramatic. You make it sound like a prison term. You don't understand, Neil. You have opportunities that I never even dreamt of and I am not going to let you waste them.

Neil rises to his feet.

NEIL

I've got to tell you what I feel.

Mrs. Perry stands up.

MRS. PERRY

We've been so worried about--

MR. PERRY

What? What? Tell me what you feel. What is it?

Neil looks to his mother and then back to his father but says nothing.

MR. PERRY

Is it more of this, this acting business? Because you can forget that. What?

NEIL

Nothing.

Neil sits back down dejectedly.

MR. PERRY

Nothing? Well, then, let's go to bed.

Mr. Perry leaves. Mrs. Perry pauses on her way out and kneels behind Neil.

NEIL

I was good. I was really good.

Mrs. Perry nods slightly.

MRS. PERRY

Go on, get some sleep.

INT. MR. PERRY'S BEDROOM - NIGHT

Mrs. Perry sits on the side of the bed with her back to her husband. Mr. Perry removes his robe and slippers before getting in to bed. Mrs. Perry begins to cry as he turns out the light.

MR. PERRY

It's all right. It's going to be all right.

INT. NEIL'S BEDROOM - NIGHT

Neil's pyjamas, bathrobe, towel, and shaving kit are all neatly laid out on his bed. Neil touches his pyjamas lightly and then removes his coat and shirt. He walks over to the windows and opens them, taking several deep breaths. He places the crown of

twigs on his head and then closes his eyes, slowly letting his head fall to his chest.

INT. HALLWAY - NIGHT

A door opens and Neil emerges, slowly walking down the stairs as if in a trance.

INT. MR. PERRY'S STUDY - NIGHT

Neil holds a key in his hands. He unlocks a drawer in his father's desk and pulls out a pistol, wrapped in cloth.

INT. MR. PERRY'S BEDROOM - NIGHT

Mr. Perry jerks up out of bed, startled and breathing fast.

MR. PERRY
What was that?

MRS. PERRY
What?

MR. PERRY
That sound.

MRS. PERRY
What sound? Tom?

Mr. Perry turns on the light and gets up out of bed, putting on his robe and slippers.

MRS. PERRY
What is it? What's wrong?

Mr. Perry turns on the hallway light and knocks on Neil's door. He opens the door and goes inside.

MR. PERRY
Neil.

Mr. Perry notices the open window.

MRS. PERRY
Tom, what is it? What's wrong? Neil?

Mr. Perry continues to look through the house, continuing downstairs.

MR. PERRY
Neil?

Mr. Perry notices the door to his study is ajar.

MRS. PERRY
I'll look outside. Neil?

Mr. Perry flicks the light on but sees nothing. Then he smells something. Looking closer, he sees a thin cloud of smoke rising from behind his desk. As he moves around the desk he sees his gun on the floor and Neil's outstretched hand.

MR. PERRY
No!

Mr. Perry crouches down by his son.

MR. PERRY
Oh, Neil! Oh, my God!

Mrs. Perry enters the room and sees her son.

MRS. PERRY
Oh! No!

MR. PERRY
Oh, my son!

MRS. PERRY
He's all right.

MR. PERRY
My son! My poor son!

MRS. PERRY
(crying hysterically)
He's all right! He's all right! He's all right!
He's all right! He's all right! He's all right!
He's all right!

MR. PERRY
Stop it! Stop it! Stop it.

Mr. Perry holds his wife and tries to comfort her.

SCENE 79
INT. TODD'S ROOM - NIGHT

Todd is sleeping. Charlie reaches across to wake him. Tears are running down his face.

CHARLIE
Todd? Todd.

Todd, still half asleep, tries to shrug him off.

TODD
Oh, Charlie.

Todd opens his eyes and sees Charlie's face

TODD
What is it?

Todd looks over to see Pitts, Meeks, and Knox by the door.

CHARLIE
Neil's dead.

SCENE 80
EXT. CAMPUS - DAY

It is a snowy, overcast morning. Todd walks through the snow. He has his coat on over his pyjamas. The other boys follow closely behind him as he walks down towards the water. He stops and stares out at the snow-covered surroundings.

TODD
It's so beautiful.

Todd begins to gag and then goes down on his knees, vomiting into the snow. The other boys huddle around him, hugging him.

CHARLIE
Todd. It's okay, Todd.

PITTS
Calm down.

CHARLIE
It's all right, Todd.

PITTS
Todd, it's okay. It's okay, Todd.

CHARLIE
It's all right. It's alright.

Charlie grabs a handful of snow and wipes Todd's mouth with it.

TODD
He wouldn't-- He wouldn't have done it.

MEEKS
You can't explain it, Todd.

TODD
It was his father!

CHARLIE
No!

TODD
He wouldn't have left us. It's because he-

He wouldn't have. His dad was-- his, his father did it.

CHARLIE
Todd.

TODD
His father killed him. He made him do it.

MEEKS
You can't explain it, Todd.

Todd pushes himself away from the boys and stumbles down the hill, slipping and falling in the snow.

MEEKS
Todd!

CHARLIE
Leave him be.

The boys watch as Todd runs down towards the dock by the river, yelling and crying. He finally seems to regain control of himself and walks in silence out onto the dock.

SCENE 81

INT. KEATING'S CLASSROOM - DAY

Keating sits by himself at his desk. After a moment he gets up and walks over to Neil's desk. Opening it, he finds his copy of "Five Centuries of Verse" and flips through the first few pages. Sitting down at the desk, he returns to the opening page, reading the opening verse written there. Keating begins to sob, then closes the book.

SCENE 82

INT. ASSEMBLY HALL - DAY

A church service is going on. The boys have joined in the other students in a hymn. Charlie is the only one not singing. He stares off into nothingness.

BOYS
(singing)
All my life
Thy light shall surely follow me
And in God's house forevermore
My dwelling place shall be
Amen.

Mr. Nolan stands at the pulpit, with the rest of the professors seated behind him.

MR. NOLAN

The death of Neil Perry is a tragedy. He was a fine student. One of Welton's best. And he will be missed. We've contacted each of your parents to explain the situation. Naturally, they're all quite concerned. At the request of Neil's family, I intend to conduct a thorough inquiry into this matter. Your complete cooperation is expected.

SCENE 83

INT. CLOAKROOM - DAY

The boys (except Cameron) are sitting about the cluttered room waiting. Charlie lights a cigarette.

CHARLIE

You told him about this meeting?

PITTS

Twice.

CHARLIE

That's it, guys. We're all fried.

PITTS

How do you mean?

CHARLIE

Cameron's a fink. He's in Nolan's office right now, finking.

PITTS

About what?

CHARLIE

The club, Pittsie. Think about it. The board of directors, the trustees and Mr. Nolan. Do you think for one moment they're gonna let this thing just blow over? Schools go down because of things like this. They need a scapegoat.

The door opens. All the boys except Charlie hurry to put their cigarettes out and wave the smoke away. A light comes on and Cameron enters.

CAMERON

What's going on, guys?

CHARLIE

You finked, didn't you, Cameron?

Charlie gets up and approaches Cameron, tossing his cigarette away.

CAMERON

Finked? I didn't know what the hell you're talking about.

CHARLIE

You told Nolan everything about the club is what I'm talking about.

CAMERON

Look, in case you hadn't heard, Dalton, there's something called an honor code at this school, all right? If a teacher asks you a question, you tell the truth or you're expelled.

CHARLIE

You little-

Charlie lunges at Cameron but Knox and Meeks hold him back.

MEEKS

Charlie!

CHARLIE

He's a rat! He's in it up to his eyes, so he rattled to save himself.

KNOX

Don't touch him, Charlie. You do and you're out.

CHARLIE

I'm out anyway!

KNOX

You don't know that, not yet.

CAMERON

He's right there, Charlie. And if you guys are smart, you will do exactly what I did and cooperate. They're not after us. We're the victims. Us and Neil.

CHARLIE

What's that mean? Who are they after?

CAMERON

Why, Mr. Keating, of course. The "Captain" himself. I mean, you guys didn't really think he could avoid responsibility, did you?

CHARLIE

Mr. Keating responsible for Neil? Is that what they're saying?

CAMERON

Well, who else do you think, dumb ass? The administration? Mr. Perry? Mr. Keating put us up to all this crap, didn't he? If he wasn't for Mr. Keating, Neil would be cozied up in his room right now, studying his chemistry and dreaming of being called doctor.

TODD

That is not true, Cameron. You know that. He didn't put us to anything. Neil loved acting.

CAMERON

Believe what you want, but I say let Keating fry. I mean, why ruin our lives?

Charlie lunges at Cameron again and punches him in the face. Cameron falls to the floor as the boys pull Charlie away. Cameron lifts a hand to his bloody nose.

CAMERON

You just signed your expulsion papers, Nuwanda.

Cameron rises to his feet.

CAMERON

And if the rest of you are smart, you'll do exactly what I did. They know everything anyway. You can't save Keating, but you can save yourselves.

Cameron walks away, closing the door behind him.

SCENE 84

INT. TODD'S ROOM - DAY

Todd looks out the window and watches as Hager escorts Meeks back to the dorm. Inside the room, Neil's bed has been stripped of all its bedding.

SCENE 85

INT. HALLWAY - DAY

Meeks walks slowly to his room. Hager remains standing at the end of the hallway.

HAGER

Knox Overstreet.

Knox emerges from his room and goes to join Hager. He gives a thumbs up to Todd as he passes his door. Once he leaves with Hager, Todd goes over to Meeks' door.

TODD
Meeks?

MEEKS
Go away. I have to study.

TODD
What happened to Nuwanda?

MEEKS
Expelled.

TODD
What'd you tell 'em?

MEEKS
Nothing they didn't already know.

HAGER (O.S.)
Todd Anderson.

SCENE 86
INT. HALLWAY - DAY

Todd is lead up the steps to Mr. Nolan's office by Hager.

INT. NOLAN'S OFFICE - DAY

Todd enters the room to see his mother and father seated opposite Mr. Nolan's desk.

MR. ANDERSON
Hello, son.

MRS. ANDERSON
Hello, darling.

TODD
Mom.

The door closes behind Todd. He remains standing, not knowing what to do.

MR. NOLAN
Have a seat, Mr. Anderson.

Todd sits down next to his parents.

MR. NOLAN

Mr. Anderson, I think we've pretty well put together what's happened here. You do admit to being a part of this Dead Poets Society?

Todd says nothing.

MR. ANDERSON

Answer him, Todd.

TODD

Yes, sir.

Mr. Nolan puts his glasses on and glances at a paper before him before removing his glasses once more.

MR. NOLAN

I have here a detailed description of what occurred at your meetings. It describes how your teacher, Mr. Keating, encouraged you boys to organize this club and to use it as a source of inspiration for reckless and self-indulgent behavior. It describes how Mr. Keating, both in and out of the classroom, encouraged Neil Perry to follow his obsession with acting when he knew all along it was against the explicit order of Neil's parents. It was Mr. Keating's blatant abuse of his position as teacher that led directly to Neil Perry's death.

Mr. Nolan motions to Todd's father, who passes along a sheet of paper to Todd.

MR. NOLAN

Read that document carefully, Todd. Very carefully.

Todd looks at the paper, which already contains the signatures of the other four boys.

MR. NOLAN

If you've nothing to add or amend, sign it.

TODD

What's gonna happen to Mr. Keating?

MR. ANDERSON

I've had enough. Sign the paper, Todd.

Mr. Nolan holds out a pen for Todd to take.

EXT. CAMPUS - DAY

Mr. McAllister leads his students, textbooks in hand, through the snow outside the classrooms.

McALLISTER

Grass is gramen or herba. Lapis is stone. The entire building is aedificium.

Keating looks out from his office window. McAllister pauses and looks up at Keating, giving him a brief wave. Keating waves back.

SCENE 87

INT. KEATING'S OFFICE - DAY

Keating laughs slightly as he watches McAllister from the window. Inside, all his belongings have been packed up.

SCENE 88

INT. KEATING'S CLASSROOM - DAY

The students are all seated at their desks in silence. Everyone looks as the door opens. They quickly stand as Mr. Nolan enters the room.

MR. NOLAN

Sit.

The students sit once again as Mr. Nolan walks to the front of the room.

MR. NOLAN

I'll be teaching this class through exams. We'll find a permanent English teacher during the break. Who will tell me where you are in the Pritchard textbook?

MR. NOLAN

Mr. Anderson?

TODD

Uh, in the, in the Pr-

MR. NOLAN

I can't hear you, Mr. Anderson.

TODD

In the, in the, in the Pritchard?

MR. NOLAN

Kindly inform me, Mr. Cameron.

CAMERON

We skipped around a lot, sir. We covered the Romantics and some of the chapters on Post Civil War literature.

MR. NOLAN

What about the Realists?

CAMERON

I believe we skipped most of that, sir.

MR. NOLAN

All right, then, we'll start over. What is poetry?

There is a knock at the classroom door.

MR. NOLAN

Come.

The students look back as the door opens. They quickly turn away when they see it is Keating.

KEATING

Excuse me. I came for my personals. Should I come back after class?

MR. NOLAN

Get them now, Mr. Keating.

MR. NOLAN

Gentlemen, turn to page 21 of the introduction. Mr. Cameron, read aloud the excellent essay by Dr. Pritchard on "Understanding Poetry."

Todd slowly closes his book. Keating opens the door to the tiny room off the classroom.

CAMERON

That page has been ripped out, sir.

MR. NOLAN

Well, borrow somebody else's book.

CAMERON

They're all ripped out, sir.

MR. NOLAN

What do you mean, they're all ripped out?

CAMERON

Sir, we, uh-

MR. NOLAN
Never mind.

Mr. Nolan takes his own book over to Cameron's desk and then slaps the open page.

MR. NOLAN
Read!

As Cameron begins to read, Keating looks out at Todd as he puts his scarf on. Todd looks at him for a moment and then glances away.

CAMERON
"Understanding Poetry by Dr. J Evans
Pritchard, Ph.D. To fully understand
poetry, we must first be fluent with its
meter, rhyme and figures of speech, then
ask two questions: 1) How artfully has
the objective of the poem been rendered
and 2)..."

The door squeaks as Keating shuts it behind him. Cameron pauses.

CAMERON
"... How important is that objective?
Question 1 rates the poem's perfection;
question 2 rates its importance. And
once these questions have been answered,
determining the poem's greatness becomes
a relatively simple matter. If the
poem's score for perfection is plotted
on the horizontal of a graph--"

Keating passes by Todd and the others and gets to the back of the classroom before Todd leaps up from his seat and turns to face him.

TODD
Mr. Keating! They made everybody sign
it.

Mr. Nolan gets up from his desk and approaches Todd.

MR. NOLAN
Quiet, Mr. Anderson.

TODD
You gotta believe me. It's true.

KEATING
I do believe you, Todd.

MR. NOLAN
Leave, Mr. Keating.

TODD
But it wasn't his fault!

MR. NOLAN
Sit down, Mr. Anderson!

Todd reluctantly returns to his seat.

MR. NOLAN
One more outburst from you or anyone
else, and you're out of this school!
Leave, Mr. Keating.

Keating hesitates at the back of the classroom.

MR. NOLAN
I said leave, Mr. Keating.

Keating slowly turns and heads to the door. As he opens
it, Todd, stands upon his desk and turns to Keating.

TODD
O Captain! My Captain!

MR. NOLAN
Sit down, Mr. Anderson!

Keating pauses at the door and looks back at Todd on his desk.

MR. NOLAN
Do you hear me? Sit down! Sit down! This
is your final warning, Anderson. How
dare you? Do you hear me?

After a moment of indecision, Knox climbs up onto his desk.

KNOX
O Captain! My Captain!

MR. NOLAN
Mr. Overstreet, I warn you! Sit down!

Pitts climbs up onto his desk, followed by several others,
including Meeks.

MR. NOLAN
Sit down! Sit down. All of you. I want
you seated. Sit down. Leave, Mr.
Keating.

More students stand on their desks until half the class is standing.

MR. NOLAN

All of you, down. I want you seated. Do you hear me?

MR. NOLAN
Sit down!

Keating stands in the doorway, staring up at the boys in wonder. A smile comes to his face.

KEATING
Thank you, boys. Thank you.

PERNYATAAN

Yang bertanda tangan di bawah ini, saya

Nama : Istinganatun 'Aliyah, S.Hum.

Pekerjaan : Mahasiswa

Menyatakan telah melakukan tringulasi data sehubungan dengan analisis data yang dilakukan oleh mahasiswa yang bersangkutan dalam penelitian yang berjudul "An Analysis of Speech Acts in The *Dead Poets Society*"

Demikian surat keterangan ini dibuat untuk dapat digunakan sesuai dengan keperluan.

Yogyakarta, 28 Juni 2015

Yang membuat pernyataan,



Istinganatun 'Aliyah, S.Hum.

PERNYATAAN

Yang bertanda tangan di bawah ini, saya

Nama : Fitria Nurhayati, S.S.

Pekerjaan : Mahasiswa

Menyatakan telah melakukan triangulasi data sehubungan dengan analisis data yang dilakukan oleh mahasiswa yang bersangkutan dalam penelitian yang berjudul "An Analysis of Speech Acts in *The Dead Poets Society*"

Demikian surat keterangan ini dibuat untuk dapat digunakan sesuai dengan keperluan.

Yogyakarta, 28 Juni 2015

Yang membuat pernyataan,



Fitria Nurhayati, S.S.