

52. Ölü Ozanlar Derneği'nde yaratıcı öğretim metodolojisinin rolüNur ÜÇER¹Saman HASHEMPOUR²

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Öz

Bir romanı filme uyarlarlarken, birçok farklılıklar ve benzerlikler bulunması doğaldır. Film ve edebiyat arasındaki ilişkiden dolayı, filmlere yansıyan edebî fikirler, duygular ve deneyimlerin ifade şekli her zaman çekici olmuştur. Filmlerin romana uyarlanması, filmin metinleştirilmesi olarak kabul edilir. *Ölü Ozanlar Derneği*, film ve roman olarak, bağlamların özel bir şekilde temsil ettiğinden dolayı klasik bir eser olarak kabul edilir. Bu çalışma, N. H. Kleinbaum'un romanı ile Peter Weir'in uyarlama filmi arasındaki farklılıkları ve benzerlikleri alıntılar, olaylar ve motifler desteğiyle incelemektedir. Hikâye, hayatın her anında gizli arzularımızı gerçekleştirmemizi engelleyen bir korkuyu tanıtmaktadır. Geçmiş olayları hatırlatarak, hikâyenin öğretmen karakteri, Carpe Diem konsepti vasıtasıyla öğrencilerine hayat, kaybedilen zaman ve ileri zaman hakkında bakışlarını değiştirmelerini sağlar. Öğretmenin yaratıcı öğretim yöntemleri aracılığıyla, genç öğrencilerin şiir ve edebiyata olan ilgisinin arkasında düşünülmesi ve analiz edilmesi gereken derin kavramlar olduğu aşıkardır. Öğretmen, bilge sözler, fikirler ve büyük şairlerden alıntı yaparak, öğrencilerini motive etmeyi ve onlara izlemeleri gereken yolu hatırlatmaya çalışır; çünkü bu özverinin değerli bir mücadele olduğunu herkesten daha iyi bilir. Öğretmen, Shakespeare ve Walt Whitman'ın şiirleriyle hayat dersleri vermeye çalışırken, nihai evrime ulaşmak için her ikisine de ihtiyaç olduğunu farkındadır. Toplanılan *Ölü Ozanlar Derneği*nde—toplumun baskı ve beklentilerinin dışında—öğrencilerin edebiyata olan ilgileri ve yaratıcılıkları açığa çıkarılır.

Anahtar kelimeler: *Ölü Ozanlar Derneği*, romanlaştırma, öğretim yöntemleri, İngiliz Edebiyatı, carpe diem

The role of creative teaching methodology in *Dead Poets Society***Abstract**

The association between film and literature has always been attractive since literature expresses ideas, emotions, and experiences. While films' adaptation into novels—regarded as the film's textualization—and adopting a novel into a film, it is natural to find differences and similarities; they mutually influence one another. *Dead Poets Society*, as a film and as a novel, is considered classical in which the representation of the contexts is exclusive. This study examines the differences and the similarities between the novel by N. H. Kleinbaum and its adaptation film by Peter Weir in the realm of quotations, events, and motifs. The story demonstrates a fear that lurks in every moment of life and prevents us from achieving our desires. By recalling the elapsing, a

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teacher transforms his students' perspective to life, the lost time, and the time ahead through the concept of Carpe Diem. There are deep concepts behind the adolescents' interest in poetry and literature in both works of art that need to be thought and analyzed via the teacher's creative teaching methods. Through wise words, ideas, and quotes from great poets, the teacher tries to motivate his students and remind them of the path they should take, although he knows that the result of this self-sacrifice and resistance against tradition is precious. He attempts to teach life lessons through Shakespearean and Walt Whitman's poetry, to impose that ultimate evolution requires masters of art and revolutionary thinkers in the history, Dead Poets Society is a place where out of the pressures and expectations of traditional society, students release their interest in literature and creativity to flourish.

Keywords: *Dead Poets Society*, novelization, teaching methods, English Literature, carpe diem

Introduction

This study formulates the film and the novel to examine the story from an educational and methodological perspective by focusing on the deepen understanding of education in a modern context. *Dead Poets Society* is an American film directed by Peter Weir and a screen script written by Tom Schulman and adapted to the novel by N. H. Kleinbaum. The film was released before the publication of the novel in 1989, and it was nominated for several Oscars; it won the best original screenplay included. The film received critics' praise, BAFTA Award for Best Film, César Award, David di Donatello Award for Best Foreign Film, and Academy Awards for Best Original Screenplay are included.

The novelization of *Dead Poets Society*

Novelization involves adapting a film into a novel in which the film's message is transferred—even if the writer may omit or add some parts of the film. It may be hard for the writer to reflect the message from a popular classic film and make sure that it stays close to the film. In this sense, some parts' add or omission may serve as a unique tool for the writer (Snyder, Appendix A6). When the writer and the screenwriter have different aims, the writer may add various parts to reflect a new perspective and offers a profound meaning to the reader. Through reading a novel, the reader may have the opportunity to reanimate the scenes and visualize them vividly by assigning imagination to be linked to the story. Furthermore, the novel version explains the facts in a more detailed and descriptive way—not through images, but with words. White narrates Keating, “words and ideas can change the world,” and we know he is right “because he is setting people's souls on fire.” Peter Weir's *Dead Poets Society*, as a film and N.H. Kleinbaum's adapted novel both share a similar message, using different styles to convey their preferred aim. The implicit messages in both versions consist of the essential elements of education and moral values.

Dead Poets Society takes place in an elite private school—for male students—in Vermont in 1959. The novel and the film are set in the Welton Academy, when American Society experienced radical changes. 1959 is a critical year since the 1950s were known as the years of tradition and conformity, and during the 1960s, the society experienced civil rights, injustice, and a revolution in education. Thus, 1959 is a year with shreds of evidence that their school, which symbolizes the society, has not progressed to the secular future. The story's primary stress is put on education, identity, and rebellion against conformity and tradition of Welton Academy resulted in Neil Perry's suicide and Mr. Keating's

firing from the school. The film that discusses the conflict between conformity and freedom of choice (Cross, 1995, p.84) starts with a camera shot of neatly looking young boys dressed in suits and ties. The suits reflect the school's adherence to the rules, and the story starts with the description of a long-shot of the boarding school's opening ceremony.

At the beginning of the academic year, three hundred boys and their parents are gathered together in the school's chapel. Young boys are followed by the teenage boys who are holding banners. Although the banners' colors are not described in the book, in the film, the banners are in yellow, red, and black and reflect 'Tradition,' 'Honor,' 'Discipline,' and 'Excellence' (Kleinbaum, 1989, p.9). They are the images of conformity, formality, and tradition that refer to Welton's values, rules, order, and obedience—reflecting limits and pressures on the students. Following the students, an older man holds a candle and gives it to a young boy. It represents the transferred tradition and knowledge from one generation to another. Headmaster Mr. Nolan starts his speech by praising the school, the past graduates, and represents Welton Academy as the best preparatory school for the College in the United States. Four students define the school's four principles; for example, Richard Cameron carries 'Tradition,' who adheres to Welton Academy's rules obediently, whereas Neli holds 'Excellence,' something expected from his father. Representing these words monotonously shows students seem passive and do not question the order. Mr. Nolan introduces a new English teacher, Mr. Keating. Despite the elderly looking teachers, he looks young and provides the students of the school with new methodologies and perspectives.

The story appeals to the learner-centered education, and the plot is centered around the students from upper-class families; Neil Perry, Todd Anderson, Charlie Dalton, Knox Overstreet, Richard Cameron, and their inspirational English Literature teacher, Mr. Keating. Todd is expecting to succeed academically as his brother, Nolan. In a scene, when the parents leave the ceremony, the boys are gathered in Neil's and Todd's room—as roommates—while Todd feels anxious due to the parents' high expectations. Neil, a kind and hardworking student, introduces his friends; Charlie Dalton, a rebellious student who loves breaking the rules; and Richard Cameron, not a favored boy because of his conformist attitudes. Knox, Charlie, Meeks, and Neil study together, and their conversations are based on academic subjects, which indicates that their friendship is only grounded on academic skills. The students' attitudes are supportive when Neil and Meeks encourage shy and nervous Todd.

Neil's father expects him to do some extra activities since he is considered a potential physician at Harvard University. He controls his son by prioritizing his academic success, and Neil passively accepts his father's demands. He is frightened of his father, and it finally results in Neil's death. Starting from the first day of school, the students conduct a stressful education at Welton while the teachers' attitudes towards the students are rigid, controlling, and threatening. The teachers' role is well portrayed in both works of art. Through formative and conservative teaching, Latin teacher follows the Grammar-Translation method, a teacher-centered method. In against, the English teacher, Mr. Keating, enters the class without a jacket, while whistling to make a positive impression on the students, where he asks students to follow him by whistling to the Honour Room. It is an unusual start at Welton Academy and the crucial part of the story (Kleinbaum, 1989, p. 23). Keating makes a good start by explaining his point of view, "Carpe Diem" (Kleinbaum, 1989, p. 24), which means "Seize the day" in Latin through a poem by Horatius (Horace, 1995, I, 11).

With the help of the Literature, Mr. Keating tries to raise awareness of the students. In this sense, he utilizes poetry to inspire students to make use of life and pursue their dreams. This is the significant

impact of the students' lives to generate transformation in their lives. In the school, the students are expected to observe the photos of the previously graduated students. Once they look at the photos, Mr. Keating reminds them of life's value and humans' fatal destiny. Here, Mr. Keating asks the boys to call him "O Captain! My Captain!" (Kleinbaum, 1979, p.39), a quote by Walt Whitman due to Abraham Lincoln's assassination—who lost his life in a battle. At the end of the film and the novel, Mr. Keating loses his job as a teacher, which is the expected outcome of an Abraham Lincoln (1809-1865) like character. When the first lesson of the semester is ended, the boys discuss their extraordinary English teacher, who, instead of following the rules and the strict curriculum, integrates new methods into his teaching and directs them to critical thinking and questioning life. Dettmar (2014) says Dead Poets Society "might well be the most enduring and beloved picture ever made about teaching the humanities."

Keating is a troublemaker who strays too far from Welton's acceptable teaching policies. He is not there, he is informed, to teach the boys how to think for themselves. He is not to encourage them to question authority. He is not, in other words, to rock the boat. But the boat gets rocked nonetheless and, though not directly by his doing, Keating is made the scapegoat. (New York Daily News, 2018)

Knox Overstreet, a Welton Academy student, is invited to a dinner at a family friends' house, the Danbury's. He meets Chris, with his beloved—the Danbury's' son—Chet. In contrast to the film, the novel does not reflect Chris's love as profound as the book, but he loves Chris in a platonic way that may turn into his "Carpe Diem." In an essential scene in the book, Todd is studying and writes "Seize the day" in his notebook, and then tears the page. It may be due to his shyness, his hesitations, or his fears. It is clear that Mr. Keating's "Carpe Diem" has lit his interest. In another lesson, Neil reads the introduction part of the book, entitled *Understanding Poetry* (Brooks & Warren, 1960), which analyzes poetry mathematically and graphically, different from Mr. Keating's approach to literature by asserting, "One reads poetry because he is a member of the human race. Moreover, the human race is filled with passion. Medicine, law, business, engineering are necessary to sustain life. However, poetry, beauty, romance, love, these are what we stay alive for" (p.36). It clearly implies the Academy's view of poetry by denying the poetry as 'the music of the poetry'—only mentioned in the film—that makes us humans in a sense. This situation portrays the limited attitude of the Academy towards education, and somehow, life. Keating finds poetry a 'war' that students struggle to find meaning without any boundaries. (Agustino, 2017, p.49)

There is a struggle to show that poem is not be drawn and limited to graphics and mathematics, while poetry and literature are universal. Mr. Keating wants the students to tear the introduction part of the book. However, the Latin teacher, Mr. McAllister, passes through the reason students are tearing the books—which he criticizes instinctively. Mr. Keating continues his lesson by discussing Romanticism and quoting Walt Whitman, who "contribute a verse to the play of life" (Kleinbaum, 1979, p. 36). He gives the students an assignment to compose their poems; "Keating's unorthodox methods include teaching while standing on the desks and outside" until they write their "own poems." (Guerra, 2019) He urges the students to be individuals and think freely by making them consider their contribution to life. During lunch, the Latin teacher, Mr. McAllister, and also Mr. Keating have a conversation on their lesson; however, Mr. McAllister finds this attempt misguided. Mr. McAllister represents Welton Academy's approach to education and supports traditional thought, while Mr. Keating seeks to make the students be free thinkers. It is evident in Mr. McAllister's words, "When they realize they are not Rambrands or Shakespeares or Mozarts, they will hate you for it," adding, "show me the heart unfettered by foolish dreams and I'll show you a happy man." Mr. Keating replies, "But only in their

dreams men can be truly free. ‘t was always thus, and always thus will be’. This film quotation indicates how his alienation from society has emerged. Sackstein (2018) says Keating

never takes his power for granted but never uses it to exert pressure on the students. Instead, he challenges them to think for themselves, often pushing them outside of the box and encourages them to take risks. Understanding the kind of students these boys are and the pressure put on them from their own outside forces, he eagerly does things differently and because he treats each boy with respect, they, in turn, do the same even though they don’t get what he is doing at first.

In the novel, during lunch, Mr. Nolan asks their students’ opinions about Mr. Keating, their new English teacher, whom they love a lot. (Kleinbaum, 1979, p.38). On the same day, Neil finds an old yearbook belonging to the year Mr. Keating was graduated. At that time, Keating has been a member of a club called “Dead Poets Society.” When Neil and friends search about the Dead Poets Society, Keating explains how the members have met in a cave, read poetry, and talked about literature. Neil finds Keating’s old Poetry Anthology entitled “Dead Poets” and convinces his friends to reanimate the Dead Poets Society to go to the cave, where through reading the anthology, they would be affected by the beauty of the poems. *Dead Poets Society* suggests that with the support of poetry, the people can free themselves from the oppression and social sanctions that society imposes. Although the poets are dead, their thought helps to save society. Neil persuades Todd to attend the meeting in the cave, and although he is shy, in the end, he agrees to join the meeting. Eventually, the students end up going to the meeting and enjoy reading the poetry. For them, Dead Poets Society is forbidden; it is a portrayal of breaking the rules by leading them to self-expression. When they leave the cave and turn back to the school, they leave their dreams and return to reality, where their virtual world is alienated from Romanticism.

In Mr. Keating’s class, he reads Shakespearean texts by acting the famous scenes. This methodology allows the students to integrate the literature within a theatrical approach. This communicative approach, in which the teacher is the facilitator, helps the students to be active language users through role-playing in drama. Then, he stands on his desk and tells the students how they can evaluate everything from a different perspective—even in hard times. He implies how they should find their inner voice to make a breakthrough in life. The boys stand on their desks, and he asks students to compose a poem as an assignment. While leaving the class, he says to Todd, “And do not think I do not know this assignment scares you to death, Mr. Anderson.” (Kleinbaum, 1979, p.50) In the rest of the film, Knox is seen biking to Chris’s school, passing through the hills, while the scenes on the panorama and the birds flying imply the impression of freedom for him. In the next session, Knox reads his poem, which is dedicated to Chris. His poem is simple, and Keating explains that simplicity can be excellent as long as it does not become ordinary. When it is Todd’s turn, he says he feels uncomfortable due to his timidity, fears, and oppressed personality. Mr. Keating encourages Todd with Whitman’s phrase, “I sound my barbaric YAWP over the rooftops of the world” (Kleinbaum, 1979, p.59) and requests him to shout his YAWP, and Todd shouts as requested. Keating makes him imagine and produce his poem. This is the most unforgettable scene in the film. With the motivation of Mr. Keating, not only Todd expresses himself freely, but also Todd’s potential is brought out. (Kleinbaum, 1979, p. 61)

Mr. Keating appears to assume a teacher’s role as a counselor, facilitator, and a real teacher who brings out the student’s real ability. It turns out to be a turning point in Todd’s life. In the final scene, Todd is the first to stand on his desk and rebel against the conformity imposed on them. Keating’s famous quotation “Carpe Diem” also inspires Neil with his desire to act in the play roled by students. In

Shakespeare's *A Midsummer Night's Dream*, he gets the lead role. Although Neil's father is against his acting, he writes a letter of permission, impersonating his father. Neil's father's oppression provokes Neil—a trustworthy boy—to lie. This is his alienation from the self and contrasts with everything is expected of him. It proves his rebellion, objection, desire for freedom, and self-discovery for the young boys. Keating takes the boys to the athletic field, distributes pieces of verses, and the boys line up, read those lines, kick a ball, and turn to the other. One day, right after Neil turns from the rehearsal back to the school, he finds Todd sitting by himself and holding a box. Todd is worried that his parents do not like him because they sent him a desk set for his birthday as the previous year. He feels his parents find his elder brother more hardworking than Todd. Neil more or less shares the same problems with Todd. Although Todd's family's family relationships are considered more detailed (p. 65) in the novel, Todd remembers his childhood and materialistic view of his father, which affects him.

In the novel, Mr. Keating leaves a note to his students to meet him in the courtyard; however, Mr. Keating does not leave a note in the film, but the students march to meet him. Leaving a note is not a standard communication method for the Academy students, and Keating strives to adjust his behavior based on the students' age. The exercises continue, and everyone begins walking in harmonized rhythms. The method Keating implements in this scene is Total Physical Response (TPR). These physical activities enable students to see the world differently and not obey whatever is ordered. Keating blends literature in his teaching methods and quotes lines from Robert Frost's poem entitled 'The Road Not Taken' by stating, "Two roads diverged in a wood, and I, I took the one less traveled by, and that has made all the difference." Meanwhile, Mr. Nolan observes students, and Mr. Keating reads a poem that emphasizes people should be original and brave in their thoughts. Later, Charlie Dalton writes an article as an assignment, titled Dead Poets Society, about why Welton Academy should accept female students. Neil is annoyed by this idea since Charles has not asked their idea about this point that may put them at risk. Charlie admits he has written the article, and Mr. Nolan punishes him by beating him, which manifests the school's rigidity and management's adherence to the rules.

Mr. Perry, Neil's father, realizes that Neil has lied to him when he is going to act in the play, *A Midsummer Night's Dream*. He forces Neil not to perform in the play, and Neil reluctantly obeys his father's request. However, he desperately goes to Mr. Keating for his advice who suggests him express his passion for acting. Neil is not brave enough to talk to his father and prefers to tell a lie to Mr. Keating by informing him that his father has permitted him to take a role in the play. Although Mr. Keating does not believe in Neil's words, he is aware of how the young man is victimized under the social transaction. In the novel, when Neil is rejected for acting by his father, Charlie suggests Neil ask Mr. Keating's idea about the problem. The students enter Mr. Keating's room—when he is not in his room—and find a letter he wrote to his girlfriend. Suddenly, Keating enters in the novel. However, only Neil visits Keating's room in the film, and Keating welcomes him when Neil visits Keating personally (Kleinbaum, 1979, p. 91).

In the novel, Mr. Keating's roles as a mentor, guide, and counselor occur in learner-based teaching methods such as Desuggestopedia and Communicative Language Teaching. Keating urges Neil to talk to his father to prove his passion; "Stay true to yourself" (Kleinbaum, 1979, p.93) in his advice. Behind telling lies, Neil fears to face his father—which manifests his alienation to himself. In a way, Keating inspires Neil to be frank and honest with his father, but Neil is not paying attention to Keating's advice, and it causes him to commit suicide. Keating provides the students to pursue their dreams and to be free thinkers. All the Dead Poets Society members and the teachers audit Neil's performance when he feels frightened, but Mr. Perry asks him to continue to act. After the show, Neil's father takes him

home and asks him to attend a rigorous military academy and then study at Harvard University to become a doctor. In the film—not in the novel—Neil wears a crown of flowers on his head during his performance as Puck from *A Midsummer Night's Dream*, and before the suicide, he puts on his crown again, which symbolizes the crown of Jesus. He is sacrificed to act like a rebellious against conformity; a means of self-expression and a symbol of freedom. For the first time, he does not obey his father's rules, does not consent his father to manage his life, and he becomes 'True to himself.'

Meanwhile, after Neil's performance, Keating and the other boys go to the novel's cave. In the film, Keating does not attend any meetings, but in the novel, he attends a meeting for the first time and leads the meeting (Kleinbaum, 1979, p.107). The novel makes a difference in the interaction of Mr. Keating with his students. Neil feels so upset and makes suicide with his father's gun. Different from the novel, in the film, after Todd learns Neil's suicide, he walks on the snow and screams as Keating taught to express his feelings. His screaming on the snow illustrates the emergence of his transformation and Neil's evil destiny prevailing over his dreams. Besides, Todd implies that Mr. Perry has killed Neil; otherwise, Neil would not commit suicide. Todd is the only person who blames Mr. Perry for Neil's death. After Neil's suicide, upon Mr. Perry's request, there is an investigation and Cameron confesses everything about Dead Poets Society. Cameron portrays an image of a victim who betrays society and breaks the trust among friends. Nolan blames Keating for Neil's suicide with his unusual methods. It proves that the students are not considered as individuals, which is appreciated by neither the school nor the parents. Nolan seeks to cover up the scandal and suppress the students' sorrows to keep the school's good reputation. It is evident that Neil is the protagonist of the film, and in the novel, Todd is the protagonist. In the film, the focus is on Neil, his passion for acting, and his rebellion against his father and social order. His familiar background and actions are much more depicted than in the novel; in the film, Todd's transformation is reflected clearly. On the other hand, in the novel, Todd's feelings, family background, and interactions with Mr. Keating and his friends are revealed in detail. Similarly, both in the film and in the novel, Todd ends up with self-expression and self-confidence by taking responsibility for his life.

The students are called to Mr. Nolan's office and obliged to sign a document against Keating for accusing him of his extraordinary methods that caused Neil to commit suicide. Most of the Dead Poets Society members sign the document, but Todd refuses to do so. The students are repressed, threatened, and victimized due to the transaction. In the film, Todd signs the document, but he rejects signing in the book since the writer reflects him as the protagonist. He learns to be "True to himself." Although Todd struggles with the conflict humans suffer, he does not prefer to be victimized and imposed by the system; instead, Todd frees himself from the manipulation and stands for his right beliefs. Therefore, he becomes the protagonist of the novel, while Neil is the film protagonist—due to his suicide. Finally, Keating is fired from Welton Academy and prohibited from teaching again. The film's final scene and the novel's final part are significantly the most compelling scenes. In another scene, the students are in English lessons by their new English teacher, the headmaster, Mr. Nolan. The students are asked to read the introduction part. Cameron, the spoilsport who ruins the friendship and Dead Poets Society, admits that Mr. Keating has had them tear that part. In the middle of the lesson, Keating comes in to pick up his personal stuff. At this part, unlike the film, while Keating gathers his stuff, Todd runs up to him, explaining that Nolan has forced the students to sign the document. Keating smiles, showing that he understands. In contrast, in the film, Todd conveys his loyalty to Mr. Keating with his sorrowful glance and mimics on the face. The film formulates his loyalty through visualization, whereas the novel expresses his sorrow through words.

Todd stands on his desk in the same way Keating previously did in his lesson, and the other students join him in a supportive mood. They stand on their desks, embrace Keating as their leader, and say, 'O Captain! My Captain!'. This quotation, written by Walt Whitman, draws a parallel between Abraham Lincoln's death and Keating's being fired. With the help of standing on his desk and calling Keating 'Captain!', Todd shows his non-conformist attitude. It is tangible that Mr. Keating has achieved his aim to teach students to think independently and be enthusiastic about life. Although conformity dominated the students, self-expression, and dignity prevail. Throughout the film and the novel, there are some critical concepts, and the most significant concept is 'Carpe Diem.' It has become a classic and famous quote after the film was released that it means 'Seize the day' in Latin—taken from a poem published in *Odes* by Latin poet Horace. On the first day of school, Mr. Keating represents a philosophy of life to motivate students to make a difference in their lives. It is imperative to understand the word's interpretation as seizing the day, reflecting the moment and the action at that time, and enjoying living that moment. Mr. Keating emphasizes the temporariness of life with these words, "We are food for worms" (Kleinbaum, 1979, p. 25), so the students and all humans need to be creative and original in their lives. Carpe Diem's philosophy is reflected in different ways; Neil Perry, one of the most hardworking students in the Academy, victimized by the social order, who obeys his father's rules. By being motivated by Carpe Diem, Neil desires to act in the play, but this passion leads him to commit suicide. He finds his freedom in death, and his death gives life to the other students.

At the beginning of the story, Todd seems to be shy and introverted, and with the support of Mr. Keating, he succeeds in finding his way. When Mr. Keating requests him to express himself and starts to compose his poem. One significant scene that demonstrates the emotional connection between the characters is the final scene. Todd is the first to stand on the desk, which symbolizes Keating's loyalty, being true to himself, showing his transformation, and discovering his own identity. Different from the film, Todd is the only person to refuse to sign the document against Keating. Todd's transformation is demonstrated in the novel perfectly. Knox also experiences 'Carpe Diem' by calling Chris and expressing his feelings while Charlie is engaged in 'Seize the day' by possessing an active role in Dead Poets Society, publishing an article on the school magazine satirizing Nolan. He cannot control his actions, but he shows his loyalty towards Mr. Keating and his friends. Although Nolan beats Knox, he does not expose his friends' names. Carpe Diem provides the students with the individualism and freedom they have lost since childhood because of their parents' limitations and rules. Jaranović, J. (2013) mentions Keating shows "the vast space of personal freedom," "the uniqueness" and "value of each individual" to his students and prepares them to struggle with "the surrounding system" (p.83).

Taking conformity into consideration, it is a central theme both in the novel and in the film. Welton Academy and its approach to education set an excellent example for conformity. The four principles—tradition, honor, discipline, and excellence—explain the school's educational approach, and the students are supposed to follow the rules, succeed in school as well as in life, find a highly paid job, and manage an ordinary life. Neil and other students' destiny has already been organized. Mr. Perry, Neil's father, exemplifies conformity while he forces his son to obey his desires to become a doctor. Mr. Perry, the victim of his own strict rules, does not care about his son's desires. Eventually, it brings misery rather than happiness to his son. Todd's parents also manifest a conformist attitude towards their son. Todd is expected to be as successful as his elder brother. When they talk to Neil on his birthday, Todd admits that his parents do not like him since they bought him the same birthday present for the second time.

Cameron shows conformist characteristics as well in the plot when in the beginning, he carries the pillar of 'Tradition.' Once the Dead Poets Society is founded, Cameron does not want to join the community. He is the first to confess about Dead Poets Society to Mr. Nolan; he betrays his friends, society, and Mr. Keating, only not to be expelled from the school, and eventually, he becomes alienated by himself. Mr. Nolan is the most appropriate example of conformity, adhering strictly to the rules and tradition. He prefers to stay in the comfort zone and refuses any change. His strictness and cruelty are evident when he learns about Dead Poets Society; he beats Charles wildly in his room and accuses Keating of Neil's suicide. He finds the students as objects, not individuals, to be respected. Accordingly, in the novel and the film, the rebellion against conformity causes Neil Perry's suicide when the authority starts to search for true identity and individualism.

Educational attitudes in *Dead Poets Society*

The most central theme in *Dead Poets Society* is education. Our time is known as the modern time generating eclectic and communicative approaches when conventional and non-conventional methods are blended and utilized. The conventional methods involve formal education, whereas non-conventional teaching methods embrace the teacher as a facilitator, mentor, counselor, and active figure taking part in the class. *Dead Poets Society* exemplifies the blending of conventional and non-conventional methods. Mr. Keating seeks to raise the students' awareness of life and English Literature through non-conventional methods. In Welton Academy, the students are to obey the rules that the authorities impose on them, memorize the lessons, and not question anything. The teachers play an active role, whereas the students who play a passive role are expected to work hard, go to prestigious colleges, have good jobs, marry, and have children. With the introduction of Mr. Keating, the students learn to approach life from a different perspective. Keating's theatrical and extraordinary methods enable the students to create, think freely, and produce. Mr. Keating utilizes quotations from literature and poetry to teach the values of expression, humanity, and freedom. He strives to offer students the opportunity to discover their own identity, takes responsibility in life, and create. While Welton Academy symbolizes conformity and tries to offer sameness, Mr. Keating seeks to bring out the difference and students' personal potential.

Mr. Keating is a revolutionary teacher who changes his thinking by allowing students to reflect their inner-selves. Keating teaches literature and poetry through gamification, physical activities, and also dramatization. He alludes mostly to nineteenth-century poet Walt Whitman, who symbolizes rebellion and freedom. Mr. Keating blends various methods to fulfill the students' needs. Each teaching approach possesses a different view of language and learning; through utilizing an eclectic method and integrating all the methods—depending on the purpose of the lesson and learners—Keating seeks to be an innovative teacher whom learner autonomy and learner-centered lessons are the core part of his teaching. The methods he implements and the interactions can be examined in the student-student, teacher-student, and teacher-administration level. In his first lesson, Keating enters the classroom without a jacket, whistling a joyous sound just to provide a positive impression on the students. He walks around the students, signals his interaction with the students, and adjusts himself to the students' level. Leaving the classroom, he asks the students to follow him, where they gather in a room filled with Welton graduates' photos. When the boys follow him, Keating asks the students to call him by name or as "O Captain! My Captain!". This is a quotation written for Abraham Lincoln by Walt Whitman. From the first moment on, he seeks to integrate English literature into their lives—indirectly their daily lives. Zabłocka (2016) says Keating

might wish to lead just the life he does: he says that he 'love[s] teaching and do[es] not want to be anywhere else.' Thus, he 'seized the day' to achieve what he did, and continues doing so, in his own understanding. On the other hand, one might argue that Keating does not practice what he preaches: that possibly he considers himself too old to 'gather his rosebuds' and spends his far-from-adventurous days on stirring young minds. (p.89)

Keating presents "Carpe Diem," a Latin phrase from a poem, meaning 'Seize the day.' He defines a philosophy of life, and he introduces the students to the literature and its profound meaning. He has them observe the pictures of previous graduates on the walls. Just as the course is finished, the boys discuss their English teacher, who has positively affected them. Keating's role is a guide, and accordingly, he tries to grade his level of language and attitudes. This time Keating asks Neil to read the introduction part of the textbook and evaluates the poem mathematically. Keating draws a graphic of what Neil reads, aiming to show the poem cannot be measured. Then, Keating instructs the students to tear the introduction part out of their books. At first, the boys hesitate; later, they start to tear and throw the papers in the trash bin. Latin Teacher Mr. McAllister is not satisfied with this method. Keating tells the boys, "You will learn to savour language and words because no matter what anybody tells you, words and ideas have the power to change the world" (Kleinbaum, 1979, p. 35). Discussing an integral part of any critical education, Keating feels students should understand "their position relative to vectors of power and privilege." (McLaren & Leonardo, 1998, p.128) Keating emphasizes they must learn to think when reading poetry, which concerns life. He makes the students explore art, poetry, and love for which the human race stays alive. Poetry and literature are not for mathematics; instead, they offer a metaphoric and literary approach.

In another English lesson, Keating helps the students expand their vocabulary by dramatizing some Shakespearean lines' quotations—through impersonating famous actors. With the help of dramatization and role-play, the students are able to internalize the literature profoundly. Keating stands on his desk and tells the boys that they should always see things differently. He calls them to stand on his desk one by one, telling them they should find their voices and their identity. He allows them to think differently through his lesson and requests them to compose a poem of their own and read it in front of the class as an assignment. The aim is to arouse the students' interest, embrace literature more and learn how to write a poem. Now, they get a general idea of literature and learn the rules of composing a poem. Thorough, he assumes the role of a facilitator and a guide. Knox reads a romantic poem in front of the class, dedicated to his love, Chris. When he finishes reading it, he seems to lose his enthusiasm, but Keating motivates him for his excellent effort. He asks Todd to read his poem, which Todd has not written. On the blackboard, Keating writes, "I sound my Barbaric Yawp over the rooftops of the world" (Kleinbaum, 1979, p. 59), asking Todd to shout out by giving his Yawp. After several tries, Todd shouts successfully. Keating asks him to produce his original poem and tells him not to forget this moment. Keating strives to bring out Todd's creative potential, and it becomes a turning point in Todd's character.

Keating takes the boys out to an athletic field with a bag of balls. He hands out pieces of paper with lines of poetry and some affirmations to the boys and has them line up, read the lines, after that kick a ball. Meanwhile, classical music is being played, which suggests the Suggestopedia method appeal to the students' psychology and physical activities, reminded them of Total Physical Response (TPR). In the Welton Academy courtyard, Keating and three boys march in a line and begin slapping within a rhythm, representing conformity and sameness. Then, he stops others and asks each of them to walk in their way. In this sense, he stops them from breaking the conformity rules and exploring their

identity through the methods of Total Physical Response (TPR) and Communicative Language Teaching.

Mr. Keating's teaching methodology

Regarding Mr. Keating's methodology, he implements innovative and communicative methods that seem extraordinary to conformist Welton Academy, reflecting the 1950s. As for Direct Method, Mr. Keating uses communication as a tool for interaction with the students. Culture is identified with daily life. The teacher directs, but the students are the partners who take control of their learning. The syllabus is based on the literature, given directly in the real context, and Keating teaches vocabulary through demonstration and role-play. The direct method has given rise to the Communicative Language Teaching Approach. From the Silent Way view, it is clear that Keating focuses on self-expression, and the students develop their criteria. Keating's inspiration for Todd exemplifies this methodology; Todd develops his inner criteria, which Mr. Keating tries to achieve. In this regard, Keating is the facilitator and the mentor because he guides the students to determine their needs and provide them with whatever they request. The students gain autonomy of the language and the literature, and during the *Dead Poets Society* sessions, the students develop positive feelings of cooperation while the learning environment, the cave, is relaxing for students.

Mr. Keating presents the language to the students as a culture's spirit, while their progress comes to prominence, and errors are considered natural. Keating also implements Desuggestopedia in his lessons. Everyday communication and language are the essential elements that are evident in the film and the novel. While motivating Todd, Mr. Keating brings out his mental powers by eliminating barriers. The teacher provides a relaxing and confident atmosphere through music. Once they all go to the athletic field and read the literary lines when kicking the balls, Keating plays classical music. He offers a sense of security through affirmations and literary verses, and consequently, Todd's psychological barriers are eliminated. Besides, Shakespeare's lines are performed through role-playing within the class performance. The students' errors are corrected softly by Keating. Community Language Learning takes part as the Students treat each other softly. To illustrate, although Todd is a new and shy student, other students welcome and embrace him. Here, Mr. Keating is seen as a counselor, and the students take more responsibility in their learning process. Neil's desire to act in the *Dead Poets Society* demonstrates the students' cooperative relationship. Keating understands the students utilize language for communication and aim to develop critical thinking while culture and literature are integrated with the language, and errors are corrected by modeling.

Regarding Total Physical Response, it is noticed that the physical activities are of great importance in Keating's lessons. In the lesson in the courtyard and the athletic field, Keating gives a lecture, and the students perform non-verbally and enjoy their learning process. From the perspective of Communicative Language Teaching, *Dead Poets Society* assumes many functions for the students. Through communication in a social context in the cave, the students can negotiate the meaning of literature and the language's use in a context. Keating is the facilitator, as is witnessed in Todd's self-expression, and at the time, he advises Neil to be honest and self-sufficient. The teacher promotes the importance of communication among students, and through role-play, language appears to be functional while literature and culture are integrated into the students' lives. The students gather in U Shape, and the teacher prefers to convey his most powerful messages by making them interact with each other. Regarding Keating's Content-Based Instruction method, the students are provided with a subject to communicative, discuss, and write. Every assignment Keating offers has a purpose. For

instance, when the students tear out the introduction part of the textbook, Keating aims to direct them to critical thinking. Besides, the students discuss poetry and play music when they meet in the cave. The process is more critical in Task-Based Instruction. Once Keating inspires the boys to reanimate the Dead Poets Society, the students perform their roles; Neil attends Shakespeare's *A Midsummer Night's Dream* play, and students are asked to compose a poem.

Referring to Participatory Approach, Keating helps the students comprehend the literature in social, historical, and cultural contexts. It affects their lives and enables them to control their lives. Keating uses "influence strategies, such as appealing to resisting, bargaining, or using reciprocity to influence students." (Serey, 1992, p. 377) Keating leads a meeting in the cave, and the boys learn to see themselves as a social being with a personal identity. With personal development support, the students define their needs and improve their learnings effectively. Learner autonomy is much more emphasized; through Cooperative Learning, the meetings of poetry and literature enable students to learn from each other and improve their skills. Keating teaches language for both academic and social purposes; Todd cannot talk in front of other students due to his shyness; but, he reads poems in the class and the cave. Keating organizes the activities directly or indirectly, and the students study together cooperatively. Besides, there is no leader in the groups; so that the students can explore themselves in a festive atmosphere. Students find themselves as community members, society in the title, and appreciate a group member's sense. (Muro, 2018, p.215)

The students benefit from gamification and presentations during their learning process. Physical activities, singing, listening to classical music, projects, group solving activities, composing poems, debates, and storytelling appeals to their logical, visual, audial, kinaesthetic, interpersonal, intrapersonal, and linguistic intelligence. The interactions also play an essential role in terms of education in *Dead Poets Society*. In terms of education, the interactions between teachers and students, students and students, and teachers and administration will be analyzed. Mr. Keating and the students, Mr. Keating, differs from the elderly and conservative teachers at Welton Academy, and through the novel, it is clear that he establishes an open and close relationship with the students. He makes them question life, set goals, pursue their dreams, and eventually pursue their identity. His role as a teacher is based on being a guide, facilitator, and counselor. Neil goes to him for advice; he motivates the boys to find the Dead Poets Society and teaches Todd how to express himself. Keating observes one of his students' meetings; the Captain's metaphor, particularly the final scene in the film and the last part in the novel, portrays a teacher's importance in the education process. Briefly, this study is discussed the role of the teacher through "four narratives" that are: "Nuwanda's transformation, Knox attempting to date Chris, Todd overcoming his nervousness and shyness to stand on his desk, and Neil's tragic tale. The unifying link between them all is Keating" (Brew, 2016).

Another significant interaction is between the students. With the introduction of the Dead Poets Society, the students support each other; they attend the meetings and read poems; help Todd in his transformation process and Neil by accompanying his performance and keeping his secret. Only Cameron betrays the group when he reveals the Society members to Mr. Nolan. Mr. Nolan and Mr. Keating's interaction appears to be contradictory; while Mr. Nolan is a conformist and authoritative figure, Mr. Keating is a modern, innovative, and leading figure. At the beginning of the story, Nolan admits Keating due to his academic success, which is very important for Welton Academy to promote the school. Observing Keating's classes, Nolan notices that he contradicts the school's tradition and principles, and when he realizes Keating's impact on the students, he fires Keating with the fear of upcoming changes. The clash between Keating's approach and Nolan's conservative and traditional

approach is quite apparent. Nolan embraces Dr. J. Evans Pritchard's formula to understand the formula; instead, Mr. Keating urges the students to tear the introduction out, thinking that the poem cannot be calculated.

The author's assessment of the confrontation between conservative and creative approaches, the spatial limitation of one approach and freedom, openness to the other's world of the other, is revealed by purely plastic, visual means [...] the clock chimes at the Town Hall, the circular rise of birds off the lake, and the next shot—also a circular motion during a noisy break between classes (the camera is placed at the bottom of the stairs, and up the steps are chattering kids). (Gorbatkova & Levitskaya, 2018, p.5-6)

Conclusion

Dead Poets Society is considered classical to be read and watched in every period. This study mainly explored the novelization process through *Dead Poets Society* by expressing the differences and the similarities between the novel and the film. Moreover, the educational perspective is revealed within the comparison of conformity and modernity. This study constituted a source for the teachers, the students, and the parents through Keating's attitude and at the end of the story, the reader notices how a teacher can motivate students to bring out the differences and teaches the meaning of life, including moral values. In this regard, the methodologies—for example, the theatre play—which Mr. Keating implements, are exhibited. Many critics such as Bert (2011) are discussing the social and moral impacts of *A Midsummer Night's Dream* under challenging decisions of life and the reason Weir addressed this play to his cinematic dramatization. Analyzing the book and the film—by utilizing different techniques—helps the reader and the audience to comprehend the impact of new methodologies on education. It examines how a teacher can implement modern methodologies into lessons by raising the reader's awareness of modern education through inspiration, moral values, and literature review.

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