

CASE STUDY: Film: DEAD POET'S SOCIETY

Assignment: Come to class ready to discuss two (2) of the questions below. Also, start to think through the tables on the next page.

1. A great basketball coach (John Wooden) wrote that love is a requirement of great leadership. What do you think about this?
2. One of the particulars of Keating's classroom technique is the way he analyzes his students until he can determine their needs and see through their defenses. Keating sizes up the boys' attitudes and their problems and then openly and publically teases the kids about them. In the process, he disarms them, helps defuse their hang-ups. To what extent does a leader really need to understand individual personalities and work with followers like this?
3.
 - a) Think this perspective over: at least some of the boys really aren't emotionally equipped to incorporate into their own lives the kind of freedom and non-conformism that Keating is selling. Keating is a well-meaning, influential teacher who unintentionally becomes the catalyst for tragedy by encouraging his ill-prepared students to fly, Icarus-like, too close to the sun.
 - b) Was the other teacher the cynic/realist from early in the picture was right, after all?
 - c) Think about new employees/organizational members at work who are just out of high school (or just out of college for that matter). Are they typically emotionally equipped to deal with corporate work life? How does this alter a leader's responsibility?
4. What of Keating's style could be construed as Level Three Leadership? Any specific examples?
5. What do you think about the following statement: "a leader is primarily a teacher?"
6. What can you learn about using leadership skills to manage interpersonal and group relationships from this case?

Identify from a leadership point of view each social actor below. About each actor, **answer “who are they, what do they want, what have they got?” (W/G = want/got)** Use this “who, wants, got” model to think through the leadership critical elements related to each participant in the table below.

1) LPV “SEE” *

<u>The School</u>	<u>The Boys</u>	<u>Parents</u>	<u>Teachers</u>	<u>Keating</u>	<u>Neil</u>	<u>Neil’s Father</u>	<u>Other</u>
W/G	W/G	W/G	W/G	W/G	W/G	W/G	W/G

Now consider the major forces at play, and how they impact the key social actors (the ones in bold above).

<p>2) Analysis: Institutional Forces</p> <p>Agency Forces</p> <p>Personality Forces</p>	<p>Assumptions of the Key Players</p>	
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Now think about action. Answer the following question.

<p>3) Action: What you would do if you were in Keating’s position (mid-movie just after trouble starts), how about Neil’s position?</p>
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