

Deconstruction final

[Philosophy](#)



Leadership's contingency theory focuses on the importance of a leader related to their situation, (Morehouse 2010, p. 123); transformational theory focuses on a process that changes and transforms people, (Morehouse 2010, p. 200); and authentic leadership focuses on leadership being morally grounded and responsive to needs, (Morehouse 2010, p. 237). Aristotle Rhetoric discusses how a leader must be able to observe and discern what persuasion might be effective using deferent internal arguments. Aristotle defines pathos as emotions of the listener, ethos as character of the speaker and logos as logic or reason.

Leaders must master rhetoric skills in both written and verbal communications to succeed. Communication that strikes a positive chord with the listener is important in order to guide a team to achieve a goal. Each leader in *12 Angry Men* and *Dead Poets Society* had a clear goal and understood how to drive their group toward that goal. *12 Angry Men* is in a judge's courtroom, where 12 men from various backgrounds and different personalities, find themselves deciding the fate of a teenage boy accused of murdering his father.

The vote must be unanimous and without doubt, with a guilty verdict resulting in the death of the young man facing trial. *Dead Poets Society* is in a prestigious all-boys boarding school, (Walton Academy), which prides itself on excellence, tradition, honor, and discipline. Walton is rolled in its' educational methods and is not open to today's 'talking outside the box' mentality. John Keating is a new poetry professor and a Walton alumnae, who wants to inspire his young men to kick at ten world transiently, to "suck ten marrow out AT

life", (Oxford University Press USA, 2011), and find their own place in the world.

With 12 Angry Men, Juror #8, (Fond), was not the assigned Jury leader but emerged as the primary leader within minutes of the group sequester. Fond's situation allowed his leadership traits to apply with success. Fond's leadership was due to his ethical need for a Jury decision without reasonable doubt. Fond is authentic when presenting his reasoning for the not guilty vote. After casting the single not guilty vote, Fond used inductive reasoning to ask questions that triggered a battery of emotional and logical discussions ensuing internally and externally with each man.

Fond appealed to each of the 11 other Jurors by asking probing questions and his first being " I Just want to talk.... Let's not easy to raise my hand and send a boy off to die without talking about it first" (Lumen, 1957). This inductive statement is also an appeal to emotions of others, asking them to engage before making such a pivotal life decision. Fond was using pathos or emotions to persuade. This results in the group allowing a one-hour deliberation before taking a second vote. Fond requested the second vote be secret ballot, showing his supportive skill, to allow those not quite comfortable to vote their conscience.

Juror #9, (Sweeney), is the first to change his vote to not guilty, basing it solely upon Fond's single stand signifying character the eldest of the group. Fond was using ethos or hereafter to persuade. After Sweeney's not guilty vote, Fond continues his appeal using logical arguments, presented in a manner that promotes respect of others, statements as " suppose that.... " And

" is it possible. Fond is appealing to those quieter, possibly of lower social status and unsure to voice their thoughts.

Fond's rhetoric of emotion, character, and logic appeals to each Juror in differently and draws them into to his goal of discussing the trial and ensuring their decision is without doubt. Fond begins to gain their respect and supportive input into the discussions. Juror #5, (Clunking), relates to the accused as he grew up in similar situation and once he moved to reasonable doubt, assists in logically arguments with how a switchblade knife is used. Clunking physically acts out how a person would use a switchblade. Fond transforms other Jurors into leaders and supporters of reasonable doubt argument.

Fond questions the fact that the knife used to kill the father is unique, he wonders if there could be other similar knives to the group. The knife that killed the father is brought to the Jurors and as the group discuss its' uniqueness. Fond resents a second knife identical to the knife of evidence. This one act of logic presents reasonable doubt. Another example of logical argument is the eyeglass marks on the female witnesses' nose. The female witness identifies the young man at night as the murderer; noise awoke her and she saw the young man from her window. The female witness had nose marks but no glasses during the trial.

Fond asks Juror #4, (Marshall), who wears eyeglasses if anything else besides glasses could make nose marks like found on the female witness. Marshall says no. As Fond gathers support, en moves Trot Inactive to actively reasoning Walt social arguments, presents more passion and his own

thoughts causing reasonable doubt. An example of his passion is specific to El train argument. Fond goes to great lengths on asking if someone is able to hear other noises over the El Train, if there was enough time for the elderly male witness to make it from his bed to the door while the El Train passed.

Fond counts off the length the elderly male witness would have to walk from his bedroom to the apartment door, would the old man be able to make the distance in the time of the El train passing. This is an appeal to logic and contradicting to the witnesses' statement. Fond exhibits contingency theory aspects, maneuvering through the discussions with the other Jurors, due to his position of power because of logical arguments. Fond rewards or punishes Jurors based on their level of support with his attention level.

Fond accepted a cough drop from Juror #2, (Fiddler), but refused gum from juror #7, (Warden); offered water to Sweeney but not to Juror #10, (Begley). 12 Angry Men is biased in presentation, (I. E. All white male Jury, Puerco Rican/ minority accused, effectiveness of America's Judicial system, Juror personal biases), and within some of Fond's arguments, (I. . Ignoring some aspects of discussions). Each Juror also brought some personal bias to the story: Juror #g's (Cob) intolerance of most anything or Juror #ass's, (Begley), racists aspect of us/them mentality.

Fond's character bias appears through ignoring of topics he did not agree with or did not help his reasonable doubt argument, (ignoring the thought of sunglasses also causing nose marks the same as eyeglasses). With Dead Poets Society John Keating was a leader due to his situation of being a Walton Academy professor. At the same time, his leadership is contingent

upon the needs of his 'key students. Todd is new to Walton but is following in his older brother's valedictorian status, which causes self-doubt. Neil desires control over his own life but his father is dismissive and overbearing.

Charlie is the most outspoken of the group but desires more freedom. Knox is painfully shy. Keating starts his first class off extraordinary; challenging students to think for themselves, be daring, communicating they are powerful men who have a wonderful life to live. Keating's first class is interactive and passionate; he is interested in the boys and their thoughts. Keating presents poetry in a different light; it is what ascribes humans. Keating challenges the boys to live life to the fullest by showing them past alumnae pictures and stating, " 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? " (Hokiest Dead Poets Society, 2011). This question alone invokes emotion and logic, which are two of Aristotle's internal arguments, (pathos, and logos). He is appealing to their youth to KICK toward transformation of all. ten Torture.

In Nils Deigns' teacher-student connection, Ana Keating is interesting to the boys. The boys find Keating's old yearbook where he has Dead Poets Society, (DIPS), as an activity, which prompts them to ask about it. Keating tells the boys it is a secret club where boys meet in a nearby cave to read poetry, discover life and become true to themselves. Neil decides that the group

should start DIPS up again, find their own place in the world, allowing poetry to inspire. The boys initiate a new DIPS, with Todd joining as long as he does not have to read poetry aloud.

Keating is using inspired motivation to enable his students to grow and expand their minds beyond the rigid Walton walls. DIPS is a method allowing the boys to challenge their own beliefs and be creative, which is intellectual stimulation. DIPS meetings ensue in a nearby cave at night where the groups of boys begin to read poetry, share their thoughts and dreams, discuss subjects, allow rebellious behavior, and bond. This is a step in team building, support, and starting to lead their own lives. The boys are building trust, collaboration, and are transforming into leaders of themselves.

As the movie progresses, Keating gains more stamina and enthusiasm because of the boys' responses. Keating uses unorthodox yet inspiring ways of pushing the boys to self-awareness and thinking for themselves. Keating presents how individuals in a group conform without awareness by having the boys march as a group, at first discordant, but soon in unison. Keating berates Todd to create a poem off the cuff in front of the class and Todd succeeds. Keating expresses his pride with Todd's success: "Don't you forget this", (Quotes from the movie *Dead Poets Society*, 2011).

Keating has each student stand on his desks to see the room from a different perspective. All these acts touch on transformational leadership points: idealized influence, motivation, or intellectual stimulation. The students themselves continue to transform, becoming more like independent and freethinking. Neil auditions for a play and secures a part knowing it will

displease his father. Knox is interested in a girl named Chris, who has a popular football player boyfriend. Nook's vision of dating Chris is clear and as he finds self-inference secures a date with Chris.

The group is supportive of each other via various examples: Neil tossing Toddy's duplicate birthday gift from his parents into the wind, the boys attending Nil's play, and the boys supporting Knox in his quest for Chris. The boys are cohesive. Seating's inspiring direction in the hands of young men is unregulated and without the tempering of experience. The boys do not understand where to draw the line in the quest for becoming individuals. Charlie sends a letter from "DIPS" to Welter's administration requesting acceptance of women. Welter's administration is splashed and demands the culprit for punishment.

Charlie admits guilt, does not supply DIPS memoir names, Ana receives punishment. Keating attempts to point out expression must be tempered with logic with "There is a time for daring and a time for caution, and a wise man knows which is called for", (Quotes from the movie Dead Poets Society, 2011). Keating suggest Neil tell his father, (Mr.. Perry), how he feels about acting and that he wants to take part in the play. Mr.. Perry disapproves of Neil participating in the play, however, Neil does not tell Keating this. Neil participates in the play. Mr..

Perry removes Neil from Walton and tells him he will attend military school and become a doctor. Neil is not self-assured enough or experienced enough to withstand his father's rule and commit suicide. Mr.. Perry blames Keating for his son's death and request a school inquiry. The school headmaster, and

to a degree the parents, coarsen the boys to sign documents stating Keating is the cause of Nil's suicide. Walton Academy dismisses Kitten. The next day the headmaster takes over Settings somber poetry class during which Keating enters to secure his belongings.

As Keating is leaving, Todd stands upon his desk exclaiming "" Oh captain, my captain", (Weir, 1997). Todd finds his voice, his inner leader and expresses his support and appreciation to Keating with this one act of defiance. In conjunction, Toddy's statement is an emotional and character appeal to the boys to do the same. One by one the boys forever changed by Keating stood on their desks. Dead Poets Society biases appear in presentation and in characters. Walton Academy is a learning institution that is not open to other methods of teaching.

It appears the means is more important than the end, which is not true for all educational institutions. The movie does not explore fully the impact Keating had on other professors. In a short snip toward the end, Keating sees another professor taking his class outside which alludes to his impact but no farther. Keating bias is realism and idealism, shown by his action of ripping out the first chapter of the poetry class book, which is the realistic method of poetry. Keating is not open to teaching poetry methods. 12 Angry Men and Dead Poets Society are not only entertainment movies but also lessons in leadership and rhetoric.