



A Stylistic Analysis of John Keating's Teacher Talk in *Dead Poets Society* (*Analisis Stilistik terhadap Tuturan Guru John Keating dalam Dead Poets Society*)

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Article Info	Abstract
Article history: Received: 5 October 2026 Revised: 23 October 2026 Accepted: 23 October 2026 Keywords: Stylistic analysis Teacher talk Dead Poets Society Leech and Short Pedagogical speech style Kata Kunci: Analisis stilistika Tuturan guru Dead Poets Society Leech dan Short Gaya tuturan pedagogis	This study presents a stylistic analysis of John Keating's teacher talk in the 1989 film <i>Dead Poets Society</i>, applying Leech and Short's (2007) three-level analytical framework as the primary theoretical instrument. The study was motivated by the absence of systematic linguistic analysis of scripted cinematic teacher talk in existing scholarship. Two research questions guided the study: (1) what stylistic features at the lexical, syntactic, and rhetorical levels are found in John Keating's teacher talk; and (2) how do these features collectively shape his pedagogical speech style. A qualitative descriptive design was employed, with a corpus of 140 utterances drawn from thirteen pedagogically framed scenes, verified against the official movie script. The analysis identifies 26 stylistic sub-features: eight lexical features, eight syntactic features, and ten rhetorical devices. These features construct a distinctive multiregstral pedagogical voice through lexical deviation from institutional norms, syntactic deviation and regularisation, and rhetorical foregrounding through schemes and tropes. The three analytical levels converge at the most pedagogically intense moments in the corpus, generating cumulative foregrounding effects that constitute the defining formal property of Keating's style. This study contributes by extending Leech and Short's framework to scripted cinematic teacher talk and providing a replicable analytical model for the study of teacher figures in educational cinema. Abstrak Penelitian ini menyajikan analisis stilistika terhadap tuturan guru John Keating dalam film <i>Dead Poets Society</i> (1989), dengan menerapkan kerangka analitik tiga tingkat Leech dan Short (2007) sebagai instrumen teoretis utama. Penelitian ini didorong oleh ketiadaan analisis linguistik sistematis terhadap tuturan guru sinematik berskrip dalam kajian yang ada. Dua rumusan masalah menjadi panduan penelitian: (1) fitur stilistika apa saja pada tingkat leksikal, sintaktik, dan retorik yang terdapat dalam tuturan guru John Keating; dan (2) bagaimana fitur-fitur tersebut secara kolektif membentuk gaya tuturan pedagogisnya. Desain penelitian deskriptif kualitatif diterapkan, dengan korpus 140 ujaran dari tiga belas adegan bermuatan pedagogis yang diverifikasi menggunakan skrip resmi film. Analisis mengidentifikasi 26 sub-fitur stilistika: delapan fitur leksikal, delapan fitur sintaktik, dan sepuluh perangkat retorik. Fitur-fitur tersebut membangun gaya tuturan pedagogis yang khas melalui deviasi leksikal dari norma institusional, deviasi dan regularisasi sintaktik, serta foregrounding retorik melalui skema dan tropa. Ketiga tingkat analisis berkonvergensi pada momen-momen paling intensif secara pedagogis, menghasilkan efek foregrounding kumulatif yang merupakan properti formal paling khas dari gaya Keating.

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1. INTRODUCTION

Language is the primary medium through which teaching and learning are enacted. In classroom discourse, teachers do not merely transmit information; they deploy linguistic choices that shape students' attitudes, motivation, and comprehension. Teacher talk, broadly defined as the language used by teachers in instructional contexts (Walsh, 2011), has therefore attracted considerable scholarly attention as a site of pedagogical power and identity construction.

Language is also inherently embedded in social action. Gee (2017) argues that linguistic choices systematically reflect the roles, purposes, and situational constraints of speakers, a perspective that is particularly relevant to teacher talk, which must balance institutional authority with the aim of inspiring learners. Stylistics is the field of linguistics that attends most closely to such choices. Leech (1969) originally conceived of stylistics as a methodological bridge between linguistics and literary studies, advocating the systematic application of linguistic principles to explain stylistic variation in texts. This foundation was refined by Leech and Short (2007), who relate vocabulary selection, grammatical structure, and rhetorical patterning to textual function and communicative effect. Unlike impressionistic criticism, stylistic analysis prioritises observable linguistic features, which makes it well suited to scripted discourse such as film dialogue, where language is deliberately crafted rather than spontaneous.

The 1989 film *Dead Poets Society* presents a rich case for the study of teacher talk. John Keating, the English teacher portrayed by Robin Williams, exhibits an instructional voice that departs markedly from the neutral, evaluatively unmarked register of the other teachers at Welton Academy. His speech combines evaluative vocabulary, literary allusion, rhetorical questions, sustained imperative sequences, and a range of rhetorical devices to construct an inspirational and formally distinctive pedagogical style. While the film has attracted extensive attention for its educational philosophy, moral themes, and characterization, the formal linguistic properties of Keating's teacher talk have received comparatively little systematic analysis.

Film representations of teachers invite this kind of analysis because teacher talk on screen is often stylized in order to emphasize particular educational ideologies. Bignell (2012) notes that media representations of teachers frequently rely on distinctive speech styles to convey moral authority, inspirational influence, or institutional resistance. Keating's speech, which differs sharply from that of the other Welton teachers, can be read in this light, and it is this distinctiveness that makes his teacher talk an appropriate object for stylistic analysis.

A review of existing scholarship reveals three relevant areas of development. First, stylistic analysis has been productively applied to literary and film texts, with Mustafa and Ghani (2025) demonstrating that Leech and Short's framework yields rigorous and replicable findings across different discourse types. Second, stylistic analysis of film dialogue has grown as a distinct strand, with Mohammed (2022) and Toolan (1998) showing that cinematic speech can be examined systematically for phonological, lexical, and syntactic patterning. Third, teacher talk has been widely studied as a form of institutional discourse (Walsh, 2011; Ellis, 1994), yet its representation in educational films has received comparatively little linguistic attention. It is at the intersection of these three areas that the present study is located.

Modern stylistics has also broadened its scope well beyond traditional literary texts to include spoken interaction, media content, and cinematic dialogue. Burke (2023) explains that contemporary stylistics integrates linguistic and contextual dimensions, so that stylistic features operate as indicators of identity, ideology, and communicative purpose, and highlights the relevance of stylistics to multimodal genres such as film, where linguistic form operates alongside visual elements to shape narrative meaning. Within this broader field, the stylistic study of teacher talk in film remains a developing area, which is the space the present study enters.

Stylistic analysis, as developed by Leech and Short (2007), provides a principled and theoretically grounded framework for examining formal linguistic dimensions. The framework links identifiable features of vocabulary, sentence structure, and rhetorical patterning to the stylistic effects they produce, enabling objective, evidence-based analysis. It operates at three analytical levels: lexical, syntactic, and rhetorical.

This study applies all three levels simultaneously as an integrated analytical instrument, a design choice that distinguishes it from previous studies that have applied single-level analyses.

This study is guided by two research questions: (1) What stylistic features at the lexical, syntactic, and rhetorical levels are found in John Keating's teacher talk in *Dead Poets Society*? (2) How do these lexical, syntactic, and rhetorical features shape John Keating's pedagogical speech style in the film? The novelty of this study lies in three contributions: extending stylistic analysis to scripted cinematic teacher talk as a distinct and underexamined genre; integrating all three analytical levels simultaneously; and demonstrating how formal linguistic choices collectively construct a pedagogical identity within a fictional institutional context.

2. THEORETICAL FRAMEWORK

The primary theoretical instrument of this study is the stylistic framework of Leech and Short (2007), who define style as the systematic recurrence of linguistic choices that deviate from or regularize against an implicit norm. Their framework operates at three analytical levels, each corresponding to a distinct dimension of linguistic organization.

At the lexical level, stylistic significance arises from vocabulary choices that deviate from the expected neutral or institutional register. Such choices include evaluative lexis, figurative language, archaic or poetic diction, abstract nominalizations, and intertextual vocabulary. At the syntactic level, foregrounding is produced through structural deviation, such as fragmentation, inversion, and ellipsis, as well as through internal regularization, such as sustained parallel structures, systematic pronoun choice, and repeated imperative sequences. At the rhetorical level, Leech and Short (2007) distinguish between schemes, which are devices of structural regularity such as anaphora, parallelism, and antithesis, and tropes, which are devices of semantic deviation such as metaphor, hyperbole, and allusion.

Rhetorical devices are understood here, following Wales (2011), as deliberate linguistic deviations that create foregrounding, in which patterned language stands out in order to emphasize key ideas or evoke a response. Leech and Short (2007) refer to this as the foregrounding effect, and it is especially significant in performative contexts such as teacher talk, where rhetorical patterning can transform instruction into motivational address.

Crucially, Leech and Short (2007) argue that the most stylistically significant moments in a discourse are characterized by the convergence of foregrounding effects across multiple levels. When lexical, syntactic, and rhetorical choices reinforce each other simultaneously, the cumulative rhetorical impact exceeds what any single category could produce independently. This principle of convergence is central to the analysis of Keating's most pedagogically intense utterances in this study.

Complementary grounding is drawn from Walsh's (2011) framework of teacher talk, which identifies the functional dimensions of instructional discourse; Kozloff's (2000) analysis of film dialogue as deliberately crafted characterization; and Halliday's (1985) functional linguistics, which situates linguistic choices within their social and contextual dimensions. Simpson (2004) and Verdonk (2002) further support the systematic link between formal linguistic choice and stylistic effect that underpins the study's analytical procedures.

Teacher talk, the central object of analysis, refers to the language teachers use to organize classroom interaction, deliver instruction, and manage learning activities. Ellis (1994) describes it as a primary source of language input that shapes learners' comprehension and participation, and Walsh (2011) shows that it influences the quality of classroom interaction and of learning opportunities. Because a teacher's linguistic choices reflect teaching style, authority, and interactional goals, teacher talk can be examined stylistically by identifying the recurring patterns that characterize a teacher's speech. In this study the term refers exclusively to the scripted utterances of John Keating in instructional scenes at Welton Academy, not to spontaneous classroom discourse.

The status of film dialogue must also be made clear. Kozloff (2000) explains that film dialogue simultaneously advances the plot, defines characters, establishes relationships, and conveys ideology, which makes it a crafted rather than a spontaneous form of speech. Toolan (1998) likewise notes that dialogue differentiates characters through consistent speech patterns. Scripted talk is therefore a legitimate object of stylistic analysis precisely because its patterns are designed, although the findings describe a representation of teacher talk and should not be read as a record of authentic classroom interaction.

3. METHODOLOGY

This study employs a qualitative descriptive research design (Creswell and Poth, 2018), selected because the research objective is to describe, classify, and interpret linguistic features rather than to measure them statistically. Qualitative descriptive design is particularly appropriate for stylistic studies, where the

emphasis lies on close analysis of linguistic form and the systematic identification of patterns within authentic discourse data.

The qualitative approach is particularly appropriate because the object of analysis is teacher talk in a film, which is spoken discourse that is both context-dependent and stylistically constructed. Although film dialogue is scripted, it reflects deliberate linguistic design intended to construct character identity and communicative style. Burke (2023) notes that stylistics relies on qualitative methods to identify recurring linguistic features across texts or discourse samples, and this is the procedure followed here: features are identified, classified, and interpreted in relation to their effects rather than counted for statistical comparison.

The data source is the 1989 film *Dead Poets Society*, directed by Peter Weir, with the official movie script serving as the primary verification instrument. Only utterances produced by John Keating are included as research data; student and other character speech is excluded unless directly necessary to establish the instructional context. The term instructional scene is defined broadly as any scene in which Keating engages students in a purposefully pedagogical manner, regardless of physical location. This definition encompasses not only formal classroom settings but also scenes set in the trophy cabinet corridor, the cafeteria, school grounds, and the hallway.

Three criteria governed the selection of data: the utterance is spoken by John Keating, it occurs in a teaching or instructional context, and it contains identifiable stylistic features at the lexical, syntactic, or rhetorical level. As in most qualitative research, the researcher served as the primary instrument, responsible for selecting, categorizing, and interpreting the data on the basis of established theory. To support systematic analysis, an analysis checklist developed from Leech and Short (2007) and Simpson (2004) served as a secondary instrument, covering the three categories of lexical features, syntactic features, and rhetorical devices and helping to ensure consistency in coding. Data collection followed four steps: the film was watched repeatedly to understand its storyline, characters, and teaching contexts; Keating's utterances were transcribed and cross-checked against the official script; utterances meeting the criteria were selected; and the selected utterances were organized into a corpus for analysis.

The corpus consists of 140 utterances drawn from thirteen pedagogically framed scenes, spanning from approximately 12:19 to 127:58 in the film's runtime. Data collection proceeded through systematic extraction of Keating's utterances, scene by scene, entered into a structured corpus database. Analysis was conducted in three stages: (1) identification of stylistic features at each analytical level using Leech and Short's (2007) operational indicators; (2) classification of features into 26 sub-categories defined in the analytical framework; and (3) interpretation of the stylistic effects produced, with reference to the research questions. Trustworthiness was ensured through methodological triangulation, cross-referencing film viewing with the official script, and through supervisor consultation to verify coding decisions.

Beyond triangulation, trustworthiness was supported by three further strategies. Peer review took the form of consultation with the thesis supervisor to verify the coding and classification of features, which reduced researcher bias and ensured that analytical decisions were grounded in the theoretical framework. Thick description was provided through detailed explanations of the linguistic features and their contexts, which enhances transparency and credibility. Finally, an audit trail recording data selection, categorization, and analytical procedures was maintained so that the process can be traced and its reliability assessed.

4. RESULTS AND DISCUSSIONS

The analysis identifies 26 stylistic sub-features distributed across three analytical categories. Table 1 presents an overview of the categories, sub-features, and primary mechanisms of stylistic significance.

Table 1. Overview of Stylistic Features in John Keating's Teacher Talk

Category (n)	Sub-features	Primary Stylistic Mechanism
Lexical Features (8)	Evaluative Lexis, Poetic Diction, Abstract Nouns, Lexical Repetition, Latin and Classical Terms, Figurative/Metaphorical Lexis, Informal/Colloquial Lexis, Intertextual Lexis	Deviation from the institutional neutral norm; multi-registrar voice
Syntactic Features (8)	Imperative Sentences, Rhetorical Questions, Parallel Structures, Short Declaratives, Fragmentary/Elliptical Sentences, Complex/Compound Sentences, Inverted Syntax, Inclusive We Constructions	Deviation and internal regularization; interactional architecture departing from the IRE pattern
Rhetorical Devices (10)	Anaphora, Antithesis, Metaphor, Repetition, Rhetorical Question (as device), Parallelism, Allusion, Hyperbole, Apostrophe, Word Play/Antanaclassis	Schemes and tropes; persuasive and aesthetic texture addressing emotional and cognitive faculties

Source: Adapted from Leech and Short (2007)

4.1 Lexical Features

Eight lexical sub-features are identified in the corpus. Evaluative lexis, comprising words that carry explicit appraisal value such as extraordinary, remarkable, and brilliant, is the most evenly distributed feature across the corpus. Its concentration in motivational scenes positions students as valued subjects rather than passive recipients of information. Poetic diction introduces archaic and elevated vocabulary such as ye and rosebuds, constituting register deviation toward greater formality relative to contemporary spoken norms. Abstract nouns such as poetry, beauty, and love raise semantic density beyond what is typical of institutional speech, constructing a philosophical-ideational register. Latin and classical terms such as *Carpe Diem* encode cultural and intellectual authority through marked register choice. Figurative and metaphorical vocabulary such as sucking the marrow out of life and food for worms achieves semantic deviation through domain transference. Informal and colloquial terms such as twerp and mole produce a downward register shift that subverts the teacher-student hierarchy. Intertextual lexis, comprising direct quotations from Whitman, Thoreau, and Shakespeare, creates double-voiced utterances that borrow the authority of canonical literary sources. Lexical repetition, such as *O Captain! My Captain!*, operates as both a lexical and rhetorical device, creating internal foregrounding through deliberate excess.

These lexical patterns contrast with the dry, institutional vocabulary of the other Welton teachers. Halliday (1985) frames vocabulary as the linguistic resource for construing experiential reality, so that terms such as courage, imagination, and freedom do not merely denote concepts but also construct an emotive classroom atmosphere. The repetition of motivational keywords such as seize, strive, and gather ye rosebuds creates thematic cohesion while foregrounding the *carpe diem* philosophy, and Carter (1997) notes that lexical repetition of this kind functions as foregrounding that draws attention to core values. Positive collocations in his exhortations to make one's life extraordinary add implicit encouragement to the explicit instruction.

4.2 Syntactic Features

Eight syntactic sub-features are identified. Sustained imperative sequences such as stand up on your desks and look at it from a different angle produce directional urgency that exceeds any single command, generating momentum through structural accumulation. Open-ended rhetorical questions deviate from the conventional information-seeking function of the interrogative, inviting reflection rather than testing knowledge. Syntactic parallelism, as in *We don't read and write poetry because it's cute... We read and write poetry because...*, creates rhetorical cohesion through structural scheme. Short declarative sentences such as *Medicine, law, business, engineering, these are noble pursuits produce epistemic authority through formal brevity disproportionate to their propositional scale. Fragmentary and elliptical constructions such as Carpe... Carpe... Carpe Diem achieve dramatic intensity through syntactic incompleteness. Complex hypotactic sentences signal logical elaboration and intellectual seriousness. Inverted syntax and archaic grammatical forms such as Gather ye rosebuds while ye may constitute double grammatical deviation. Inclusive we constructions systematically dissolve the teacher-student institutional hierarchy through pronominal choice.*

This syntactic versatility mirrors real pedagogical discourse while amplifying dramatic effect. Simple declaratives ensure accessibility, compound sentences elaborate contrasts, and complex hypothetical constructions challenge students to think. Halliday and Hasan (1985) explain that such variation realizes interpersonal meanings, balancing authority, expressed through imperatives, with collaboration, expressed through inclusive we and questions. Parallel structures also dominate his lists, as in the movement from medicine, law, business, and engineering to poetry, beauty, romance, and love, which builds rhythmic momentum through syntactic repetition, a technique that Jeffries and McIntyre (2010) identify as enhancing rhetorical cohesion.

4.3 Rhetorical Devices

Ten rhetorical devices are identified. Anaphora creates corrective rhetorical architecture through clause-initial repetition. Antithesis places semantic opposition within formally equivalent structures, crystallizing ideological contrasts. Metaphor renders abstract philosophical propositions emotionally immediate through domain transference. Schematic repetition creates ritualistic accumulation of rhetorical force. Rhetorical questions function as persuasive tropes that presuppose conclusions through contextual framing. Cumulative parallelism adds successive dimensions to an argument. Allusion to canonical texts such as Whitman's *O Captain! My Captain!* and Thoreau transfers cultural authority to Keating's instructional arguments. Hyperbole communicates intensity of experience beyond what literal statements could convey. Apostrophe introduces elevated literary address into a non-literary institutional context. Word play and antanaclosis activate two simultaneous meanings in close proximity, engaging students' cognitive participation.

Keating's speech draws on classical and modern rhetoric throughout the film. Anaphora in repeated we constructions builds communal solidarity, antithesis structures his core philosophy, and rhetorical questions engage students without demanding answers. Metaphors such as sucking the marrow out of life condense complex inspiration into vivid imagery. Carter and McCarthy (2006) link such devices to engagement in spoken discourse, noting that repetition sustains attention while parallelism reinforces themes. Burke (2023) views these devices as markers of cinematic character, while Jeffries and McIntyre (2010) highlight their cognitive salience, which supports memory. Taken together, schemes and tropes give Keating's instruction an aesthetic and persuasive texture that propositional content alone would not supply.

4.4 Discussion

The findings address both research questions directly and demonstrate that the stylistic features identified do not operate as isolated devices but constitute an integrated formal repertoire that collectively constructs Keating's pedagogical speech style.

With respect to the first research question, the analysis confirms that Keating's teacher talk exhibits a systematic and recognizable stylistic profile. The 26 sub-features are not uniformly distributed across the corpus. Evaluative lexis, imperative sequences, and rhetorical questions cluster in motivational scenes at approximately 13:40 to 15:33 and 46:02 to 49:31. Lexical repetition and anaphoric structures concentrate in scenes of directed collective action at approximately 24:17 to 24:39 and 26:16 to 26:27. Complex syntax and allusion characterize scenes of philosophical instruction or private counsel at approximately 28:39, 72:14, and 90:06 to 90:21. This patterned distribution confirms what Leech and Short (2007) identify as a fully realized stylistic identity: not a fixed uniform voice but a repertoire of formal resources deployed responsively to shifting instructional demands.

With respect to the second research question, the three analytical levels shape the overall style through distinct but interacting mechanisms. Lexical features shape the style through foregrounding by deviation: evaluative, figurative, archaic, and colloquial choices all represent departures from the neutral institutional lexical norm, and their cumulative effect is a multi-registrar pedagogical voice that is simultaneously elevated and intimate, literary and direct. Syntactic features shape the style through the interaction of deviation and regularization that Leech and Short (2007) identify as characteristic of highly stylized discourse. Rhetorical devices add the persuasive and aesthetic texture of the discourse, the formal layer that addresses the emotional and cognitive faculties of listeners beyond mere propositional content.

The most analytically significant finding is the convergence of foregrounding effects at the corpus's most pedagogically intense moments. The extended speech at approximately 26:16 to 26:27 is the clearest example. Evaluative abstract lexis including poetry, beauty, romance, and love; inclusive we constructions; anaphora in the form of We don't read and write poetry... We read and write poetry because...; antithesis; and Whitman allusion co-occur within a single instructional turn. As Leech and Short (2007) argue, such convergence produces cumulative rhetorical impact that exceeds what any single category could generate independently. This finding directly answers the second research question: the features shape the style not through individual contribution but through their systematic and cumulative interaction.

The stylistic distinctiveness of Keating's teacher talk is most visible when it is set against the institutional norm from which it departs. Leech and Short (2007) ground foregrounding in the notion of a norm: a feature is foregrounded not in isolation but in relation to the background against which it stands out. The institutional discourse of Welton Academy, represented most consistently by Headmaster Nolan and by the impersonal speech of the other teachers, provides that norm. It is characterized by the absence of the features that define Keating's style: no evaluative lexis beyond the conventionally formal, no figurative language, no open-ended rhetorical questions, and no intertextual citation. In Leech and Short's (2007) terms this is not stylistic neutrality but a specific choice, since selecting unmarked, institutionally appropriate language is itself a formal act that subsumes the speaker's identity within the institutional role. The confrontation between Keating and Nolan in Scene 9 (approximately 88:15 to 89:12) makes the contrast demonstrable, for Keating answers with a short, unhedged declarative that makes a propositionally large claim about the purpose of education, whereas Nolan responds with terse, formulaic assertion.

The findings also show that Keating's stylistic choices perform two discursive functions at once. The motivational function is realized mainly through evaluative lexis, figurative vocabulary, and the paired metaphors of food for worms and sucking the marrow out of life. Leech and Short (2007) argue that evaluative lexis conveys propositional content while simultaneously encoding the speaker's attitude, so that when Keating challenges students to make their lives extraordinary, the evaluative term constructs an identity frame for them within the utterance itself. The interactional function is realized mainly through open-ended rhetorical questions, inclusive we constructions, and cumulative parallelism. Keating's question about why he stands on his desk has no predetermined correct answer, which distinguishes it from the display questions that dominate institutional discourse and creates a participatory space in which no student response can be

judged wrong. Because this openness is a property of the syntactic structure of the questions, it is formally traceable and does not rest on interpretive inference alone.

Comparatively, these findings align with Mustafa and Ghani's (2025) confirmation that evaluative lexis and figurative language are primary markers of stylistic distinctiveness, a finding replicated here in spoken cinematic discourse. The present study extends beyond previous work by demonstrating that the three analytical levels function not additively but convergently, and by establishing that stylistic analysis yields rigorous findings when applied to scripted institutional speech in an educational film context. This constitutes a contribution that has not previously been systematically demonstrated in the existing stylistics literature.

5. CONCLUSION AND SUGGESTIONS/RECOMMENDATIONS

5.1 Conclusion

This study has demonstrated that John Keating's teacher talk in *Dead Poets Society* constitutes a systematic, recognizable, and formally traceable pedagogical speech style, identifiable through Leech and Short's (2007) three-level analytical framework. The analysis identifies 26 stylistic sub-features distributed across lexical, syntactic, and rhetorical categories. These features collectively construct a distinctive multi-registrar pedagogical voice through three interacting mechanisms: deviation from institutional norms at the lexical level; the interaction of deviation and regularization at the syntactic level; and the deployment of schemes and tropes at the rhetorical level. The three levels converge at the most pedagogically intense moments in the corpus, generating cumulative foregrounding effects that constitute the defining formal property of Keating's style.

This study makes three contributions to the field. Theoretically, it extends Leech and Short's (2007) framework to scripted cinematic teacher talk as a distinct and previously underexamined genre, establishing that the framework yields rigorous and formally accountable findings in this domain. Methodologically, it provides a replicable analytical procedure, combining corpus extraction, three-level feature identification, and convergence analysis, for the stylistic study of teacher figures in educational cinema. Practically, the findings raise awareness of how specific formal linguistic choices construct pedagogical identity, with the important qualification that the data derive from scripted film dialogue rather than authentic classroom interaction, so implications for real teaching practice should be applied with appropriate caution.

5.2 Suggestions/Recommendations

For educators and language teachers, the findings suggest that specific, formally identifiable stylistic choices produce specific effects in instructional discourse, and that these choices are available to any teacher willing to reflect on the language through which they teach. Because evaluative lexis was the most pervasively deployed feature across the corpus, attention to the appraisal value of vocabulary may be the most immediately applicable dimension of stylistic self-awareness: the difference between extraordinary and good is not merely a matter of enthusiasm but a demonstrable difference in the relational positioning an utterance produces. Likewise, the formal distinction between open-ended rhetorical questions and display questions can help teachers examine their own questioning repertoire, provided that the film is treated as an idealized, scripted representation rather than a model of everyday practice.

Future research may extend this model to comparative analysis of multiple teacher figures across educational films, to corpus-based studies of authentic classroom teacher talk, or to multimodal analysis integrating the prosodic and visual dimensions of Keating's performance.

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